Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

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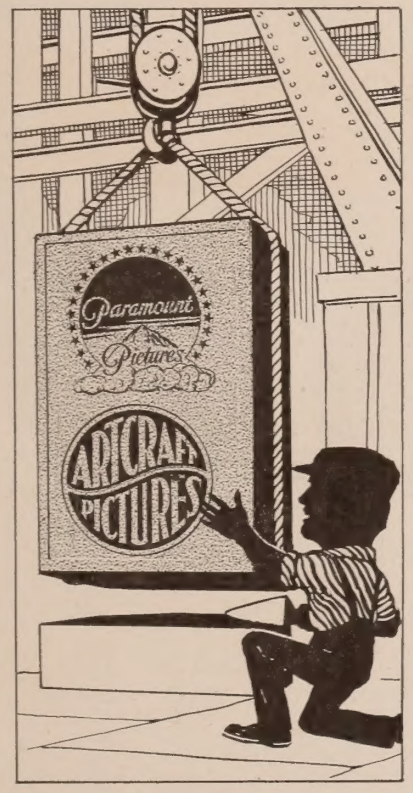
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MARCH 1, 1919

Motion Picture News

Reg. U. S. Patent Office

DOMINATES THE FIELD



Build for Endurance

MAKE Paramount and Artcraft Pictures the foundation of your business.

They have been tested by time, they are of consistent quality—three new feature pictures every week to build good will and steady profits for the exhibitor who is working for permanent success.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, Pres. JESSE L. LASKY, Vice Pres. CECIL B. DE MILLE, Director General
NEW YORK

VOL. XIX-NO. 9 Entered as Second Class Matter, October 13, 1913, at the Post Office at New York, N. Y., under the act of March 3rd, 1879 PRICE 15 CENTS
Published Weekly—$2.00 a year
Chicago — 729 Seventh Avenue, New York — Los Angeles



WHAT can you do to fill your house to capacity for seven days straight without paying exorbitant prices for your features and your advertising? What *Star* will have the same drawing power on Monday as on Saturday —what *Plays* will be uniformly fascinating —what *Director* will guarantee absolute perfection in staging — what *Magic Name* will result in one day's advertising doing the work of seven?

Put on a Mrs. Charlie Chaplin WEEK

Mildred Harris, directed by Lois Weber, has had the most meteoric career of any screen star now before the public. Bill her as "Mrs. Charlie Chaplin" (Mildred Harris) and the pictures will do the rest! Here are the plays — see your nearest Jewel Exchange today for advice and advertising helps.

"BORROWED CLOTHES"
"FOR HUSBANDS ONLY"
"WHEN A GIRL LOVES"
"THE PRICE OF A GOOD TIME"
"THE DOCTOR AND THE WOMAN"

JEWEL PRODUCTIONS
INCORPORATED
Executive Offices, 1600 Broadway, New York City



New Art Film Company presents

DOROTHY GISH in "BOOTS"

A Paramount Picture

By Martha Pittman. Scenario by M. M. Stearns. Directed by Elmer Clifton. Photographed by John Leeze

Spread the News!

Dorothy Gish already is established as a really big box office attraction.

Your people are talking about her. She's a big asset to any theatre.

Let *everybody* know she's coming in "Boots." Use the posters.

Paramount Pictures — FAMOUS PLAYERS-LASKY CORPORATION — ARTCRAFT PICTURES

ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK

THE NEW ART FILM COMPANY PRESENTS

DOROTHY



Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers

GISH in "BOOTS"

A Paramount Picture





By Martha Pittman. Scenario by M. M. Stearns. Directed by Elmer Clifton. Photographed by John Leezer

When Dorothy Gish Tackles The Bolsheviki!

THE spunk of the Little Disturber and the independence of Battling Jane are rolled into one in "Boots."

The Bolsheviki try to put one over on her.

Imagine anybody, especially the Bolsheviki, trying to flim-flam Dorothy Gish! No chance!

There are thrills and romance and intrigue in "Boots."

No pinches! No nails!

Dorothy Gish at her best. Which means the whole town will be there to see her.

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES



These Advertisements will make every person in your town want to see Dorothy Gish in "Boots"

1 Col.

New Art Film Company presents

DOROTHY GISH in "BOOTS"

A Paramount Picture

Just shoes, but what a world of love, thrills and fun they hold

The same funny little girl who played "The Little Disturber" in "Hearts of the World"—and who has been getting better ever since.

ALSO

"Impropaganda"

A Paramount-Flagg Comedy



New Art Film Company presents

DOROTHY GISH in "BOOTS"

A Paramount Picture

Lots of people keep money in their boots but who ever thought that romance, thrills and intrigue could be found in them? See what Dorothy Gish's boots hold.

It's the same funny Dorothy Gish who played in "Hearts of the World," "Battling Jane" and "The Hope Chest"

By Martha Pittman — Scenario by M. M. Stearns
Directed by Elmer Clifton — Photographed by John Leezer

EXTRA ATTRACTION

Mr. & Mrs. Sydney Drew

IN

"Romance and Rings"

A Paramount-Drew Comedy



3 Col.

New Art Film Compar

DOROT GIS in "BOO'

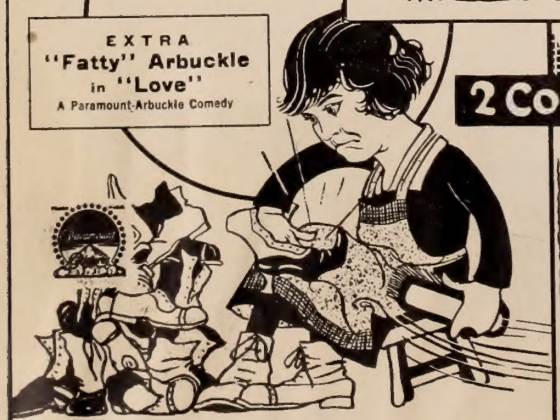
A Paramount P

Old shoes are a st place in which to for romance, treaso intrigue, but Dorothy found them there.

EXTRA

"Fatty" Arbuckle in "Love"

A Paramount-Arbuckle Comedy



2 Col.

They've made you that way, haven't they? That's the test!

FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General

NEW YORK

ARTCRAFT PICTURES

VITAGRAPH

Albert E. Smith
Presents

HARRY T. MOREY
in
"Silent Strength"

Written by *Lawrence McCloskey* Directed by *Paul Scardon*



A Feature Without Let-Up!

"Silent Strength" is the same kind of a story that Harry Morey is a star---it's big, it's virile, there's no artificiality in its make-up.

It is not a picture with merely one big, dominating situation. It's big scene after big scene --- drama --- thrill --- suprise --- action --- power gaining momentum from its very first flash to its great crashing climax.

"Silent Strength" is universally conceded to be the strongest Morey release of months. It is the kind of a feature that always has and always will mean box-office success and satisfied audiences.

VITAGRAPH STARS



"FROM HEADQUARTERS"

ANITA STEWART in

The Most Powerful Police Drama Ever Written



"FROM HEADQUARTERS" brings to the screen the most dominant, heart-searching drama of a generation—pounding, pulsing, throbbing with passion and pathos.

"FROM HEADQUARTERS" pictures a woman's soul on the rack of "justice"—a father's soul torn between love and duty—a man's soul burned of its iniquity by a woman's sacrifice and redeeming love.

"FROM HEADQUARTERS" is a living, breathing, virile, crashing drama of tremendous situations, building up to an overwhelming climax.

"FROM HEADQUARTERS" is life laid bare—a picture that will seize upon every emotion of your audiences—a picture that people will want to see again and again and ***again***.

Directed by RALPH INCE

ANITA STEWART

IS MAGNIFICENT—SUPERB—IN

"FROM HEADQUARTERS"



Read This Story of Elemental Passions

IT all seemed like a nightmare to her—the private office—the leering lips that once had whispered words of love—the knife—the moment of vengeance.

And then—***her own father***—known by the world as a never-failing detective, grim, relentless—assigned to the case, only to find the trail doubling back to ***his own home***.

The very peak of drama is reached in this tense climax—one of the countless situations in "From Headquarters," affording Anita Stewart one of the greatest opportunities of her distinguished screen career.

VITAGRAPH

Albert E. Smith, *President*

HOUDINI

¶ CONSIDER THESE REASONS WHY YOU SHOULD BOOK "THE MASTER MYSTERY"

¶ IT STARS THE MOST UNIQUE AND WIDELY KNOWN ARTIST OF THE DAY

¶ IT IS A SUPER SERIAL—EACH TWO REEL EPISODE IS A BIG FEATURE

¶ IT STANDS ALONE AS A NEW TYPE OF SCREEN ENTERTAINMENT

¶ IT IS THE DAY'S GREATEST MONEY MAKING OPPORTUNITY



ROLFE PRODUCTIONS OF NORTHERN NEW JERSEY
729 Seventh Avenue
New York City

ROLFE PRODUCTIONS OF DALLAS
1911½ Commerce Street
Dallas Texas

ROLFE PRODUCTIONS OF ATLANTA
67 Walton Street
Atlanta, Ga.

ARROW FILM EXCHANGE OF PHILADELPHIA
1235 Vine Street
Philadelphia, Pa.

ROLFE PRODUCTIONS OF PITTSBURGH
412 Ferry Street
Pittsburgh, Pa.

EXHIBITORS FILM EXCHANGE
420 Ninth Street, N. W.
Washington, D. C.

ROLFE PRODUCTIONS OF NEW ENGLAND
48 Piedmont Street
Boston, Mass.

EFFANO FILM EXCHANGE
Carey Wilson, Manager
729 Seventh Avenue
New York City

CELEBRATED PLAYERS FILM CORPORATION
207 South Wabash Street
Chicago, Ill.

REGAL FILMS, LTD.
21 Adelaide St., W.
Toronto, Ont.

EXPORT AND IMPORT FILM COMPANY
729 Seventh Avenue
New York City

MID WEST DIS. CO.
Ralph A. Wettstein, Mgr.
Toy Building, Milwaukee, Wis.

STAR FEATURE FILM SERVICE
Sloan Building, Cleveland, O.

CRITERION FILM SERVICE
216 Baronne Street
New Orleans, La.

JOSEPH GOODSTEIN
Denver, Colorado

OCTAGON FILMS, INC.

B A. ROLFE PRODUCTIONS

Executive Offices:
18 East 41st Street, New York City

SELECT SP PICTURES

ALICE BRADY

brilliantly portrays a pleasure-seeking young American girl in her latest Select Picture,









"THE WORLD TO LIVE IN"

By W. Carey Wonderly

Scenario by Margaret Turnbull

Directed by Charles Maigne

"There is a wholesomeness about Alice Brady and a fresh young beauty that make her a most attractive picture, whatever be the particular role she is essaying."
—*Rochester Post*

"CAPACITY OPENING SUNDAY"

WITH



"AT THE LYRIC THEATRE, MINNEAPOLIS"

"APPROXIMATELY SEVEN THOUSAND PAID ADMISSIONS"

Wires R. K. Evans

EVERY SECTION OF THE COUNTRY REPORTS BIG BUSINESS FOR THIS EXTRAORDINARY ATTRACTION

Booking Placed By
INDEPENDENT SALES CORP.

Distributed Through
FILM CLEARING HOUSE, Inc.

Foreign rights controlled by Apollo Trading Co., Longacre Theatre Bldg., New York

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers

REX BEACH PICTURES



My Biggest Picture Since "The Spoilers."
Rex Beach

These are Rex Beach's own telegraphed words about one of his greatest stories; *a drama of stormy passions and frozen trails;* of the primitive days in the silent White North, where man made his own laws and wrought his own vengeance.

Under Goldwyn Direction

there has been produced for nation-wide release on March 9

A tremendous seven-reel picturization of

Rex Beach's

Powerful Drama of the Yukon

THE BRAND

Directed by Reginald Barker

This is so strong a picture, so worthy of extra playing time and of being exploited in all houses as an exceptional special production that we would not consider releasing it in less than its seven vital reels. It is one of our Rex Beach Star Series, but if you booked it singly as a special production you would willingly pay greatly advanced rentals. This production will mark *an event in the life of every theatre.*

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDWYN *President*

16 East 42nd Street New York City



Louis Bennison
and 500 Theatres

LAST week in six business days five hundred exhibitors signed contracts for the Louis Bennison Star Series, distributed through Goldwyn. It is also a fact that each Goldwyn manager and each Goldwyn salesman, the entire membership of the sales organization, had several Bennison contracts to his personal credit in the week. *He's growing fast.*

There's a very good reason for these records: *The public likes Louis Bennison.* Everywhere exhibitors have found that he caught on instantly. "Oh, Johnny!" was and continues to be popular. "Sandy Burke of the U-Bar-U" pulled even stronger. And "Speedy Meade," the next production, is as swift as an express train. You'll pay more later for Bennison than we are asking now.

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDWYN *President*

16 East 42nd Street New York City



HENRY FORD, as a manufacturer of motor cars, has made a product that is so thoroughly a good "buy" in a mercantile sense, that despite his tremendous production capacity he never is, never has been and perhaps never will be able to take care of the customers waiting to be served. Exactly the same principles and influences guide him in demanding and obtaining the highest quality at the lowest rental price in The Ford Educational Weekly. We will get him the 7,000 exhibitor-customers he desires. We have reached the 3,000 mark in eight weeks.

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDWYN *President*

16 East 42nd Street New York City



The important first run houses in the largest cities of the country instantly have recognized the value and the power of attraction in Zane Grey's powerful screen drama, "The Border Legion," starring Blanche Bates and Hobart Bosworth and directed by T. Hayes Hunter.

"The Border Legion" is one of the strongest melodramas brought to the screen in the past two years; a romantic story of lawless California in the mad, golden days of '49.

Michigan exhibitors should watch how it "goes over" this week at the Majestic, Detroit. Ohioans will see its big success this week at the Gifts, Cincinnati and the Standard, Cleveland.

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDWYN *President*

16 East 42nd Street New York City



Never before in the history of the screen have there been any comedies that so quickly established themselves in world-wide favor and reputation as Capitol Comedies, which are now served regularly through Goldwyn to 3,300 theatres. No comedian is so regularly seen as "Smiling Bill" Parsons.

The next four Capitol Comedies for current release represent the most laughable achievements of this unusual star: "A Master of Music," "The New Breakfast Food," "The Potum of Swat," and "The Midnight Alarm."

Theatres, large and small, theatres that are jealous of their reputations, theatres that exercise the most careful judgment—all play Capitol Comedies.

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDWYN *President*

16 East 42nd Street New York City

You are wasting your opportunities if YOU ignore advertising.

★ UNITED ★ STATES ★ GOVERNMENT ★

"UNDER FOUR FLAGS"



The Government's Great Victory Picture

This visualization of how the war was won will establish a world's record for bookings, outdoing the remarkable attainment of "America's Answer" in this respect.

"AMERICA'S ANSWER"—Was shown in more theatres than any other feature that has ever been marketed. Still being booked.

"U. S. A. SERIES"—A remarkable series of two reelers showing how America accomplished its task of carrying on warfare. Now on release.

"UNDER FOUR FLAGS," the great Victory picture of America and the Allies, gives the exhibitors of the smaller towns a remarkable opportunity for box office profits.

The Government rental price is fixed on a scale that allows a margin not obtainable with any other attraction.

The picture is the only authentic method of showing how the war was won. The people of the country all want to see this.

The people of the smaller towns are awaiting this opportunity. In some of these towns in which the picture has been exhibited almost the entire populace has attended.

Exhibitors can give their patrons what they want. The rental is figured on a basis that permits high profit at regular admission prices.

OFFICIAL U. S. WAR PICTURES

The Official War Review—(Weekly)—Pathé

Pershing's Crusaders—First National Exhibitors

Our Bridge of Ships—General Film Corporation

America's Answer

Under Four Flags

U. S. A. Series

Available through the WORLD FILM CORPORATION, *except* FOR CALIFORNIA Sol. L. Lesser, State Council of Defense, San Francisco.

FOR MICHIGAN Michigan War Preparedness Board, Lansing. (Except Detroit and Wayne County, through World Film Corporation.)

COMMITTEE ON PUBLIC INFORMATION, George Creel, Chairman

Through the Division of Films, Charles S. Hart, Director, Washington, D. C.

The Bureau of War Expositions—presented by the United States and Allied Governments

HERBERT LUBIN

Presents

E. K. LINCOLN

in the pre-eminent screen attraction of the year

VIRTUOUS MEN

personally directed by

RALPH INCE



FOREIGN DISTRIBUTORS
J. Frank Brockliss, Inc.
Sidney Garrett, President







Announces

E.K. LINCOLN

Supported by a notable cast, including

GRACE DARLING - CLARA JOEL
W.B. MACK - ROB'T W. CUMMINGS
JOHN P. WADE - IRVING BROOKS

in the initial

RALPH INCE FILM ATTRACTION

Arthur H. Sawyer
Supervisor of Productions

FOURTEEN SEVENTY-SIX BROADWAY
New York

Speaking of Scoops—

Pathé News

1. President Wilson's arrival in London (beat competition by three weeks) shown Jan. 11
2. President Wilson's tour through England (beat competition by one week) shown Jan. 22
3. King Albert's entry into Brussels (Exclusive) shown Jan. 11
4. French entry into Alsace Lorraine (Exclusive) shown Jan. 8
5. Demonstration of American tanks (Exclusive) shown Jan. 4
6. Vindictive sunk in Zeebrugge (Exclusive) shown Jan. 4
7. Aeroplane flight over Washington, shown Jan. 18
8. Guatemala earthquake, shown Jan. 4
9. Aeroplane flight over New York (beat competition by 27 days) shown Dec. 18
10. Naval dirigible flight over New York (shown Dec. 25) (Exclusive)
11. Submarine chasers in heavy seas (beat competition by a week) shown Dec. 25
12. King of Italy's entrance into Trieste (Exclusive) Jan. 18
13. The first pictures of the German Revolution, shown Feb. 8

Many of the above events the competition has not yet shown. Pathé News leads!

You are wasting your opportunities if YOU ignore advertising.

Pathé Review

A Film Magazine

The selection of the best houses everywhere. It's in

New York's Strand
" " 77th Street
" " Plaza
Chicago's Riviera
Los Angeles' California
San Francisco's California
Cincinnati's Gifts
Dayton's Dayton
Philadelphia's Stanley
Milwaukee's Saxe
Scranton's Comeford
Washington's Rialto
Kansas City's Royal
Denver's Isis
Seattle's Liberty
Detroit's Madison
Newark's Strand
Buffalo's Strand
Rochester's Regent
and a lot of others!

Wonderful slow motion photography, Pathécolor scenics, scientific bits, etc.

One Reel Every Other Week

PATHÉ
DISTRIBUTORS



When she was in Des Moines, Omaha, and other cities recently on her trip to the coast she was a big front page story. Her popularity was most strikingly proved.

Cash in with her latest feature –

BABY MARIE OSBORNE

in

THE OLD MAID'S BABY

Produced by Diando **Directed by Wm. Bertram**

Written by Agnes Johnston

PATHÉ
DISTRIBUTORS

The more YOU read these advertisements the more useful to YOU we can make the "NEWS"



FRAN UNAFRAID OF THE JUNGLE MONARCH WAS MORE THAN A MATCH FOR THE GOSSIPING SMALL TOWN.
....."CATS".....

LESTER PARK
PRESENTS
LILLIAN
WALKER
IN

"the love hunger"

DIRECTED BY WILLIAM P. S. EARLE
ADAPTED FROM
THE NOVEL FRAN
BY JOHN BRECKENRIDGE ELLIS UNDER ARRANGEMENT WITH BOBBS-MERRILL CO. DISTRIBUTED BY THE W.W. HODKINSON CORPORATION THRU PATHE EXCHANGE, INC.

SELZNICK PICTURES

IS YOUR BOX OFFICE ASLEEP?

WAKE IT UP WITH A FRANCHISE
FOR EIGHT PRODUCTIONS YEARLY,
PRESENTED BY MYRON SELZNICK, STARRING

OLIVE THOMAS

Beginning with

'UPSTAIRS AND DOWN'

Ready in March

DIRECTION CHARLES GIBLYN



SELZNICK PICTURES
CORPORATION
MYRON SELZNICK - - - - - - - - - President
CHARLES GIBLYN - - - - - - - Director General
501 FIFTH AVENUE, NEW YORK

TWENTY MILLION

PEOPLE HAVE BEEN COMMUNICATED WITH IN REGARD TO THIS FILM

AMERICA'S FOREMOST THINKERS AND DOERS ARE TOURING THE WORLD ENDORSING THE SUBJECT

WHOM THE GODS WOULD DESTROY



It is a giant romance. It was produced by the finest available screen talent gleaned from all the studios at Los Angeles.

Adapted from C. R. Macauley's story *Humanity* to place before the world Woodrow Wilson's plans for a League of Nations

Its action is swift. Its plots are many and suspenseful. Its thrills are distributed plentifully throughout the seven reels. The sets are lavish. The big scenes are beyond comparison. The cast is remarkable in that the fourteen principals have all, at one time or another in the recent past starred or featured in big special features.

In the presence of several hundred of the most important film executives, one scene costing twenty thousand dollars was made. This scene is used merely as a flash.

The imagination cannot conceive of a greater more timely subject. With Ex-President Taft, Dr. Henry Van Dyke, Ambassador Gerard and other noted thinkers touring the country in behalf of the various league of nations organizations the releasing of

WHOM THE GODS WOULD DESTROY
SHOULD PROVE
The Greatest Business Magnet of the Period

THE GREATEST STORY SINCE THE WORLD BEGAN



15,000,000 killed
21,000,000 crippled
24,000,000 homeless
10,000,000 widows
17,000,000 fatherless
13,000,000 orphans
Dynasties wiped out
Kings executed
Emperors banished
Statesmen assassinated
Royal families destroyed
Nations laid waste
Pestilence let loose
Fever and plague rampant
Trench diseases abroad
Crime increases provoked
Misery and poverty heightened
300,000,000,000 wasted
200,000,000,000 debts
3,000,000 miles of ruin
200,000 blind
2,000,000 consumptives

The above details provoked

WOODROW WILSON'S

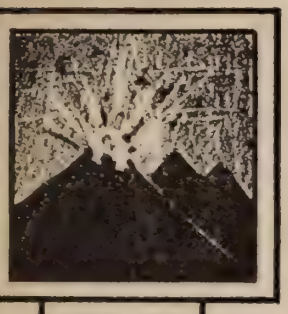
PLANS *for* A LEAGUE OF NATIONS

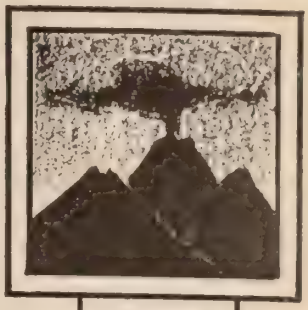
and THE MOTION PICTURE

WHOM THE GODS WOULD DESTROY



WHOM THE GODS WOULD DESTROY





Directed by FRANK BORZAGE
Produced by OLLIE L. SELLERS

with an important cast of prominent players will be shown simultaneously at New York, Paris, London, Rome, Buenos Aires, Sidney and other world centres under auspices of various league of nations organizations. ::

It is romance - sensation - history
It contains ample thrills
It is superb as a story
It is a vital world factor
It is backed by America's foremost thinkers
Two million people have been directly written to in its behalf

IT IS THE OUTSTANDING FILM SUBJECT OF THE PERIOD

Releasing arrangements announced shortly by

MACAULEY PHOTOPLAYS, Inc.
516 FIFTH AVENUE
NEW YORK VANDERBILT 4010

Harry L. Reichenbach, *Special Rep.*

You are wasting your opportunities if YOU ignore advertising.

WORLD-PICTURES

Photographed in Natural Colors

PRIZMA

THE SUPREME ACHIEVEMENT

NOW SHOWING IN AMERICA'S FINEST THEATRES

CURRENT WORLD RELEASE



JUNE ELVIDGE

in

"THE MORAL DEADLINE"

with FRANK MAYO

Story by EARLE MITCHELL
Directed by TRAVERS VALE



The 100%

Not a War Picture

A Screen Review of All Civilization
The Problem of the Peace Conference
Cash in on McClure's National Publicity Campaign
Start a Voting Contest in Your Theatre

Showman's Picture

THE FASTEST GROWING MOTION

"I'M IN THE MOVIES *NOW!*



And I'm going to send you a big broadside—you'll know me better then. Watch for it."

—OLD BILL

Premier Presentation :—

"THE BETTER 'OLE," or The Romance of Old Bill, Strand Theatre, New York, Week of February 23

KINOGRAMS

THE VISUAL NEWS
OF ALL THE WORLD

NEXT WEEK—

A List of Kinograms Users That Will Form the "Who's Who" of Motion Picture Owners

---

"AMERICA'S ANSWER"

"UNDER FOUR FLAGS"

U. S. A. SERIES (2 Reels)

PICTURE COMPANY IN THE WORLD

FRANK E. WOODS

SUPERVISING DIRECTOR OF

PARAMOUNT PRODUCTIONS

FAMOUS PLAYERS-LASKY, HOLLYWOOD STUDIOS

WILLIS & INGLIS
Personal Representatives
Los Angeles

ALL THE STARS IN THE WORLD—

UNDER ONE BANNER ---------- AT YOUR DISPOSAL

BACKED BY THE MOST SENSATIONAL ADVERTISING AND PAPER EVER CREATED



NEW STARS EVERY WEEK **READY NOW!** SIX PICTURES EVERY WEEK

"BAFFLED SOCIETY"	"RUNNING WILD"
"THE WHITE PAPOOSE"	"THE SQUARE GAMBLER"
"RAILROAD RAIDERS"	"DANGER AHEAD"
"SECRET SERVICE DAN"	"THE CLUE"
"THROUGH THE STORM"	"THE OLD MISER"

A Really Diversified Program Consisting of Dramas, Comedies, Railroad and Detective Plays, Society and Problem Plays, Comedy-Dramas and Sensational Westerns.

"FOREMOST STARS IN SHORT FEATURES"

WRITE - WIRE - PHONE OR HOP A TRAIN TO YOUR NEAREST CAPITAL EXCHANGE

NOW NOW

CHICAGO 220 - 222 SO. STATE ST.

CLEVELAND 407 SLOAN BLDG.

ST. LOUIS 3431 OLIVE ST.

PHILADELPHIA 1314 VINE ST.

MINNEAPOLIS 421 LOEB ARCADE

INDIANAPOLIS 211 WIMMER BLDG.

OR WRITE OR WIRE THE EXECUTIVE OFFICE

CAPITAL FILM CO. INC.

INDIANAPOLIS, IND. — IKE SCHLANK, PRES.



Woodrow Wilson's return

makes him again the center of attention in the United States · What this great American has done in Europe at the Peace Table is borne out in the most timely picture of the day

The Great Victory

Wilson or the Kaiser

The Fall of the Hohenzollerns

THIS is the exhibitors opportunity and we make special mention of it so that you can arrange prompt bookings accordingly·

METRO PICTURES CORPORATION

How can an advertiser continue advertising? By giving YOU value.



Announcing the 1919 Series of

OUTING CHESTER PICTURES

Produced by C.L. Chester in co-operation with Outing Magazine / Distributed by FIRST NATIONAL EXCHANGES

2nd. Release

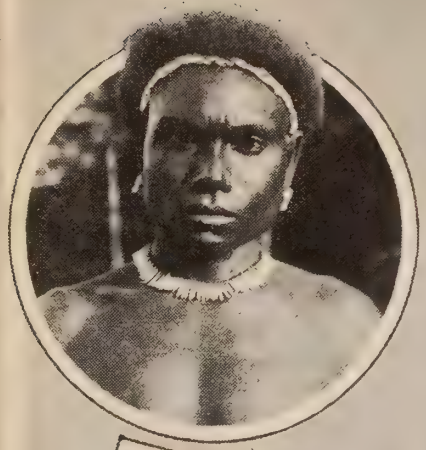
Teddy Birds.

A Close-up of the Late, Theodore Roosevelt

You are wasting your opportunities if YOU ignore advertising.

They're Money Makers

Proved so by the Box Office



MARTIN JOHNSON'S

"Cannibals of the South Seas"

Exhibitor's Box Office Report

"Big Business. Now in its second week with me and playing capacity. Don't let imaginative ideas account lack of clothes keep you from booking this winner. Picture gave good satisfaction.

"Consensus—Excellent picture with great drawing power."

—Motion Picture News.



BILLIE RHODES

in

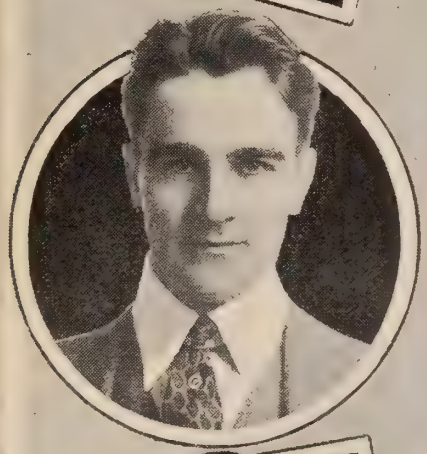
"The Girl of My Dreams"

Produced by National Film Corporation of America

"What the Picture Did For Me"

"Pleased every one. Played to good business. Patrons want more entertainment of this kind. F. G. Heller, Starland Theatre, Anderson, Ind. High class patronage."

—Exhibitors Herald and Motography.



WILLIAM DESMOND

in

"Life's a Funny Proposition"

Presented by Jesse D. Hampton

"It is a wholesome comedy and provides incidents of comic interest which most anyone can appreciate."

—Exhibitors Herald and Motography.



BESSIE BARRISCALE

in

"All of Sudden Norma"

Produced by B. B. Features

Exhibitor's Box Office Report

"Excellent. Very pleasing."

—Motion Picture News.

Released through

EXHIBITORS MUTUAL

Division of Films
ROBERTSON-COLE COMPANY
Bankers and Exporters for the Producers



A PICTURE AS BIG AS THE GREAT NORTH

Triangle Presents

HAZEL DALY and MATT MOORE

in

"A Wild Goose Chase"

A portrayal of the Noble, the Daring, the Heroic deeds of a courageous woman, to save the man she loves. And portrayed with a realism that carries conviction.

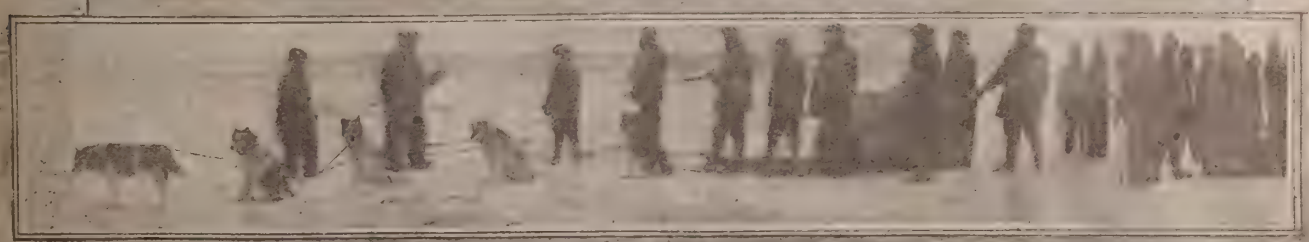
Clean—Stirring—Wholesome Action

Scheduled for Early Release

TRIANGLE DISTRIBUTING CORPORATION

1457 BROADWAY NEW YORK

This play will profit because it will please





VICTORY PICTURES

FOX

FILM CORPORATION

A DRAMA THAT WILL

Gladys Brockwell in

The FORBIDDEN ROOM



A WILLIAM FOX PRODUCTION

DIRECTED BY LYNN REYNOLDS

PACK YOUR THEATRE

WILLIAM FOX
presents
MADLAINE TRAVERSE
in
Gambling in Souls

The story of a widow's fight against ruin.

Directed by Harry Millar

EXCEL PICTURES
FOX
FILM CORPORATION



Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers

YOUR CHANCE FOR
A CLEAN-UP



WILLIAM FOX
PRESENTS

THEDA BARA
IN
SALOME

DIRECTED BY J. GORDON EDWARDS

INDEPENDENT
BASIS

FOX
FILM CORPORATION

ALL FOX
EXCHANGES

BOOK IT NOW

From Coast to Coast it's the Unanimous Story

The Story that interests you-
the Big Box Office Story
of
The Best-Gowned Woman of the Screen
in
'The best picture I have ever done'
Kitty Gordon

'Packing them in from Noon to Closing.'
Turner & Dahnken San Francisco

'Breaking records; standing them up afternoon and night"
Strand Theatre, Newark, N. J.



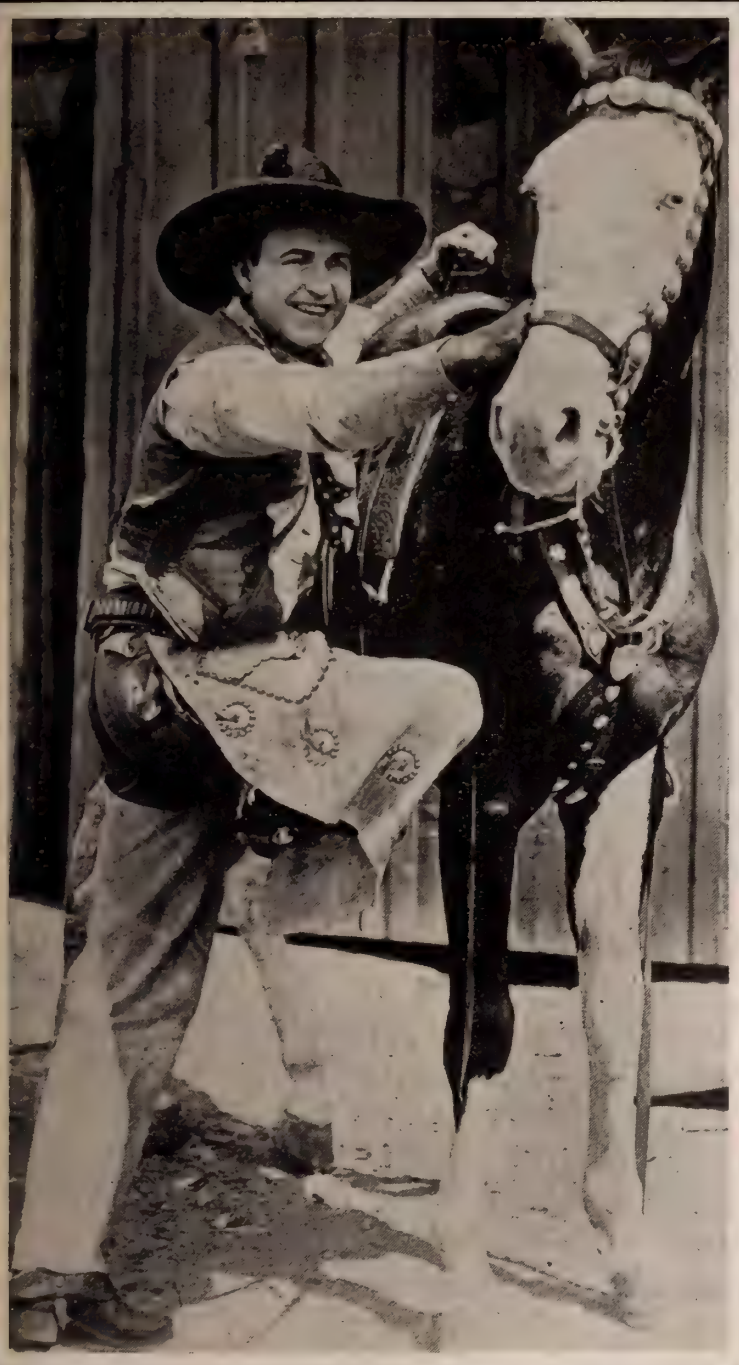
Kitty Gordon
in
'ADELE'

from Adele Bleneau's 'The Nurse's Story.'
Directed by Wallace Worsley.

A BIG SMASHING SUCCESS!
-DUSTIN FARNUM-
THE LIGHT OF WESTERN STARS

"Excellent Picture-A Big Puller" M.P.NEWS

Dustin Farnum's Second United Superpicture



Big in Every Respect

M.P. NEWS

A Big Strong Story, Star Remarkably Skilled, Wonderful Direction, Splendid Settings We advise a long run.

M. P. News.

A MAN IN THE OPEN

From the Novel by ROGER POCOCK

Directed by ERNEST C. WARDE

FOREIGN DISTRIBUTOR
David. P. Howells
729 - 7TH AVE N.Y.C.

UNITED BRANCHES AT WORLD FILM EXCHANGES

United Picture Theatres of America INC

1600 Broadway J.A.BERST pres. New York.

Announcement of Prize Winners

in

"THE ROMANCE OF TARZAN"

$1200. Liberty Bond Advertising Competition

The Board of Judges—

Mr. R. E. Pritchard of Motion Picture News.
Mr. Epes W. Sargent of Moving Picture World.
Mr. R. E. Barremore of Exhibitors' Trade Review.
Mr. A. J. Beecroft of Exhibitors' Herald and Motography.

Announce Awards For

THEATRES OF THE FIRST CLASS—*Two thousand seats and more.*
S. BARRETT MCCORMICK, CIRCLE THEATRE, INDIANAPOLIS, IND., first prize $150.
GEORGE FISCHER, SAXE'S ALHAMBRA THEATRE, MILWAUKEE, WIS., second prize $100.
I. KUHN, LOEW'S STILLMAN THEATRE, CLEVELAND, O., third prize $50.

THEATRES OF THE SECOND CLASS—*One thousand to two thousand seats.*
P. E. NOBLE AND E. J. MEYRICK, LIBERTY THEATRE, PORTLAND, ORE., first prize $150.
HARRY MCDONALD, FOX'S THEATRE, SPRINGFIELD, MASS., second prize $100.
VICTORIA THEATRE, PHILADELPHIA, PA., third prize $50.

THEATRES OF THE THIRD CLASS—*Seven hundred and fifty to one thousand seats.*
C. EDGAR MOMAND, GARDEN THEATRE, FLINT, MICH., first prize $150.
H. C. CORHAN, AMERICAN THEATRE, HOPEWELL, VA., second prize $100.
M. M. RUBENS, PRINCESS THEATRE, JOLIET, ILL., third prize $50.

THEATRES OF THE FOURTH CLASS—*Less than seven hundred and fifty seats.*
L. L. WILLEY, COLONIAL THEATRE, ROCHESTER, N. H., first prize $150.
E. N. COLLINS, LIBERTY THEATRE, ELECTRA, TEXAS, second prize $100.
F. R. SMITH, BIJOU THEATRE, FON DU LAC, WIS., third prize $50.

The prizes are Liberty Bonds of the Fourth Issue and have been mailed this week by First National Exhibitors' Circuit to the above named exhibitors.

THE TARZAN PICTURES MADE BIG MONEY FOR THESE EXHIBITORS—THEY WILL MAKE BIG MONEY FOR YOU.

FIRST NATIONAL EXHIBITORS CIRCUIT







"I coulda made it quicker but I want it to be good."

"It'll be ready soon now."

Jack Pickford

In a comedy drama of small town life

"In Wrong"

Some title, eh?

Jack's playing in big league company now.
Watch him make good with "First National."

FIRST NATIONAL EXHIBITORS CIRCUIT

HARRY MAZE JENKS
LONDON ENG.

Offers to the American trade a number of photoplays representing the best in recent British production. Photographed among the surroundings which have become famous in literature—written by well-known authors, some of whose names are famous in America—and played by the best talent obtainable—this group of pictures should have a strong appeal for American audiences.

There are love stories among them, picturing quaint bits of gypsy caravan life,—melodrama with all the thrills of the race track and stage—strong dramatic stories showing the higher type of English life, and, in contrast, stories of picturesque lower classes with all the humor and pathos which have such a strong human appeal.

With these pictures as a nucleus, Harma photoplays is prepared to enter into arrangements for regular production for the American market with an organization of unquestioned standing.

Synopses and still pictures of a number of these productions are on file at the office of Motion Picture News and will be shown to your accredited representative on request.

Harma Productions

The Great Impostor

A strong dramatic offering with an unusual punch

FIVE REELS

The Splendid Coward

From the novel by Houghton Townley

SIX REELS

Master *of* Men

From the story by E. Phillips Oppenheim

FIVE REELS

A Romany Lass

A story *of* absorbing interest *of* life among the gypsies

FIVE REELS

Deception

An exciting story of woman's deceit

FIVE REELS

White Star

A romance of the turf and stage

FIVE REELS

Big Money

From the novel by May Wynne

FIVE REELS

Nature's Gentleman

A story founded upon caste prejudices

FIVE REELS

Mr. Jenks also offers several photoplays produced by Clarendon Films

HARRY MAZE JENKS
101 Wardour Street, London, W. 1
Cable, Harramajen-Ox, London

Ansell Removed From Military Justice Post

Relieved Ten Days Ago, but Denies Views Expressed to Congressmen Was Cause

Is Winning His Fight

Senate Committee Members Indicate Intention to Revise Courts Martial Law

By Theodore M. Knappen
New York Tribune Washington Bureau

WASHINGTON, Feb. 15.—If the attitude of the members of the Senate Military Affairs Committee, and that of other members of Congress, expressed both privately and in debate, is of any value as a criterion, Acting Judge Advocate General Ansell is in a fair way to win the fight for making [illegible] he has [illegible] or more.

Genera[l] pression tary Affa[irs] son of h[is] his subje[ct] standing jurisp[rudence] pressed so bold[ly] in he h[as] military is almos[t]

The f[ight] West years' advice not at[tain]ment o[f] be assu[med] of mili[tary] so surp[rising] what t[he] heary he wa[s] to wh[om] him of judicial

Gen[eral] his vi[ews] part with t[he] in the ment. removal obedien[ce] views, of the der, ma[y] for hir[ing] that r[ecent] perior[ity]

He a[sked] ago he[r] duties, summer advocate cially co[nsidered] section he has

Sena[tor] was a[n] cance, conce[ived] as th[e] sons for duties. in a po[sition] for the tary cou[rt]

In ad[dition] improv[ement] pendi[ng] milit[ary] cedu[re] princ[iple] a sugge[stion] ators th[at] some so[rt] review that wo[uld] military with a contrar[y] of law tional r[ight]

Execu[tive] undo m[ay] done, b[ut] record would extensio[n]

4,000 Troops Due Here To-day on Two Ships

[illegible]o-day

his poverty-stricken father, s[o] critically ill. When the en[d] was over he voluntarily return[ed] it appeared that he had never [had] slightest intention of deserting

Leaves Tainted Record



Yes----I'm in the Movies Now!

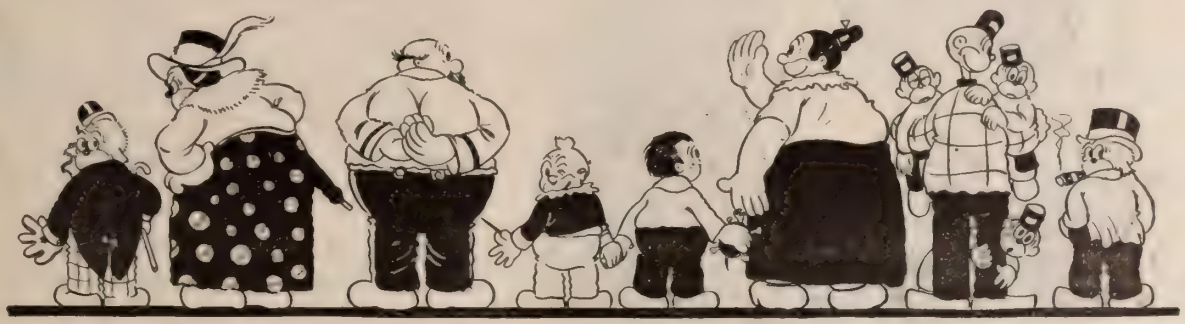
"THE BETTER 'OLE"
STRAND THEATRE
NEXT WEEK

A Picture *So Big* You Can Advertise It For Almost Nothing!

"The Better 'Ole" 's star, *Old Bill,* is so well kno[wn] through the millions of books sold, cartoons running da[ily] for months in the big newspapers, numerous touring t[he]atrical companies (charging and getting $2 admissions – that you can put over a cyclonic advertising campaign [for] him at *very small* cost. Just flash the famous "Old Bi[ll]" face and hitch your theatre's name to it! That can be do[ne] as effectively in "42 lines agate" as with a full page. A[nd] *that face* will "own" the page, anyway. In the New Yo[rk] Sunday World, Herald, Times, American, Sun and Tribu[ne] (where "The Strand, Broadway and 47th Street," was [the] theatre underlined) the very copy we reproduce, stood [out] over all the big copy of the big advertisers. In every one [of] these great New York Sunday papers, "The Better 'Ol[e]" copy appeared in the *Main News* and not in the *regu[lar]* amusement section. It ran single-column, next to readi[ng] matter, and people started calling up "The Strand" for r[e]servations right off the bat. This is a tip to other first r[un] houses who want attractions that have publicity punch—[to] managers who expect 100 per cent returns from th[eir] advertising.

AT WORLD FILM EXCHANGES ONL[Y]

PRESENTED BY CINEMA DISTRIBUTING CORPORATION
INTER-OCEAN BUILDING, NEW YORK, N.Y.
PAUL H. CROMELIN, *President*



Back Again—Funnier than Ever

Exhibitors all over the country will welcome the joyful return of the Hearst-International Cartoons—the "Shenanigan Kids," "Happy Hooligan," "Judge Rumhouser"—the cleverest comic folks in pictures. First release, March 10th—**"Judge Rumhouser's Miscue"**—the only comedy on this week's program at the Rialto Theatre.

Showmanship—and "The Washington Sky Patrol"

Ingenious showmanship made this current release one of the biggest features of the Broadway Theatre program this past week. You can take a page from the book of Managing Director M. Kashin—and put your audience on the observer's seat of a military "stunt" plane. Use the catchline "Twenty Thousand Leagues in the Air" for lobby display; add to the realism by presenting the picture with all lights out and with appropriate sound effects—and give your audience all the thrills that go with "looping the loop" over the city of Washington. Wire your nearest Educational exchange for early dates.

EDUCATIONAL FILMS CORPORATION OF AMERICA

729 7th AVENUE NEW YORK, N.Y.



"BOB EVANS KILLED MY DAD AND I'LL KILL BOB EVANS, I SWEAR I WILL!"

—said Arizona Farnley when Evans shot her father in a bar-room fight at "The Oasis."

No writer could put more thrills into a single picture than George Elliot, Jr., put into

OTIS B. THAYER'S

"MISS ARIZONA"

Produced by Art-O-Graf Film Co.

A Sensational Western that will make you grip the arms of your chair.

IT'S COMING!

THE DEMON'S SHADOW



The astounding photoplay serial that you can book at a price that will make you **real** money.

ALL STAR CAST HEADED BY

MITCHELL LEWIS
MARGUERITE SNOW
JAMES CRUZE

Exhibitors: — File your contract now with the leading Independent exchange in your territory.

FOR IMMEDIATE STATE RIGHT RELEASE

Producers:
We are in the market for your new productions

ARROW FILM CORPORATION

W. E. SHALLENBERGER, President

TIMES BLDG. NEW YORK

Exchange Men:
Are you receiving the ARROW BULLETIN each month?

EXTRA!

A Riot in Milwaukee Compelled to call the Police---

Read this telegram from the Merrill Theatre-

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	
Night Message	Blue
Night Letter	Nite
	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF
Telegram
Day Letter
Night Mess
Night Letter

If none of these appears after the words) this is a wise its character is symbol appearing

RECEIVED AT

432AU PN 82NL 3EX

19 9 FEB 20 AM 12 37

MILWAUKEE WIS FEB 19 1919

METRO PICTURES COPRN
1476 BROADWAY NYC

TODAY THE FOURTH DAY OF SHOWING NAZIMOVA "OUT OF FOG"
AT TWELVE THIRTY PM ENTIRE LOBBY WHICH HOLDS ONE THOUSAND
PEOPLE PACKED TO CAPACITY AND THE SAME ALL AFTERNOON AT
SIX PM SUPPER HOUR STILL PACKED TWO POLICEMEN LINING UP
CROWDS AT TWO TICKET OFFICES WERE FORCED TO SEND FOR
TWO MORE POLICEMEN TO AID GREATEST CROWDS SINCE SUNDAY EVER
ATTENDING A MOTION PICTURE THEATRE IN THE HISTORY OF MILWAUKEE
PICTURE GOING OVER EVEN BETTER THAN "EYE FOR EYE"

MERRILL THEATRE
E. C. BOSTICK
1141 PM

METRO PICTURES CORPORATION

The wrong man laughed-



A LITTLE while ago somebody started kidding us because we'd "lost" one of the stars whose pictures we had been distributing.

Very funny—but the laugh is on the wrong man's face.

The fact that we are able to terminate our relations with stars or productions that don't measure up to our standards is the very thing that makes our service of more value to the exhibitor than that of any other organization in the whole motion picture field.

We are distributors solely; and we are independent. We are strong enough to pick and choose—and eliminate—and to give our exhibitors better and better pictures all the time.

What's more, WE DO JUST THAT.

W. W. Hodkinson Corporation

527 FIFTH AVENUE, NEW YORK

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Motion Picture News

Vol. 19 No. 9. March , 1919

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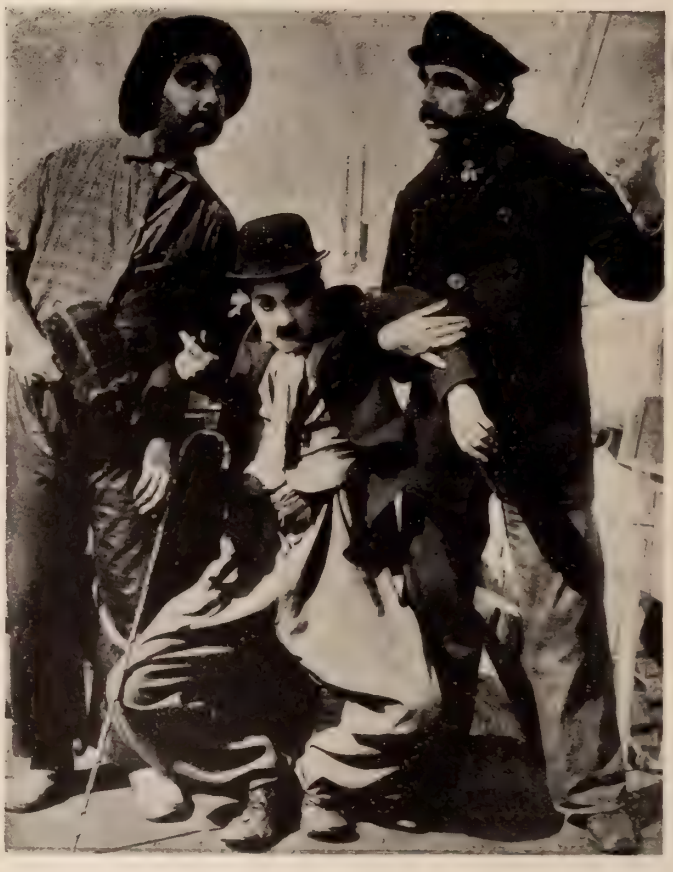
WM. A. JOHNSTON, *Pres. and Editor.* HENRY F. SEWALL, *Vice-Pres.* E. KENDALL GILLETT, *Sec. and Treas.*
ROBERT E. WELSH, *Managing Editor* FRED. J. BEECROFT, *Adv. Manager.*

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Copyright, 1919, by Motion Picture News, Inc.

FOUR STAR CHAPLINS!
First Showing of New Prints

They never tire of these great Charlie Chaplin pictures



"Shanghaied"

"A Night in the Show"

"The Bank"

"Police"

Screened three years ago, they are now like new. Bookings coming fast in first run houses. Try to get early release dates and tell your patrons you have all four.

GEORGE KLEINE SYSTEM
Distributors
Representatives at all General Film Exchanges



ESSANAY
GEORGE K SPOOR PRESIDENT

Perfection Pictures

"When you see it in 'The News' It's News"

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

Volume 19, No. 9 March, 1 1919

The Sign of the Times

THE most interesting and important sign of the times, right now, is, in our opinion, the spirited advertising being done by the exhibitor.

The dominant note in our mail, day in and day out, is the correspondence between our readers and our service department.

Interesting letters are accompanied by many samples of newspaper advertisements, the space and tone of which show a steady and significant advance.

Within the past week letters have been received from three prominent chains of theatres asking for the services of the best theatrical advertising man obtainable.

A score of prominent dailies have written us indicating a close cooperation with the local theatre.

* * * *

This is the Optimist's Year

THE situation presents a sharp contrast with that of only a few years ago when practically no newspaper advertising at all was done by the picture theatre.

And this swift advance is surely indicative of a future, a near future, when, as we have prophesied right along, motion pictures will be more widely advertised than any other commodity, thereby laying the real foundation of the greatness and stability of this industry.

Swift strides will be made this year, which by all sure signs, promises to be a record breaker in picture theatre attendance.

This situation is of the utmost interest to exhibitor, exchange and producer—to the star, too, as we recently pointed out.

Printer's ink is the main tie between the public and the picture house; it always will be. Pictures successfully advertised make bookings and more bookings. Bookings make the producer's business—make it successful and substantial.

The public is the producer's real customer.

* * * *

As We See It

WE have stated that in our opinion the true national advertising of pictures will be the collective effort of exhibitors everywhere on any given picture:

—that this advertising should deal specifically with the given picture when and where it is showing.

—that the advertising, therefore, must emanate from the exhibitor.

—that brand advertising, issued by the producer cannot take the place of the exhibitor advertising but can be supplemented, as it already has been, and highly beneficial, as it also has been.

—that, to the end of advancing this exhibitor advertising, there must be cooperation between the exhibitor and producer in the matter of expense, and, at present, cooperation between the exhibitor and the newspaper so that advertising may be properly prepared.

In this connection we might add that MOTION PICTURE NEWS is today in the business office of many dailies and its "Complete Plan Book" is being made the basis of a service to the exhibitor whereby his advertising can be quickly prepared on any current feature release.

* * * *

What Should Be Possible

THE point has been raised that the producer today hasn't the margin of profit to permit of a fifty-fifty outlay with the exhibitor in country wide newspaper advertising.

If this is true then there is something decidedly wrong with the producer's business—with the business, in fact, of the motion picture in general.

The advertising appropriations made by the automobile concerns, National Biscuit, Sherwin-Williams and other prominent national advertisers run about three per cent of the gross annual sales.

A motion picture concern, therefore, doing a business of $30,000,000 a year should have available for advertising purposes about $600,000.

Such an appropriation would buy a column of space in every Sunday newspaper in the country throughout one year. Doubling up with the exhibitor would yield over a quarter of a page each week throughout the year. This is a considerable amount of advertising space.

* * * *

Standing In Their Own Light

IF it is true that a three per cent appropriation is not available because star salaries eat it up, then, as we have pointed out—the star is standing in his own light.

He needs the newspaper advertising, otherwise, in any city, any week, a good picture with another star or no star, properly advertised, will draw the public away from the unadvertised or not properly advertised star. And a protracted period of this lack of advertising will dim the lustre, forever, of the brightest picture luminary.

The time will come, it must come, when to the making of each picture there will be added an appropriation for

(*Continued on next page*)

Editorially Speaking:

Standing in Their Own Light

(*Continued from preceding page*)

advertising to the public. Such an expense must figure in the gross outlay just as surely as production or any other expense.

Printer's ink, we reiterate, is the connecting link between the public and the picture.

* * * *

Learn From the Opposition's Methods

CENSORSHIP and Sunday closing guns are booming on all sides. The reformers are in a big drive this year. Look out!

Every exhibitor who does not belong to a local or state or national organization—or better to all three—will have no one but himself to blame if the reformers gain the power to regulate his business for him.

New York State is calling a big convention this week at Syracuse. We predict it will be big because of excellent work done by the state organization leaders.

What of your state? What of yourself?

The reformers are organized. Hence their power.

There is only one way in the world for you to meet them successfully—and that is your organization against theirs.

The church faction is strong. It is in the minority and your public is in the majority; but the church is bringing organized pressure to bear upon your assemblyman, your senator, your congressman, and you, most likely are not. You are not letting your representative know the wishes of the majority of the people in your district. You are not letting him know your own rights.

You can only do this with sufficient power through organization,—your organization against the professional reformers.

What will you do?

* * * *

Questions and Answers

TWO prominent business men from New England who contemplate the building of two large picture theatres called at our office this week.

Their questions and our answers may be of interest.

Is this a good year to open a theatre?

The very best. Prohibition will greatly increase attendance. Labor troubles will help rather than harm motion pictures. We know of no safer business investment provided your local conditions warrant new theatres and provided you manage and advertise them properly.

Will this be an open market year?

Yes, or at least more nearly so than ever before; and next year still more so, from the present outlook. Better pictures will be made, and there will be less opportunity for one or two houses to control them. Pictures will book on merit—individual merit, without strings attached. The producers and distributors realize this fact and are making their production and distributing policies to meet these new conditions.

What do you consider the first essential to successful theatre management?

The judicious advertising of the picture.

Facts Versus the Ballyhoo

WE happen to know of several industries, which were successfully represented at Washington during the war tax fixing period by a single man.

He was, of course, continuously on the job. The sole expense to his association, however, was salary and small office rent.

There were no spasmodic attempts by the industries themselves—to have taxes reduced or regulated; no visiting delegations, oratory, petitions and the like. Their single representative worked along each day, assiduously and intelligently, not in any blind effort to reduce taxes, but simply to make them just and legitimate. And his sole arguments, of course, were based upon the facts and figures on his industry which was just exactly what the Congressional Committees were after.

The final outcome was extremely satisfactory both to the industry and to the Congressional Committees.

We have just read the lengthy record of one case and it is most interesting, in showing just how an equitable tax can be arrived at.

If there is one industry in the wide world that needs just such representation, not alone at Washington but in every legislative tangle everywhere it is the picture industry.

* * * * *

The Changing Attitude

A REMARK made by a prominent exhibitor in Motion Picture News office last week illustrates well the changing attitude of producers towards exploitation of their productions.

"Two years ago," he said, "I had a rather sad experience. We were doing unusual things in advertising and presenting pictures at our theatres and the News gave considerable space to telling of them. The News and I both figured that this was of help to other exhibitors and consequently to the producers of the pictures.

"But when I came to renew my contracts for pictures I was struck a staggering blow. The managers and salesmen practically told me in so many words that they had read so much of the showmanship I was displaying that they decided I could afford to pay rentals far higher in proportion than other exhibitors with similar sized houses and equal opportunities.

"They were placing a penalty on me for helping them.

"But now I find the attitude changing. The managers agree that if I put over a picture to a knockout by using showmanship it is helping their gross returns in the territory. They are beginning to see the light."

* * * * *

Looking Ahead

IF we were to make a prediction it would be this: that in the momentous year facing us there will come that co-ordination of the industry, call it distribution or what not, which will encourage and allow producers to make fewer and much better pictures, and deliver them to the exhibitor on a basis of profit, proper exploitation facilities and assured supply.

C. S. Houston

Dealing in Personalities



"They Call On Him by Aeroplane These Days"

We probably wouldn't print this if a press agent had sent it in. But we happened to stumble upon it ourselves, so here goes:

The scene is the office of Earl Hammons. The phone rings. Central announces that Washington, D. C., is calling. Then comes a voice:

"Hello, is this Educational? Lieutenant Colonel Something or Other of the British Aviation forces is calling. It looks like a clear day; guess I'll fly over this afternoon and be in to see you."

And this happens an average of once a week. The British flyer jumps into his aeroplane in Washington, flies to one of the Long Island aviation fields, then motors in and calls on Mr. Hammons.

And it is all treated as a matter of fact, every day business occurrence!

Will somebody please pinch us?

Gee whillikers, boys, but this is going to be a merry year for the law-makers who have their eyes on the motion picture. Read the story on the following page and see what one week brought forth. On the one hand we are being looked to as a source of revenue making up the losses caused by prohibition; on the other hand, we are new bait for the cranks and reformers who have completed one job and are looking for another. We sure are in for it. The excitement is apt to get monotonous.

HARRY MAZE JENKS, of Harma Photoplays, London, England, is scheduled to sail for these shores this week. TIM COOP, of Progress Films, is reported as already on the briny.

After we announced last week that HARRY ROSSON was ready to sail for London he fooled us by an eleventh hour decision to remain another week or so.

Take it from the English visitors, "there ain't no sech animul" as a good independent production loose on Broadway.

Perhaps EDDIE MCMANUS is right when he says that we are paying the bill now for the influenza shutdown and its all-around psychological effect.

Four contributors to Motion Picture News Exhibitors' Service Bureau—three of them members of the Exhibitors' Advisory Board—are in the list of prize winners in the First National "Tarzan" contest. Congratulations, boys. And also congratulations to Motion Picture News readers, who, week in and week out, for two years have been getting the services of the top notch exhibitors of the country in the Service Bureau. Read about the prize winners on page 1305.

WALTER BROOKS, former manager of the Coatesville, Pa., Auditorium, has been secured by Earl Hammons to handle the Educational Film Corporation's publicity and exhibitor service activities.

WILLIAM J. MCGRATH, well liked in Chicago as the one-time manager of MOTION PICTURE NEWS office, is now with Vitagraph at 1600 Broadway.

MORRIS A. LIGHTMAN, of the Criterion Film Service, Atlanta, Ga., is in town. Have you any pictures open for Florida, Tennessee, the Carolinas, Georgia, Alabama—and possibly Louisiana and Mississippi?

Our Own Private Tipster hasn't anything new to report this week, though a look at the Complete Plan Book will show many good pictures coming. But this page gives the inside, paddock dope. Still waiting to see the actual timing of "The Eternal Magdalen" and "The Red Lantern." The touts sure do keep on boosting the last mentioned production. Heard some good words about the latest Rex Beach-Goldwyn, "The Brand." We'll pick some for you next week. And when we say "Go to it!"—play the bankroll.

BILL RUDOLPH is breaking the habit of twenty years and to his shave and a long walk has added the function of eating to his lunch-hour program.

Thus does "THE UNPARDONABLE SIN" intrude upon the "THE HUSHED HOUR."

Which reminds us that HARRY GARSON is expected in town within the coming week.

While another bit of news is the fact that HARRY RAPF has come smiling through a combination siege of pneumonia and appendicitis and is expected to return to his office in a week or so.

The New York State exhibitor who could possibly make the trip to Syracuse on February 26th for the State convention and who does not do so is too low in the picture scale for us to express an opinion of him. This year presents the best chance—and possibly the last chance—that New York theatre owners have ever had to secure legalized Sunday shows. Sydney Cohen and his co-workers in New York City and up-State have carried on an unselfish, efficient campaign. No one has sought publicity. No one has made any bulls. For the love of Mike, boys, back them up! Read the official call on page 1303.

MESSRS. BALABAN and KATZ, of Chicago, have been gumshoeing it about New York for a week or so. SAM KATZ dropped in for a call at the NEWS' office on Tuesday.

And brought with him the news that BALABAN and KATZ plan to invade Chicago's loop with a house that, when completed, will represent an investment of two and a half millions.

And told us of the search of the entire world that BALABAN and KATZ and their architects are making so that the invasion of downtown Chicago will give the windy city the last word in theatre construction.

Sam Katz is a tonic; an inspiration. Let him tell you of some of the accomplishments of Balaban and Katz at Chicago's Riviera.

ON Saturday, February 15, at six p. m., took place the marriage of Miss Margaret Ganss and Peter Smith, the ceremony being performed by Rev. William Schoenfeld at his residence, 115 East 91st street. Only the immediate families of the bride and groom were present.

The legion of friends of Mr. Smith, known among the publicity fraternity and the motion picture industry throughout the United States by the shorter and more intimate name of Pete, offer their heartiest congratulations. Through successive affiliations with the Bosworth, Morosco and Artcraft companies, and his present connection with the Famous Players-Lasky Corporation, in charge of all trade paper and newspaper publicity, he has attained an enviable reputation in his profession, and enjoys, as well, the affectionate esteem of his immediate associates.

Shortly after the wedding ceremony, Mr. and Mrs. Smith departed for the South to spend a week's honeymoon. Upon their return they will reside at 2108 Harrison avenue, University Heights.



"She's Now the Better Half of Pete Smith"

Lawmakers Descend on Motion Picture

Pennsylvania's Legislature Has Bills Proposing New Taxes, Change of Censorship Board, Building Regulations, Etc. —Cincinnati Would Tax Exchanges

LAWMAKERS the country over are having a merry time preparing bills aimed at the motion picture. New taxes, restrictions of all sorts, and Sunday bills are flooding the legislatures.

Pennsylvania's body of legislators probably holds the record at present for the number of motion picture bills being considered. The most drastic, as far as the entire industry is concerned, is the proposal for a new tax of one cent a foot on all positive film—to be paid in addition to the present charge of the Board of Censors. Others before the Keystone legislature concern theatre taxes, Sunday opening and building regulations.

Cincinnati has turned to the motion picture to help recoup the loss of revenue from liquor through the coming of prohibition. A city ordinance proposed calls for the taxing of all distributors doing business in that city.

Text of Pennsylvania Bills

HARRISBURG, PA. (*Special to Motion Picture News.*)—Two bills placing additional burdens in the form of State taxes on the motion picture business, and a third, placing far more rigid restrictions upon the construction of motion picture theatres, appeared in the Pennsylvania legislature on February 11.

The two measures increasing the taxes were introduced in the House of Assembly by Representative Smith, of Bedford county. Though the measures have not yet come from the State printer and were read in the House only by title, one provides that in addition to the present fee for the examination of films by the State Board of Censors an additional fee of one cent a lineal foot be collected on all films offered for approval.

The bill is surely a revenue raiser, and the money is to be placed in the State Insurance Fund, whereas, under the existing law, the money obtained for the examination of films goes to help finance the operations of the Board of Censors and to pay salaries of the board and its subordinate employes.

The proposed penalties for non-payment of the additional fee, under the terms of this new bill, are $500 fine or six months in jail and forfeiture of the right to show the film in Pennsylvania.

The terms of this measure, apparently, *affect not only the motion picture interests of Pennsylvania but all the producers in New York and other states which submit their films for the approval of the Pennsylvania censors.*

The other Smith bill includes motion picture houses among the amusement buildings taxed for local purposes and fixes the tax as follows: In cities of the first class (Philadelphia and Pittsburgh), $500 a year; second class cities (of which there are only two or three in the state), $400; third class cities (of which there are 30), $75, and boroughs and townships, $30. Big city theatre owners declare that this plan is a plain discrimination against the theatres in the large cities and in favor of the small cities and rural communities.

The bill containing new regulations for the construction of theatres was introduced in the upper House, by Senator Daix, of Philadelphia, and has not yet come from the printer, though it is understood to impose additional burdens on the future construction of theatres.

Proposed legislation relating to the motion picture industry is piling up rapidly in Pennsylvania. In addition to the three measures referred to above, there have been introduced in the House a bill aimed at ticket scalping by requiring theatres to print the prices of tickets on the faces of them; a bill requiring the licensing of ticket brokers, and the much discussed Rolfe measure, which would amend the blue law of 1794 to permit the showing of motion pictures on Sundays. This latter measure—about the only one that has thus far appeared which seems to have been introduced in the interest of the picture business—is being vigorously attacked from the pulpit and by reform organizations generally.

One of the latest attacks on this bill is made in a letter written by Dr. B. E. P. Prugh, chairman of the Prohibition State Committee, and published in the Harrisburg *Telegraph*. Dr. Prugh takes issue with the Philadelphia *Public Ledger*, which sees some good in the measure. He says in part:

"Arguing for the bill referred to, the Public Ledger insidiously says, 'This bill goes no farther than the legislation of harmless and educational entertainments, music lectures, etc.—on Sundays.' Of course it does not say that a thing that may be 'harmless' and even 'educational' at one time may not be harmless on another. We know this well when it comes to the body. Warm rolls are beneficial under health conditions, but have been known to kill a sick man.

"Since the Creator set the Sabbath apart at creation as His own in a peculiar sense, and at the giving of the Law on Sinai thundered 'Remember the Sabbath day to keep it holy,' it is what He has to say about it that must concern both the private citizen and the law-maker, and not public opinion or public clamor even. Public opinion is a dangerous thing unless molded by His righteous law, as witness Aaron and the golden calf. Our country will never be 'safe for Democracy' until we recognize that Almighty God is the very first person to be consulted in all legislation and that the political party that will not give Him proper recognition is not a party to be trusted with the reins of government.

"In view of what God has done in the Great War just coming to a close, it is incumbent upon the Ministry of the King of kings to sound the trumpet calling men to this position. We must not blind our eyes to the fact that it was this drifting away from God, trampling His day under foot in 'the Continental Sunday,' and letting the will of man governmentally supplant the will of God, that brought the recent catastrophe upon Germany and through her upon the whole world and us in it. We must not blind our eyes to the fact that, as a nation, we have been drifting fast in the same direction. If we continue to 'drift' it will be only a matter of time until we drift upon the breakers. Further encroachment upon this day should be resisted both as a patriotic and a Christian duty."

OUTLOOK BRIGHT IN INDIANA

WORD received in New York on Wednesday from Charles C. Pettijohn, counsel for the Exhibitors-Mutual Corporation, and now aiding the exhibitors of Indiana in their fight for Sunday motion picture shows indicate a favorable outlook in that state.

A vote in the Senate on Tuesday to pass the Sunday bill to engrossment resulted in thirty in favor, sixteen opposing, and four absent.

As a test vote this indicates a wide margin of safety for the bill allowing all communities to decide the Sunday show question for themselves.

Would Put Ban on Kids

A few days after announcing that the Province of Quebec would discontinue the collection of the war tax on amusement tickets, Hon. Walter Mitchell, Provincial Treasurer, presented a bill before the Quebec Legislature which has for its purpose the placing of a ban on the admission of all children under fifteen years of age into all theatres of the Province at all times, whether accompanied by parents or guardians or not. The bill was brought to the attention of the Quebec Legislature on February 15.

A few weeks previously, a self-appointed committee of uplifters at Quebec City asked that the Province prohibit the admission of all children up to fifteen years of age from all theatres and the Provincial Treasurer has seen fit to consider the matter. Incidentally, this committee wanted the Province to grant permission to cities to censor moving picture releases after they had been censored for the whole Province by the Provincial Board of Moving Picture Censors.

Under present regulations in the Province of Quebec, children up to fifteen years must be protected by parents or guardians when admitted to picture houses.

Propose Cincinnati Taxes

Film exchanges and producers of films in Cincinnati will have to pay an occupational tax of $100 a year, as the Council of that city, facing a deficit of $600,000 in taxes through enforcement of prohibition in Ohio after May 27, 1919, has decided to raise money needed to make up the loss of revenue by taxing certain lines of business for the privilege in Cincinnati.

Buffalo Exhibitors Are Working Hard

BUFFALO (*Special to Motion Picture News*).—Buffalo exhibitors are getting behind the move to legalize Sunday shows one hundred per cent. The managers have formed an organization and have engaged Lieutenant Jack Wall to act as executive secretary.

(*Continued on next page*)

Attend the New York Convention!

EXHIBITORS in New York State, whether members of the League or not, should do everything in their power to be present at the Syracuse convention on February 26 to plan the campaign for Sunday pictures.

You owe it to yourself to be there. The New York fight is being handled by exhibitors for exhibitors. This year exhibitors in New York State have the biggest opportunity they have ever had to place Sunday shows flatly and squarely on the statute books.

Read the official call for the convention issued by Sidney S. Cohen and make your preparations now to be in Syracuse on February 26:

TO THE MOTION PICTURE EXHIBITORS OF THE STATE OF NEW YORK

FELLOW EXHIBITORS:—

The people of the state of New York want motion picture entertainment on Sunday. Their overwhelming patronage of Sunday pictures proves this beyond the shadow of a doubt.

The Courts of this state have rendered conflicting decisions on the legality of showing motion pictures on Sunday. We must, therefore, seek help in the legislature.

Ever since the state-wide conference, held at Albany last September, the officers of the state league have left no stone unturned to prepare the way for a successful campaign to that end. It is our duty to give voice to the wishes of our patrons.

Threatened taxation and other vital problems call for your careful action. This is the supreme moment for making a united and impressive demonstration; if not for ourselves, then, on behalf of our patrons. We earnestly desire your counsel and support whether the owner of a large house or a small one.

Therefore, you are urged to come to the City of Syracuse on the 26th day of February, 1919, to attend a state-wide convention of exhibitors to be held at the Onondaga Hotel at 11 A. M. on the day above mentioned.

Your voice and your vote will be the deciding factors as to the methods and, no doubt, the success of passing this legislation at this session.

Opportunity is knocking at our door. Men of affairs in all walks of life familiar with political conditions say that this is the year. The people are with us; are we with the people? There is no power like the power of our screens. Now is our time to use them.

POSITIVELY no so-called co-operative booking or film selling scheme of any kind, under whatever guise or by whomsoever proposed will be considered or discussed at this convention.

We put none but exhibitors on guard.

SIDNEY S. COHEN, *President.*
S. I. BERMAN, *Secretary.*

Lawmakers Descend on Motion Pictures

(*Continued from preceding page*)

Every theatre in town has a booth in the lobby or a table where patrons are being asked to sign the petition in favor of the bill now in Albany. It is noticed that most patrons go out of their way to sign this petition and from remarks heard in the lobbies it looks like Buffalo will have many thousands of names on the list that will be sent to the state capital. It is planned to send a delegation to Albany when the measure comes up.

The Sunday committee is planning to attend the state convention in Syracuse, February 26, when the Sunday question will be discussed in all its phases. Undoubtedly Buffalo favors Sunday pictures.

Last year every newspaper in the city spoke editorially in favor of films on the Sabbath, declaring them to be of educative as well as entertaining value and an excellent way to spend part of Sunday for the family. The exhibitors this week will again ask the local papers to print editorials in favor of Sunday opening. The best indication of how the wind blows here is the capacity houses that are a rule in almost every theatre in Buffalo Sunday evening.—

CHARLES B. TAYLOR.

Seek to Lift Ban on Colorado Springs

COLORADO SPRINGS, COLO. (*Special*).—A very spirited contest of numercial strength is now being waged by the liberal element of Colorado Springs and the Ministerial Alliance of this city. The final outcome of the battle is anxiously awaited on both sides.

Some two weeks ago the liberals started circulating a petition to the city council asking that the Sunday closing ordinance be repealed in so far as it relates to regular theatres and motion picture houses. Within a few hours enough signatures had been secured to insure the attention of the matter by the voters at the coming city election. More than 6,000 have signed the petition so far.

A few days ago the Ministerial Alliance learned that the petition was being circulated and that it was meeting with such popular approval. They called a meeting immediately and now the ministers are circulating a counter petition asking that the ordinance be not repealed. It is believed that popular sentiment is on the side of the original petition.

Sunday Schools Fighting in Ohio

COLUMBUS, OHIO (*Special*).—Members of the Ohio Legislature, now in session at Columbus, are being bombarded with telegrams from opponents of the Hinchey bill, which seeks to legalize motion picture performances on Sundays, taking theatres of that kind out of the bill that forbids shows on Sundays. The present law carries a $100 fine and six months' imprisonment. The Hinchey bill is finding considerable support from all over the state. Christian Endeavor societies are behind the opposition that has increased receipts of the Federal telegraph system.

Appell Buys Theatre in Reading, Pa.

HARRISBURG, PA., Feb.—Announcement is made here that Nathan Appell, of York, and formerly of this city, who is associated with the Wilmer & Vincent interests in control of a string of motion picture, vaudeville and legitimate theatres in cities of Pennsylvania, has purchased the Rajah theatre, in Reading, and will assume personal management of the house on June 1, to conduct it in part as a motion picture house.

Mr. Appell was for some years in partnership with M. Reis in control of a number of central Pennsylvania theatres, and with the Wilmer & Vincent interests in the management of three houses in Harrisburg, one of which, the Colonial, is devoted exclusively to motion pictures, and theatres in a number of other cities. In taking over the personal management of the Rajah, Mr. Appell will be succeeded by his son in the management of the two theatres he owns in York.

C. K. Y. Film Corporation Files Court Answer

IN the suit instituted by Clara Kimball Young against the C. K. Y. Film Corporation, the company has filed its answer. In the suit Miss Young severs her releasing arrangements with Select Pictures Corporation, according to report.

Miss Young's claims to the effect that the original terms of the contract under which she made pictures for the defendant corporation for release through Select had been violated were denied *en toto*, and the C. K. Y. company's answer attempts to "put the shoe on the other foot" by alleging that Miss Young is indebted to the defendant company instead of the company being indebted to her.

Under the management of Harry Garson Miss Young has been engaged in filming "The Better Wife" on the Coast, with the following cast: Nigel Barrie, Lillian Walker, Kathlyn Williams, Barbara Tennant, Little Bennie Alexander, Edward M. Kimball, Arthur Carew, Irving Cummins, Elinor Hancock, H. G. Pennel, J. G. Underhill and John Stoepling.

CHAMPIONS THE PICTURE!

Indianapolis Newspaper Editorializes on Censorship Legislation

THE INDIANAPOLIS NEWS in an editorial recently took a shot at the proposed legislation for the establishment of a state censorship now pending before the Indiana State Legislature. The editorial is unusual in view of the fact that the Indianapolis News does not, as a rule, take sides with the motion picture interests. The editorial follows:

"MOVIE CENSORSHIP"

"Aside from the personal interest involved, the motion picture men opposing legislation providing for State censorship of the films have some justification for their stand. State supervision of the pictures has seldom worked satisfactorily where it has been tried. The bodies intrusted with the work have repeatedly objected to films or parts of films that similar bodies in other States found unobjectionable, or commendable. It has sometimes happened that films or scenes praised by one State board for their moral influence have been condemned by another as unfit to be shown. Disagreements as to whether a film or a part of a film was morally harmful have been frequent. Motion picture men honestly desirous of providing wholesome amusement have suffered from a condition that causes a film which is unobjectionable in one State to be rejected as highly immoral in another.

"Picture producers, like other business men, are anxious to give the public what it wants. The level of taste and morality exhibited in the pictures reflects, generally speaking, the level of the taste and morality of the people who patronize the films. Off-color films are relatively rare these days, and public taste is making them rarer and will in all probability eventually eliminate them. Producers are finding that the public does not want pictures depending on smut for their interest. A censorship thus automatically exercised would be the highest and most effective form of supervision.

"At all events, censorship machinery already exists in the laws against indecent entertainment. Local officials can stop the showing of films regarded as objectionable any time they choose to exercise their rights. Such selected officers should be as well able as an appointed body to give whatever protection the public needs."

Work on Censorship Campaign

Chairman Hess Plans Film Campaign Along Liberty Loan Lines—Publicity Campaign Under Way

GABRIEL L. HESS, chairman of the Censorship Committee of the National Association of the Motion Picture Industry, is working out all of the preliminary plans necessary for an active and intensive censorship campaign to be carried on in all of the fifteen states where there is a danger of censorship legislation.

One of the principal weapons of offence will be a series of satirical motion pictures made by each of the big stars of the industry in much the same manner as the pictures for the Fourth Liberty Loan.

In furtherance of this plan a telegram was sent to Thomas H. Ince, Mack Sennett, Cecil B. DeMille and Williard Mack requesting their cooperation in writing and producing a motion picture satire aimed against censorship for nationwide distribution.

Thomas H. Ince was the first of the four big producing directors to reply and he stated that he would be more than glad to cooperate and would arrange for all of the stars under his control to immediately start work on their pictures. It is expected that affirmative replies will be received from the others in the course of a day or so.

The intensive campaign that is to be carried on in the states where there is a danger of censorship legislation this session is complete in every detail. It will be carried on in the theatres and newspapers of the states in question. In the theatres there will be a comprehensive campaign utilizing both slides and trailers, as well as a specially trained staff of four minute speakers, who will present the argument against censorship in a brief but emphatic manner.

The legislators representing both the Senate and Assembly districts of the states will be flooded with thousands upon thousands of petitions signed by their constituents and arrangements will likewise be made for the public to let loose a tidal wave of protesting and indignant telegrams.

Special publicity is now in preparation to be used in the newspapers and a quantity of other printed matter is being prepared. The publicity campaign is under the direct supervision of John C. Flinn, as chairman of a committee appointed for this purpose by the Associated Motion Picture Advertisers, who were brought into active work in the campaign by Chairman Hess. The material for a pamphlet containing a quantity of arguments against censorship consisting of editorials that have appeared in newspapers and magazine articles is likewise being prepared for general circulation.

Weekly meetings of the Censorship Committee are being held and are attended by members of the committee who are in the city. The next meeting will be in the form of a luncheon and conference to be held at the City Club on Thursday, February 20, at 12:30 o'clock. At this meeting comprehensive reports will be presented showing the status of the censorship legislation in the various states.

The organization that has been effected for this work is one of the best and most efficient that could possibly be worked out. State committees have been organized in a majority of the forty-eight states under the direction of a state chairman who works in close cooperation with the Censorship Committee of the Association under the direction of Chairman Hess. These state chairmen are taking hold with the utmost enthusiasm and report by telegraph the progress they are making. The fact that these state committees have been organized and set to work in less than three weeks speaks remarkably well for the activities of the Censorship Committee.

In addition to the state organization among the exhibitors an organization has been effected in the exchanges of the country and the exchange managers are working in close cooperation with the various exhibitor organizations, thus lining up these important branches of the industry in the various states in an effective manner to work together.

Following is a list of the Censorship Committee: Gabriel L. Hess, chairman, Goldwyn Pictures Corporation, D. W. Griffith, P. A. Powers, W. A. Brady, Lewis Innerarity, William M. Seabury, Paul H. Cromelin, Walter W. Irwin, Arthur S. Friend, J. Robert Rubin, James E. MacBride, Walter N. Seligsberg and Frederick H. Elliott, secretary.

Plunkett Guest of Honor at Dinner

Joseph Plunkett, managing director of the Strand theatre, was guest of honor at a beefsteak dinner given after theatre hours, Wednesday night, at "Beefsteak" Charley's, West 50th street, by attaches of the Strand and members of the press. Dr. J. Victor Wilson, publicity director for the Strand, was toastmaster, and called for speeches from Manager Plunkett, Hugo Riesenfeld, manager-director of the Rivoli and Rialto theatres; Max Spiegel, secretary of the Strand, and Carl Edouarde, leader of the Strand orchestra.

Manager Plunkett spoke of the hearty co-operation he had received from the Strand attaches during the short time he has been directing, and assured all that he would make every attempt to continue the policy of this theatre. About fifty guests were present.

Stanley Chain Manager Likes Drew Comedies

The advent of the new Drew two-reel comedies has been acclaimed by the patrons of the Stanley theatres as filling a long-felt want in the photoplay field, according to Frank W. Buhler, managing director of the chain of houses controlled by the Stanley Company in Philadelphia.

Mr. Buhler is reported to have declared that: "The popularity and demand for these comedies as evidenced by the reception which "Romance and Rings," the first release received, has determined the policy of the Stanley Amusement Corporation to advertise and run these attractions as features, giving them the same advertising space as is given the feature productions of five or more reels."

Fitzmaurice to Direct Elsie Ferguson

George Fitzmaurice, who directed Fannie Ward in "Common Clay," has started a production for the Famous Players-Lasky Corporation, starring Elsie Ferguson.

The picture is "The Witness For the Defense," from the famous stage play of the same name, in which Ethel Barrymore starred.

Name Winners in "Tarzan" Advertising Test

THIS week First National Exhibitors' Circuit announced the winners in its contest for the best exploitation of "The Romance of Tarzan." The list of winners carries a remarkable reflection of the work of the Exhibitors Service Bureau of the MOTION PICTURE NEWS.

There were four classes of theatres represented in the awards, and of these the first prizes in three of the classes were won by members of the Advisory Board of the Exhibitors Service Bureau. The full story of the presentation of "Tarzan" by the winner in the fourth class was published in the MOTION PICTURE NEWS weeks ago.

In two of the classes the winners of the second prize are men the account of whose presentations appear from time to time in the NEWS. In fact the stories of how these men put on this particular picture appeared in these columns and, quite by coincidence, articles about other presentations they made more recently appear in this very issue.

In other words this award shows well how this department is presenting to you readers week after week the best ideas of the exhibitors of the country. We haven't the slightest doubt that a contest arranged by any of the other leading producers or distributors would show an equal reflection of the service given you here.

WHEN this department was started there was no such thing as service in motion picture publications. Everyone predicted that it could not be done—that exhibitors generally could not be persuaded to place their ideas before the rest of the exhibitors.

But it has been done—not yet as fully as we hope it will be done, for this work has been jumping forward week after week—and there appears in these pages week after week accounts of the way that the livest exhibitors of the country are presenting their pictures.

In the case of "The Romance of Tarzan" you had pictures and illustrated here the work of the winners in the four different classes, and the full advertising campaign of one of them. You had accounts, together with pictures of lobby displays or stage settings of two of the winners of second prizes.

All of these were not only printed here, but they were printed in time for later exhibitors of the same picture to take advantage of the same ideas in their presentation and exploitation.

IS THIS SERVICE?

AWARDS of all the prizes were made by a board of judges selected by First National which inspected carefully all of the material sent in and gave the prizes on the basis of the material before them and the accounts of the way the pictures were presented. The board consisted of R. E. Barremore, EXHIBITORS' TRADE REVIEW; James E. Beecroft, EXHIBITORS' HERALD; Epes Winthrop Sargent, MOVING PICTURE WORLD, and R. E. Pritchard, MOTION PICTURE NEWS.

The theatres were divided under the rules of the contest into four classes and in each class there were three prizes, all payable in Liberty Bonds, and totaling $1,200. The first prize in each class was $150, the second $100 and the third $50. Winners were:

FIRST CLASS (Theatres seating 2,000 or more):
- First prize, S. Barret McCormick, Circle theatre, Indianapolis.
- Second prize: George Fischer, manager Saxe's Alhambra theatre, Milwaukee.
- Third prize: I. Kuhn, manager Loew's Stillman theatre, Cleveland, O.

SECOND CLASS (Theatres seating from 1,000 to 2,000):
- First prize: P. E. Noble, advertising director, and E. J. Myrick, manager, Liberty theatre, Portland, Ore.
- Second prize: Harry McDonald, manager Fox's theatre, Springfield, Mass.
- Third prize: Victoria theatre, Philadelphia.

THIRD CLASS (Seating 750 to 1,000):
- First prize: C. Edgar Momand, manager Garden theatre, Flint, Mich.
- Second prize: H. C. Corhan, American theatre, Hopewell, Va.
- Third prize: M. M. Rubens, Princess theatre, Joliet, Ill.

FOURTH CLASS (Less than 750 seats):
- First prize: L. L. Willey, Colonial theatre, Rochester, New Hampshire.
- Second prize: E. H. Collins, Liberty theatre, Electra, Texas.
- Third prize: F. R. Smith, Bijou theatre, Fon du Lac, Wis.

(Note: Messrs. McCormick, Myrick, Noble and Momand are members of the Advisory Board. Exclusive accounts of the presentation by Mr. Willey appeared in the NEWS, as have stories of the work of Messrs. Fischer and Collins with this picture.)

GENERAL shutdown of theatres due to the influenza epidemic affected the total number of entries in the contest, but the representation was sufficient to enable the Board of Judges and First National Exhibitors' Circuit to gain a fair opinion of the general attitude of theatre managers and owners toward local advertising and publicity.

In some instances there were exceptionally good newspaper advertising campaigns without any effort in lobby display or presentation. This is particularly true of the larger theatres in the central west, where the strongest effort is put forth in newspaper compaigns.

Exhibitors in the smaller cities and towns, especially those with theatres of the third class, having from seven hundred and fifty to a thousand seats, are about equally divided in their choice of advertising mediums between newspapers, lobby displays and special canvasses by mail and house to house delivery for letters, postcards and heralds.

Theatres of the fourth class, with less than seven hundred and fifty seats, pay a greater degree of attention to lobby displays than to newspaper advertising or presentation. This applies almost without exception in towns where there are no daily newspapers, and where exhibitors have to depend upon one or two issues of the local publications each week to carry their wares to the public.

Association Active on Film Rental Tax

During the past week the National Association of the Motion Picture Industry has been swamped with the reports that have been coming in from all over the United States showing what has been accomplished by the exhibitors and exchange men in the fight for the elimination of the five per cent film rental tax from the new revenue bill.

This is one of the most remarkable campaigns that has ever been conducted by the Association, and the general enthusiasm with which it has been put into effect by all branches of the industry throughout the country is bound to have its effect in Washington.

The efforts of the producers and distributors of the industry as represented by the National Association have been endangered by the antagonistic attitude which some exhibitor organization in various parts of the country have taken, whose officers evidently were not aware of the facts, and therefore sent out entirely erroneous information.

Section No. 906 of the Revenue Bill, which was passed by the House and Senate during the past week, contains a provision taxing motion picture film rentals five per cent. This takes the place of the so-called footage tax in the Revenue Act of October, 1917, which brought about the adoption of the charge of fifteen cents per reel per day.

Should the industry be successful in having the five per cent film rental tax eliminated from the present bill, the fifteen cent per reel per day charge now in effect would likewise be eliminated.

Jesse L. Lasky Leaves for West Coast

Just before leaving New York for his annual mid-winter visit to the Famous Players-Lasky studios at Hollywood, Jesse L. Lasky announced the appointment of his general assistant, Whitman Bennett, as manager of the producing department.

Mr. Lasky will confer with Director General Cecil B. De Mille and other officials of the organization on new productions and the general routine of same while in California.

"That we are able to advance Mr. Bennett to the important position of manager of the Producing Department," said Mr. Lasky, "is a matter of the utmost personal gratification to me. For some time past he has been sharing the responsibilities of the department."

"Fifty-Fifty" Idea Has Appealed

Baltimore Newspaperman Points Out Value of the Many Suggestions Made in Motion Picture News Editorial

"I HONESTLY believe that the proper way for the motion picture industry to develop and develop fast, is for the picture producers generally to meet their exhibitors on a fifty-fifty basis," is the opinion expressed by Frank D. Webb, advertising manager of the Baltimore News.

This statement of a man outside the film industry was called forth after Mr. Webb had read W. A. Johnston's recent editorial, "Fifty-Fifty."

"I have read your editorial with the keenest interest," continued Mr. Webb, "and wish to emphasize that this co-operation which you urge has been the making of the automobile industry, and unquestionably will go further toward putting pictures where they belong than any other single thing that can happen in connection with the motion picture industry.

"The exhibitors are seeing the light, and are far in advance of the producers and distributors in this respect. Altogether too much; even the larger companies are relying on free publicity and press matter concerning their stars.

"Practically nothing is being done in creative work to increase the number of regular attendants at motion picture theatres. The Government rated pictures as an essential industry in war times because of their effect on the morale of soldiers. If it is good for the morale of men in the trenches, why isn't it good for the morale of the average citizen?

"Why shouldn't a drive be made to induce the average individual to realize that pictures, so far from being a frivolous entertainment which he should be rather ashamed to patronize, are, as a matter of fact, a relaxation to which he is entitled, and for which he will be the better for attending, besides which many of them are intensely instructive.

"The broad Fifty-Fifty proposition should come generally into use. The Columbia Phonograph Company started its first tremendous success with a wide-open fifty-fifty proposition to all dealers. The Columbia proposition was that it would pay fifty per cent of the cost of all newspaper advertising placed by any of its dealers devoted to the Columbia phonograph or its records.

"They built big advertisers in every section of every city by this means, and they put their proposition on a foundation on which they have been able to make every move since. There were no 'Ifs' nor 'Ands' nor 'Buts' about the way this transaction was handled.

"The Columbia agent could advertise any way he pleased. He prepared his own copy (much of it bad, no doubt), but he had the absolute assurance that his every Columbia ad, or, in the case of large firms, that portion of the ad devoted to Columbia, would be paid for to the extent of fifty per cent by the Columbia people.

"The fifty-fifty idea advocated by W. A. Johnston will prove, in the long run, to be the one supremely valuable thing through which to build up attendance and generally to grade up the whole motion picture proposition."

OUST CENSORS

Pennsylvania Legislator Proposes to Create New State Board

TO abolish the present State Board of Censors in the State of Pennsylvania is the object of a bill just introduced by Representative Bucher of Philadelphia in the Pennsylvania Legislature at Harrisburg.

The legislator proposes however to create another state board to substitute for the present board. The new State Board would be known as the State Board of Amusements.

Representative Bucher's bill provides that among other things the activities of the proposed new board would be to pass on motion picture film.

Cameraman of the Coast Organize

A new organization has been effected among camera men of the West Coast producing colony which has been incorporated under the name of American Society of Cinematographers. Quarters have been taken in the Markham Building in Hollywood, which they plan shall be eventually enlarged to take in the entire third floor of this building, thus giving accommodations for spacious club rooms, laboratories and projecting rooms.

There will be no limit to the membership of this new organization, which expects shortly to organize a branch in New York, but admission will be by invitation only, and an attempt made to band together the best camera men of the industry for fraternal and social reasons, as well as for the interchange of ideas in motion picture photography. Round table meetings will be held weekly, and at these reviews by the camera men on current productions will be features. Each photographer will be asked to write a review of the pictures he witnesses, and these reviews will be read and discussed. The organization, or board of governors, are: Philips E. Rosen, George Leone Tucker studios; Homer Scott, Fox; Charles Rosher, Pickford; W. C. Foster, Fox; Dal Clawson, Weber; Arthur Edeson, Clara Kimball Young; Eugene Gaudio, Metro; Victor Milner and Joe August, Hart; Guy Wilky, Barriscale; Robert Newhard, Farnum; Walter L. Griffin, Walthall; Dev. Jennings, Fox; Leroy Granville, Frank Lloyd Company; Roy Klaffki, Hampton, and Percy Hilburn of Goldwyn.

Philip E. Rosen, who is president of the society, is also president of the Cinema Club of New York, and Charles Rosher, vice-president of the society, is president of the Cinema Club of California.

Sees Defeat of Sensationalism in Films

"The period of the sensational picture is passing," says Mrs. David Ross, president of the Indianapolis board of motion picture indorsers, which has made its first complete survey of the motion picture situation in Indianapolis. Results have been made public by Mrs. Ross. The survey brings out the fact that very few of the pictures which the board has passed on can be called immoral, although 63 out of 215 pictures seen during the year were not indorsed.

The picture committee of the board which made the survey is composed of the following members: Mrs. Fred Pettijohn, Mrs. O. C. Lukenbill, Mrs. M. C. Robbins, Mrs. Charles Davidson, Mrs. H. O. Phillips, Mrs. Theodore Wagner, Mrs. Harvey D. Orlopp and Mrs. Emma Duvall, who attended to the colored houses.

Mrs. Ross said:

"We protest against the sensational form of advertising, which is done to draw a crowd and is often much worse than the picture itself. Many times we have visited houses showing pictures which have been sensationally advertised, only to find that the suggestiveness of the title was not introduced into the picture itself."

New Theatre Proposed for Oshkosh

The news comes via Fond du Lac that Oshkosh, Wisconsin, the largest city in the Fox River Valley, will have a new photoplay theatre if plans now well under way materialize, and they are expected to go through without a hitch. The man behind the enterprise is Wendel Rice, well known Milwaukee theatre man and proprietor of the State theatre, Twenty-seventh and State streets, that city.

"I consider that Oshkosh is a highly favorable field for high-grade entertainment in motion pictures," said Mr. Rice, "and I think the kind of a theatre we have in mind would draw large attendance and be a paying proposition. The indications are that the people of Oshkosh would support such an institution."

It is understood that the proposed theatre will have a seating capacity of between 1,500 and 2,000, and that it will include a ladies' rest room and a children's play room.

Producers Elect Officers

At the annual meeting of Motion Picture Producers Association, held in Los Angeles Thursday evening, February 6, officers for 1919 were elected as follows: Charles H. Christie, president; W. S. Smith, William Sistrom and Thomas H. Ince, vice-presidents; Frank A. Garbutt, treasurer, and W. J. Reynolds, acting secretary. Both Messrs. Garbutt and Reynolds have served in these offices since the organization of the association more than two years ago.

Open Again!

People's theatre, Cincinnati, just reopened after being dark three seasons, is booking Triangle films. The former vaudeville theatre is doing a good business.

Toronto Theatre Enlarges Its Capacity

The Family theatre, Queen Street East and Lee Avenue, Toronto, recently acquired by the Paramount Theatres, Limited, Toronto, has been enlarged and redecorated, the seating capacity having been increased to about 1,200. The St. Julien theatre, Bloor street West, Toronto, controlled by the same company, which was damaged by fire a few weeks ago, is also being rebuilt. The Alhambra theatre, a brand new house on the site of the old Prince George at Bloor and Bathurst street, Toronto, which is to be operated under the direction of the Paramount Theatres, Limited, is nearing completion. The Alhambra will seat about 1,600 people and will be a fine uptown house.

Announcement is also made that the new Allen's Bloor Street theatre, Bloor and Bathurst streets, will be ready for operation during the first week in March. This is a very beautiful structure. The manager of this house will be Herb Jennings, a veteran exhibitor of Toronto, Ottawa, and Kitchener.

American Distribution from New Haven

American Feature Film Company will distribute to the Connecticut and western Massachusetts territory from new offices in New Haven, Conn., soon after March first. They have taken an entire floor in the film exchange building, 126 Meadow street, and are having it remodeled and decorated to suit their own purposes. Their Connecticut branch is now at 121 Meadow street, where they have been located for a few months while studying the territory.

The General Film Company have discontinued the New Haven branch.

Poli Plans Theatre in Waterbury, Conn.

Sylvester Z. Poli has purchased property at Main street and Phœnix avenue, Waterbury, Conn., for the site of a large new theatre. He has commissioned Thomas Lamb, 644 Eighth avenue, New York, to work out plans for a structure seating 2,850 people, and intends to spend upward of $400,000 for building alone. This will be Mr. Poli's second large house at Waterbury, and his second new theatre planned for construction this spring, the other being the one at Hartford, Conn., already announced. Mr. Lamb will award contracts in both cases.

At the California

Announcement comes from the management of the California theatre in Los Angeles that Jesse Crawford has been engaged as chief organist, and will assume the duties there shortly. Crawford is a very well known organist of the Coast, having played for theatres in Spokane, Seattle, Portland, San Francisco, and for the past year has been at the Grauman in Los Angeles.

Buffalo Exchanges Form Organization

In order to bring about a closer cooperation between distributors and exhibitors of moving picture films, representatives of the leading film exchanges of Buffalo, N. Y., have formally organized under the name of the Motion Picture Exchange Managers' Association. The organization was made at a meeting of the managers, held in the Chamber of Commerce, with which body the association will be closely identified. By-laws were adopted and committees appointed to draft rules and regulations which will hereafter control the distribution of films in the district served by this city. Officers were elected as follows: Frank S. Hopkins, of the Universal branch, president; George A. Hickey, of Triangle, vice-president; R. C. Fox, of Paramount-Artcraft, treasurer, and C. A. Taylor, of Pathe, secretary. The association plans to protect both the exhibitor and the exchange, and then will work in conjunction with the Chamber of Commerce in combating any harmful influence launched against the industry. Regular meetings will be held the first and third Mondays of each month.

Representative Charles Bennett Smith, of Buffalo, has introduced a bill in Washington authorizing the use by the department of commerce of motion pictures in connection with the general program for advertising the commerce and industry of the United States. It is said Secretary Redfield has comprehensive plans for promoting industry and commerce, and part of his plan is to use motion pictures, showing the differences in methods of this country and others.

Diagnosis of Patrons in Toronto

In a recent issue of the Toronto Sunday World, that of February 16, an attempt was made to diagnoze the preference of local theatre patrons in the matter of stars. A number of exhibitors were interviewed and it was the consensus of opinion that Charlie Chaplin was the greatest drawing-card of the film galaxy.

Judging by the article, it is apparent that locality makes a big difference in the support for different stars. The Griffith productions draw the greatest crowds to the Allen theatre, it was stated, while Nazimova is the favorite among the exclusive Regent theatre patrons. Both of these are downtown houses with similar policies and catering to the same class of patronage, but each has a different set of pictures. At the Brighton theatre in the West End the patrons adore the Talmadge sisters and Clara Kimball Young and they do not like serials, it is said. At the Madison theatre on Bloor Street, North End, the people show preference to Mary Pickford and Chaplin.

At the Strand theatre, downtown, the people have supported Chaplin and Irene Castle, while at the Globe theatre, Queen Street West, the preference is for Chaplin, Hart and Pearl White. Serials are very strong at this house. Fairbanks is also a big star at the Allen theatre.

"Man of Might" Books Rapidly

A rush of bookings of "The Man of Might" is reported by Vitagraph. The first episodes of the newest chapter-play to reach the market are being released this month, and the huge exhibitor advertising campaign in behalf of the serial is now under full headway.

From Philadelphia word has reached the Vitagraph home office that that city is almost solidly booked for the fifteen weeks of the new serial's run. Showings have been programmed for that period at houses like the Globe, the Jumbo, the Proskey, the Empress and the Lafayette. This fairly well skims the cream of bookings, each house mentioned catering to the best picture patronage of the locality.

"The Man of Might" blazoned a bright trail last week to the Far West. The apex of a flaring comet of bookings extending into the far stretches of the land struck at the Isis theatre, Denver, where the serial was inaugurated for its pioneer Denver run with befitting calcium and clamor. The bright lights of the Isis told of the premiere of "The Man of Might" in a manner that made its mark even on that habitually brightly lit thoroughfare, Curtis street, which is the "gay white way" of the mining metropolis. Extra shows to accommodate the crowds failed of their purpose. Hundreds were forced to defer their first glimpse of what Vitagraph touts as its "greatest ever" in the serial line.

Ralph Ince Makes "Telegraph" Statement

Ralph Ince has requested that the following statement be given publicity:

"Due to a certain misleading article which appeared in the Sunday Telegraph recently, I have been in receipt of numerous inquiries as to the status of my connection with A. H. Sawyer and Herbert Lubin, at present engaged in presenting a series of 'Ralph Ince Film Attractions,' personally directed by myself. The article in question created the impression that I had returned permanently to the Vitagraph Company. I wish to contradict this idea, and to say that because of my long personal friendship with A. E. Smith, I have consented to do one picture for the Vitagraph organization. This will not interfere in any way with my plans, in connection with 'Ralph Ince Film Attractions.' I will return to that organization immediately I have finished directing this special Vitagraph picture. The arrangement was made through the mutual agreement of Arthur H. Sawyer, Herbert Lubin and A. E. Smith, and was only practical because of the reason that the story for the second Ralph Ince film attraction is now being prepared.

"I believe it only fair to all concerned to enlighten the motion picture industry as to the exact status of this matter and to state that my connection with Ralph Ince film attractions remains entirely undisturbed."

Special Service Section on Page 1349

Exhibitor Service Bureau

New York No Leader Here

But Newspapers Show a Better Feeling Towards Motion Pictures With Only Four Houses Advertising Regularly

BECAUSE we are reaching the end of this series of articles in which we have covered the question of cooperation between newspapers and motion picture theatres in all of the principal cities of the country and because we have had many inquiries along these lines we are now taking up the situation here. We postponed New York until the last because the situation was so bad here that we hoped that it would improve within the year occupied with these articles.

And we are glad to say that it has—to some extent. Now some of the papers are willing to give the photoplay a show and even the New York *Times* that was entirely too highbrow for anything like the motion picture is now reviewing the attractions at the four leading theatres and actually has something good to say about the photoplay once in awhile. We will have some comment to make a little further along about what other newspapers are doing, but this is rather a study of conditions.

Now the bigger the city the harder the problem for the advertiser, especially the man with the neighborhood house that appeals only to a limited section. In the first place it generally follows that the larger the city the greater number of papers there are and the higher the rates. Another thing that must be figured in is the matter of waste circulation to all except the big central theatres that can draw people from all parts of the city. It is pretty tough for an exhibitor to have to pay a rate based on a circulation of 300,000 when there are, say, only 4,000 readers of that paper in the territory from which he can draw. Of course he can hope that the ads will draw him business from other sections of the city, and they will, but certainly he cannot afford to pay the rate in all of the newspapers.

As a matter of fact there are only four theatres in New York City (Brooklyn is excepted for any of these remarks, for it has its own newspapers) that advertise regularly, these being the Rialto, Rivoli, Strand and Broadway. The Rialto and Rivoli have recently cut down the space they have been using and the Saturday and Sunday newspapers and their advertising consists in merely listing the bills. During the week these theatres and the Strand use about five agate lines, merely announcing the feature. They cannot afford to do much greater than this, they say, because they have to use all of the papers to get their announcement before the public and the total amount is great.

But there has never been a motion picture theatre in New York that has been an advertiser of the character that we find in many of the other cities, and we would not say that a theatre with sufficient seating capacity and that went to advertising along a liberal, but intelligent plan would not come out far ahead. One great trouble to get anyone to start this is that the houses do an immense Sunday business and because they show to capacity they see no reason for big announcements in the Sunday issues, but at the same time do nothing to build up the business during the week.

That this can be done was shown during the recent showing of "The Fighting Roosevelts" or "Our Teddy" at the Strand *when the insertion of cartoon advertising after the middle of the week brought great crowds at a time that business was bad in most houses.*

Now manifestly the solution of the problem would be for one newspaper to set out to make itself the motion picture newspaper of the city, to give the real motion picture news, and then for the exhibitor to center on that newspaper, to advertise the fact in their houses that every day their announcements would appear in that paper. That has just been tried to an extent and appears to have failed, though it seems to us that neither the newspaper nor a considerable portion of the exhibitors carried out the spirit of the plan. The newspaper that did this was the *Evening Mail*, the afternoon paper with the smallest circulation of any of the afternoon papers except the *Evening Post*.

This paper started out to establish a Motion Picture Directory, which it is still running. It made a very low rate to the exhibitors because it wanted to encourage them and got off to a mighty good start. We watched the experiment with interest because the writer of these aricles had had great success with a similar directory. The New York plan looked promising at first, and *we think that the first mistake the Evening Mail made was to almost ignore motion picture matter right at the start of his project.* Many days we bought copies of the paper and did not find a line of motion picture matter though there was ample space devoted to the theatres that could have been divided. *It was at this time that the paper should have made its flash and have printed several columns a day of interesting matter that would have gotten the attention of thousands of fans. Then if the paper had the cooperation of the theatres to let the people know what the Evening Mail was doing we believe that it would have built up considerable circulation.*

At the start the advertising directory itself will not get the circulation. The newspaper must have the reader's interest in the news matter, though in a short time the directory will become such a valuable feature—to the man who has been made one of your readers by the photoplay news matter—that you can hold him. The paper is doing more for motion picture matter now than it did then, but the point is that it should have made its flash at the start.

There is another thing: Judging from the experience that we have had in another city we would say that some of the exhibitors have apparently not kept their faith, and their contracts. Out of the forty seven theatres that are now occupying space in the Evening Mail directory, nineteen of them do not give their attractions; that is the name and address of the theatre is carried and then such wordings as "Special Feature" is used.

Now the writer's experience along the same line in another city was that some of the exhibitors who had signed similar contracts got cold feet afterwards, weren't willing to continue to pay and reached conclusion that the way to get out of the contract was to fail to send in their bills. Of course, where that sort of spirit prevails there can be no real cooperation. *The theatre manager who does this is not getting out of his contract or anything of the sort, but he is deliberately weakening the benefit of the directory to others and discouraging cooperation.*

The *Tribune* is doing more for the motion picture than any of the morning papers, but it is a curious coincidence to find that, like in the afternoon field, the paper that is doing the most has the smallest circulation. It devotes a solid page to motion picture matter and the advertising that it carries. We are afraid that some of this matter in the Sunday issue is a little too heavy and too long for the general reader. For instance in the page from the *Tribune* that we have reproduced there is a two column review of "The Silver King." We don't believe there will be many interested in reading it. The shorter stuff is much better.

Now just to keep the records straight let us look at the circulations of the New York papers of general circulation, as given in the Lord and Thomas directory. We are not including foreign language, socialist or class publications in this list:

Afternoon: *Globe* (214,835); *Journal* (808,608); *Mail* (156,529); *Post* (20,809); *Evening Sun* (191,487); *Telegram* (217,846) and *Evening World* (431,222). The *Telegram* is also published Sunday afternoon and carries a considerable amount of motion picture advertising in that issue.

Morning and Sunday *American* (D*—396,584—S—728,923);

(*Continued on page* 1310)

Motion Picture Theatres Decidedly Shy on Advertising in These Pages

At left top page from Sunday Tribune, then from Times and from Herald. Center row, left to right, Saturday Globe, Journal and Sun. Below two pages from Saturday Mail, center showing Motion Picture Directory and then page from Evening World



















Only Four New York Theatres Regularly Advertise Their Pictures

(*Continued from page* 1308)

Herald (D—115,792—S—225,132); *Sun* (D—148,759—S—962,360); *Times* (D—347,394—S—416,216); *Tribune* (D—102,177—S—91,156) and *World* (D—389,684—S—518,235).

Now of the afternoon papers the *Evening Journal* has far the largest circulation but a lot of it is held to be circulation that does not help the uptown motion picture houses and its rate is prohibitive except to the biggest houses.

We have printed a Saturday page from the *Globe* which consists mainly of reading notices for the various advertising houses under the heading "What to See on the Screen." It carries some reviews of the big houses on Monday and Tuesday.

The *Evening Sun* does about the same thing and some short reviews appear on Monday and Tuesday.

The *Evening World* gives the pictures shown at the four big houses representation in its Saturday layout and brief reading notices under separate headings.

The *Mail* devotes about a third of its Saturday paper to motion pictures including some interesting short notes.

The *Evening Telegram* gives most of its space on Sunday though it carries short reviews and other real news of pictures in its daily amusement department.

Then let us turn to the morning paper. We have already discussed the *Tribune*. The *Times* devotes about two columns to motion picture matter under the heading: "Written on the Screen, and as we have said gives reviews on Monday morning. Any other matter that the motion picture may happen to get during the week is confined to brief agate notes.

The *Herald* uses a seven column layout Sundays giving the pictures of stars and scenes from attractions at the bigger houses, stories about each production and then some interesting short notes.

The *World* devotes very small space to the motion picture on Sunday, prints a combination review of the four houses on Mondays and lets it go at that.

The *Sun* devotes a box to giving the names of the pictures at the big houses and sometimes reviews on Monday.

The *American* prints elaborate layouts on the legitimate stage, and then sometimes gives a separate cut to a motion picture production, and often there are separate stories, but it does not accord the same cooperation that goes to the legitimate houses.

Now this is not a great showing for the motion picture, by any means, but as we said at the beginning of this article there has been an improvement. This improvement hasn't resulted in the newspapers giving a lot of space to the motion picture theatres, but it has resulted in a different attitude on the part of most of them to the photoplay.

Some of them are beginning to show a belief that the public is interested in the motion picture by printing the short gossipy items that it does print. As we have pointed out the *Mail* and the *Tribune* lead, but there are evidences that there will be still further gains.

Of course the argument that the editor who believes that the people are interested in pictures and that more space should be given to them and to gossip of the people of the screen is up against comes from the business manager and from the friends of the spoken drama who say: "Look at the columns of your paper. Here there are all of the legitimate theatres in the theatrical district advertising and only four motion picture houses. Do you expect to give the motion picture as much space as we do the legitimate?"

From the point of view of the man who is looking for the direct daily returns, the argument is difficult to answer, but if the newspaper is willing to look to eventual circulation and standing in the community, and, more than that look to really serving the readers what they want, they will see the justice for the plea for the picture.

It would be a harder job to persuade the newspapers of New York of this than it would those in smaller cities. But we have already noticed that the papers show a willingness to come around.

It remains for the day to come when more theatres are advertising, when they loyally support a plan like the *Evening Mail* has. There are a number of fine houses in the upper part of Manhattan who would increase their business by advertising. The fact that they came into the papers would help a lot.

New York is no leader in the cooperation field—but it's not quite hopeless.

For Special Service Section on "Boots" See Page 1349



At comparatively no cost E. H. Collins is getting a number of excellent mechanical effects at the Liberty theatre, Electra, Texas. This was on "The Still Alarm," but the photograph fails to bring out the detail fully

Simple Mechanical Arrangement Increases Business on "The Still Alarm"

E. N. COLLINS, manager of the Liberty theatre, Electra, Texas, is a manager who believes in doing things, although he is located in a small city and he is doing them so successfully that he is greatly increasing his business. Some weeks ago we published here an account of the manner in which he put on "The Romance of Tarzan." For that work he has just been awarded one of the $100 prizes in the First National Contest.

More recently there was printed here a picture of the display that he used on "Shoulder Arms," telling how he used a small motor salvaged from an old electric piano, an old speed control and a Powers' motor drive attachment with a cut out of Chaplin which actually made him shoulder arms at frequent intervals. Now by using this same "machinery" he has put over "The Still Alarm" to big business.

Over the entrance of the theatre he used one of the striking twenty-four sheets that represents a fire engine dashing down the street. So he replaced the gun with a sledge hammer, installed a gong and then got the clanging effect of the fire engine so vividly that everybody who passed by the theatre stopped to see where the noise was coming from and crowds were attracted from all over the town.

Says Mr. Collins: "The cost of this display was nil. Nothing whatever was bought except the twenty-four sheet and the net result was talk and business. The total outlay in labor which yours truly did on this display at odd times probably did not exceed three or four hours, and the visible result in the cash drawer was at least $50 over the usual run. Therefore I am convinced that it pays to advertise."



At right stage setting at Alhambra theatre, Toledo, O., on "Eye for Eye," and crowd in front of house before the opening on the morning of the last day of the run

Horater Uses Thirty Columns of Newspaper Advertising in Exploiting "Eye For Eye"

H. C. HORATER, manager of the Alhambra theatre, Toledo, is one of the motion picture exhibitors who is making for better business all over the country. He believes in going to it with a smash when he has a big feature and how successfully this can be done is shown by the way that he put on Nazimova in "Eye for Eye." He reports that he could easily have run this picture for a second week, but that other bookings he had made prevented the extension of the run.

Mr. Horater is a great believer in all forms of advertising. As a matter of fact all of the leading Toledo theatres believe in liberal use of the newspapers and especially the Sunday Toledo *Times* which offers an example of what co-operation between the theatres and the newspapers will do. During the exploitation of "Eye for Eye" Mr. Horater used over 600 inches, or thirty columns of newspaper space. How many exhibitors are willing to go to such an extent to put on a picture? Yet some people still believe that advertising doesn't pay.

Then he was just as liberal when he came to the use of paper, employing over 3,000 sheets which were used in 24 and twelve sheet stands all over the city. Then to carry it further along he used 500 one sheets and 500 tack cards in the business portions of the city. Certainly there was no chance that there could be anyone able to read in the limits of Toledo who didn't know that this picture was coming to the Alhambra. As evidence of the run we have printed a picture of the crowd in front of the theatre at 10 a. m., on the final day of the picture's run.

Especial attention was given to the musical presentation, an elaborate score being used while the lighting effects attracted much attention. These of course, cannot be shown in any photograph. The stage was covered with rugs and divans in eastern fashion and scattered about the stage were tiger skins that carried out the atmosphere.

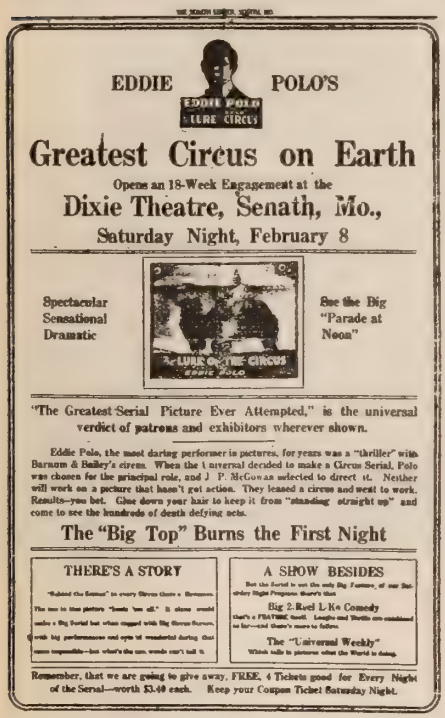
One of the strong points about the proper advertising and presentation of pictures is the advertising that it gives the theatre. Mr. Jorater is finding, like so many others who are starting in to do things that the exploitation of one picture brings the people back to see later productions. And therefore there are any number of big things being planned by Mr. Horater who has just returned to Toledo after looking over a number of features that he will show during the next few weeks.

Last week "The Heart of Humanity" began its second engagement at the Alhambra.

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What Live Wires are Doing



ment showing some daring act, there would have been real punch. The picture of the man on the camel means nothing. The Dixie theatre deserves to be supplied with the right sort of advertising matter. It was made for him in the New York offices, but he did not get it. Why?

If your policy is simply to "get 'em in" you won't have much trouble in getting 'em out—for keeps.

HERE is a rather unusual campaign. You have seen reproduced in these pages from time to time the "personal guarantee" style of advertising. This carries the statement of the manager of the theatre that the picture is unusually good. Of course, in such cases the advertiser should be sure of his premises before resorting to this plan, but when he has the goods he is sure to cash in.

Now Leo A. Landau, manager of the Butterfly theatre, Milwaukee, has adopted a slightly different plan. First he inserted in the newspapers an advertisement addressed to photoplay patrons recalling the policy of the theatres advertising and pointing out that it rarely uses adjectives and adding: "This theatre cares more about retaining your confidence throughout the year than it does to get your fifteen cents for any one performance" and then adds that when the management of the house tells the patron anything about a picture it can be depended upon.

Following this came the second display, on the Constance Talmadge picture. There is not an adjective used, there are a few selling lines on the picture and then comes the guarantee that the Milwaukee public will like Constance in this sort of a picture. This sort of advertising is bound to inspire public confidence. But don't do it hap-



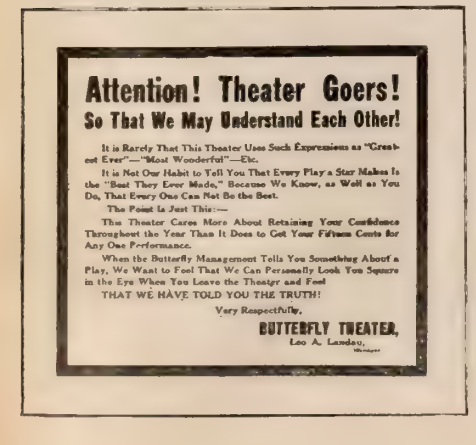
hazard. Know first that you have the picture. Then state your case plainly, without promising the earth and you will get bigger business—and send satisfied patrons away from your house.

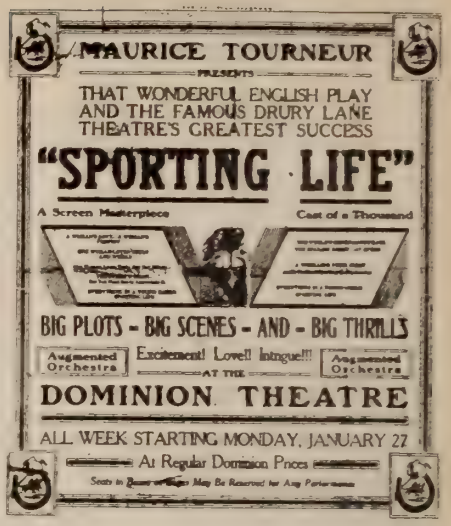
Better an empty house than one full of disappointed patrons.

FOR using a page of space on this production the manager of the Dominion theatre, Winnipeg, deserves credit, but there the credit stops. The greater part of the page is wasted through ill-advised use of type. It appears to us from an examination of this display that the man who designed it simply did not have the cut material with which to advertise the picture. The single column cut used in the center is an abomination with a lot of Ben Day shading that prevents the profile from standing out.

And after that we cannot imagine anything worse than the use of the "wave rule" borders which occupy a lot of space and serve only to "muss things up."

There should have been the statement that this is a Maurice Tourneur production, not that he "presents" the picture. That is confusing. There should have been a striking cut, if available, and then the advertisement should have been typed and there should have been a series of selling lines instead of a lot of exclamations as there are here. This is a picture where you need to get over the heart appeal, but of doing this the writer of this display has used the circus style.





Take one look at it and see how the general typing hurts the eye. You get the big flash line "Sporting Life" and then you want to travel away from the page. The mass of upper case letters get in your way and the exclamation marks and the hyphens further serve to confuse.

It seems to us that this was written with a spirit of "bing, bing" without knowing what the "bing" was striking.

There should have been a striking cut at the upper left hand corner and then heading down on the right hand side "Maurice Tourneur, etc.," as we have suggested, and then the fact that this is the screen version of the Drury Lane melodrama. Then under the cut there should have been attractively displayed the title and then largely indented under this the selling argument, told in a series of short, crisp sentences, a mention of the fact that the orchestra had been augmented and then the date with the name plate of the theatre brought in at the bottom.

Even nectar must have tired the gods of Olympus when it was served for breakfast. And your patrons will get the same feeling when you tell them that every production you have is "fit for the gods."

SAM HURTIG, manager of the Appollo theatre, 209 West 125th Street, New York City, claims that he has invented a new way of telling the sort of a production he is showing and reflecting the personality of the star in lights. The front of the house is particularly brilliantly lighted and the illumination does much to bring business on Harlem's main street.

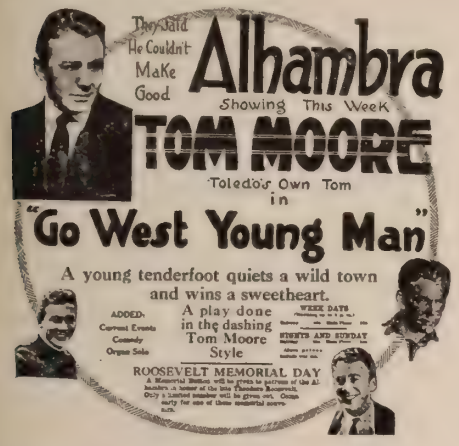
For instance, when he is playing a William Farnum picture he used red as typifying virility, for Tom Mix pictures he uses blue on the ground that this color expressing steadfastness, and for Gladys Brockwell pictures he uses green as expressing the mystery that is found in so many of her offerings. Ordinarily the Apollo plays a double bill, but on certain days he uses only one feature and then it is that he employs the colors.

Some theatres are like maps; they are well laid out; but they are used only in case of a necessity.

Your Idea and Ours

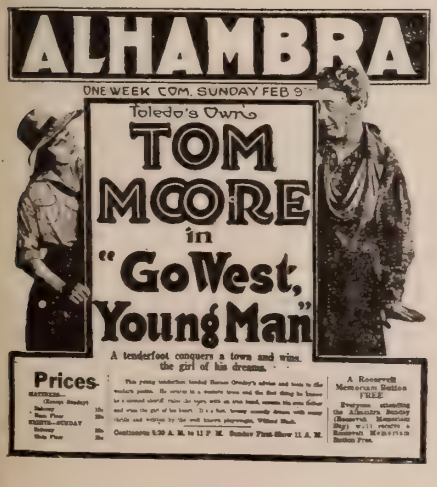
IT is very rare to find a theatre that really gives attention to the product of its own home town. In our opinion the theatres are losing a chance when they do not feature the players from their section. But here is a case where the bet has not been overlooked.

Tom Moore was not born in Toledo, but in Ireland. His parents moved to Toledo



while he was still young and there Tom, and the other Moore boys, was educated, and it was from Toledo that he ventured out into the amusement world. So the Alhambra theatre realizes that Toledo people are going to be a lot interested in Toledo product and therefore it has started to feature him in all its advertising as "Toledo's own Tom." Without any reflection on the ability of the actor, we will wager that at least ten per cent more people were brought to see him because he is identified with Toledo than would have come had the displays been put over in the ordinary fashion.

Both of the displays reproduced here are quarter pages. The one which carries the large cut of the star in the upper left hand corner is considerably the better because it has the clever use of the line "They said he couldn't make good." Now that really refers to the picture, but there are a lot of people that are going to conclude that they said Toledo's own Tom couldn't deliver the goods and they are going down to the Alhambra to see how he did it. It also contains the selling argument in a couple



of sentences, and it is always better to say as little as you can.

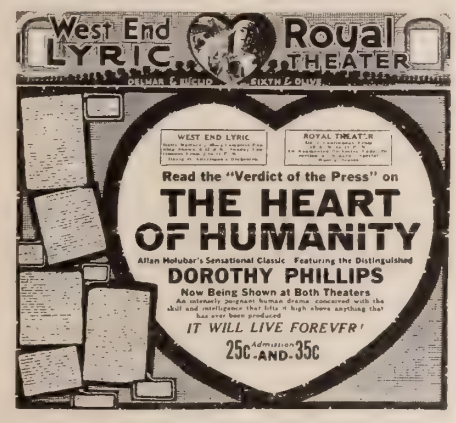
The second display has an attractive cut arrangement with the girl and the man looking around the center display at each other.

And just to show that H. C. Horater, the manager, is on the job, you will note the announcement of a Roosevelt Memorial Button for each one attending the performance that Sunday.

Vacant space in your exploitation plans means vacant seats in your house.

IN eight inches across four columns the Royal theatre, St. Louis, has achieved a might good effect in its display on "The Heart of Humanity." Now you want to remember that this was the second week that this picture was being shown and that it was being screened at two theatres. The owners did right in combining the two theatres under the same heading, for the very fact that two theatres are playing the same picture leaves the impression that this is an unusual feature and therefore it cannot be missed.

So, because this picture has been seen and it has had very strong reviews from

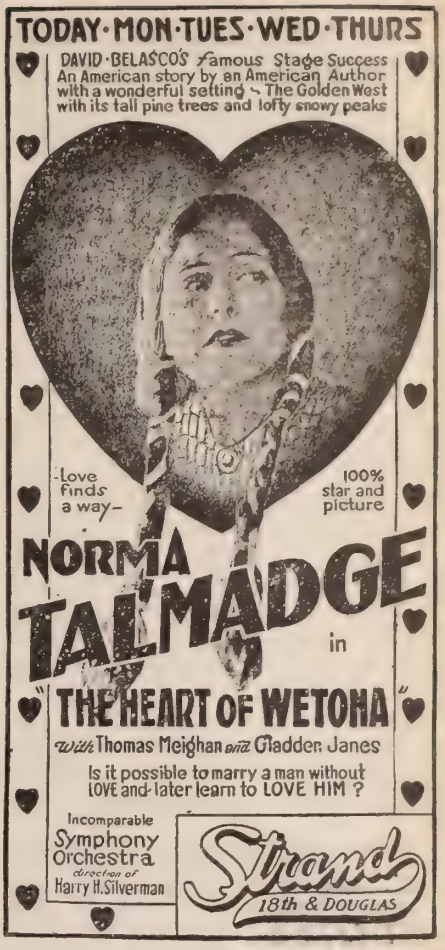


the St. Louis paper, the writer of this paper did the very best thing in featuring the comment. While this is unusual space for a St. Louis attraction to offer it would have been worth the price to have increased the space used to have included the criticisms in the same type as which they appeared in the papers. But the whole display is built on "The verdict of the press." There is no doubt that his display drew big business.

He who advertises generally convinces the public that he has the goods.

STRAND THEATRE, Omaha, gives us just about a perfect display on "The Heart of Wetona" in this thirteen-inch, triple column. We believe that there might have been a slight improvement by running a white hair line a little stronger around the head of the star, but the paper in which the display appears gives such good printing that the fault is not serious.

We like the idea of bringing out at the



very top of the advertisement the fact that the picture has been made from Belasco's stage success, and then carrying the heart idea through the main cut and through the border effects. The name of the star is properly brought out in the larger lettering, because the heart idea is carried through so well that emphasis on the title in mere type is not needed.

There is a good selling line in "Is it possible to marry a man with love and later to learn to love him?" We are mighty glad that the "you" idea was left out of this one.

Move a little further along Progress Lane and you'll like the view fine.

WHEN the smaller exhibitor is supplied with his exchange with the right sort of cuts to use in his displays there is going to be a march forward in the motion picture industry that will bring more money to everyone. But it remains an unfortunate fact that no matter how good advertising the producing company may provide it is not available in the exchanges, and for some reason the exhibitor does not get it.

You have read before of the Dixie theatre, Senath, Mo. Certainly it deserves credit for using page displays which it has done on "The Lure of the Circus," but what an improvement there would have been if the right sort of a cut had been forthcoming. The advertisement is mighty well written, but the right sort of cuts are not there. If the exhibitor had been supplied with one of the cuts prepared by the Universal advertising depart-

How New York Stages the Show

THERE is a mighty clever stunt being used by Maurice A. Kashin at the Broadway theatre this week in showing the first and the last of the Chaplin pictures. As a matter of fact, it was the Broadway that was the first theatre in the country to take advantage of the fact that Mildred Harris had become the bride of the million dollar comedian and to play the two of them on the same bill as Mr. and Mrs. Charles Chaplin.

Now he has come along with the first picture in which Chaplin appeared, and as he shows this he has the tin pan piano and drum effect that we used to get with pictures about the time this one was released. And then when "Shoulder Arms" is started the full orchestra takes up the music. The full details of the presentation are given on another page. Mae Murray in "The Scarlet Shadow" is the feature picture this week.

At the Strand, Marguerite Clark is appearing as Lovey Mary in the screen version of "Mrs. Wiggs of the Cabbage Patch," and there is a James Montgomery Flagg, together with the news weekly and musical numbers.

One of the most celebrated stage successes, "The Lion and the Mouse," comes to the screen at the Rialto this week with Alice Joyce in the principal role. Also the first of the "Tad" cartoons of Judge Rumhause is shown, with a Prizma picture and a lecture.

There is a special tense drama at the Rivoli in "False Faces," and though there are many laughs in it, a Mutt and Jeff comedy provides further humor. There is a Prizma picture of birds and flowers. There is a novel arrangement of the program, with the Pictorial coming first.

Rialto Theatre

SEVERAL years after it was first produced on the legitimate stage, "The Lion and the Mouse" finally comes to the screen at the Rialto theatre this week. Alice Joyce has the title role in this tense drama, around which there is a greatly varied program, ranging from grand opera to cartoon comedy.

"Finlandia" is the brilliant overture which Dr. Riesenfeld conducts at the Rialto. It opens with organ peals and the brass while the lights are down in red and about midway they come up to gold and we get the strings dominant. It is really a "tone poem" that calls for the finest interpretation of an orchestra and it certainly makes a hit.

At the end of this the lights go down again into blue effect and after a few bars of music Dr. Leonard Sugden, formerly a surgeon with the Northwestern Mounted Police, appears to lecture on the Prizma picture, "The Lure of Alaska." We have always had the greatest doubt about the suitability of a lecture to the motion picture theatre, though it has been done in all three of the leading New York theatres. Naturally, there is no music accompanying the picture when there is the lecture, and we believe that the music is a much more powerful element than the human voice in putting over a production. Dr. Sugden takes us through "The Hell of the Yukon" and there are some stirring scenes of shooting the rapids.

Then, with the lights all in dim blue, comes William L. Feder of the Rialto orchestra with a 'cello solo, Chopin's "Nocturne." He is seated at the director's stand and a spotlight is on him. There is a piano accompaniment for the most of the selection.

There is a hero punch for the opening and closing of the Rialto Pictorial in the pictures that Production Manager Joseph LaRose has selected for this week. Before the opening there are bugle calls and a roll of drums and then come Gaumont pictures of decorating heroes for their bravery in France at Camp Kendrick, N. J., and then a review of the troops by Gen. Siebert. "Preparedness March" is the accompaniment. Then come Pathe pictures of dividing up the U-boats at Harwich, England. First we have an Italian cruiser taking some of them away and then Japan getting her share and finally England's arrangements for guarding the captured ships. With these pictures there are first a few bars of drum roll and then the full orchestra bursts into the splendid "Pomp and Circumstance." This selection continues through Kinogram pictures of Italy's war nets for capturing submarines and then pictures of the U-boat hunters going out with airships flying overhead assisting in the search and finally we see a barrage of depth bombs dropped. We have convincing effects with these pictures.

Gaumont gives us a laugh with some picture taken at Saugus, Mass., showing "a new use for the flivver," which consists in the use of an automobile motor for a home-made airship. "Big Boot Dance" is used here. From the same source come pictures of the airship built to fly over the ocean, taken at Bayonne, N. J., and for these the music is "For the Nation's Honor." Then comes the big punch with Gaumont pictures of the negroes of Brooklyn's old Fifteenth returning home. First we get shots of the ship loaded with troops and then a close-up view of Col. Hayward, who gets a riotous welcome from the audience. "Here They Come" is used until we are shown pictures of Jas. R. Europe and his Jazz band when the music changes to "Wild Jazz Knight," and there is a laugh with the final enthusiasm.

Martin Brefel and Edouardo Albano, two splendid singers, then give us the duet from "La Forza Del Destino" and after that comes the feature, "The Lion and the Mouse." As you will remember this is the story of the upright judge, of the big interests that seek his impeachment by trumped-up evidence because they cannot control him, and how his daughter goes into the employ of the head of the trust magnates and not only saves her father, but wins the son of the money king as her husband.

"In the Silence of the Night" is used for the introduction and then when we get the picture of Judge Roosmore and his wife we have the "Prelude" played and then with the title "In Paris" comes "Barbe Bleu" and then with the change in scene to America we get one of the numbered selections. With the title "And one evening" "Sui les Ponts" is used, then a numbered selection and with the title "At last, America" "Bachelor Girl" comes in. With Fitzroy Bagley comes "Songs of Shakespeare" for eight bars and then "Elegie" follows through. Where Jeff enters his mother's room we get "Meeting" and where he meets his father "Sweet Pondering," with "Daisies" following through.

The orchestra returns and plays "Love Mill" as the son recognizes the girl. Then follows through "Romance" and after letter is mailed "Song d'Ete" is played, the second time very slowly and with the change in scene comes the introduction only of "Woodland Dreams," followed by "Romance" with the title "My daughter's welfare," and then the theme comes in as the millionaire tells Shirley that she is a clever girl, and then come three numbered selections returning to "Romance" with the title "In justice to your son" and then the theme at the end where the girl takes the telegram.

The second orchestra number is omitted this week and then follows directly the cartoon comedy, "Judge Rumhauser," one of the new Tad series made by International and released by Educational. There is an animated title for the "Rialto Comic Supplement" which comes out of a cat and dog fight. "Rambling Roses," "I May Be Gone for a Long, Long While" and "Go Get 'Em" are the musical selections.

Grieg's "Daybreak" is the final organ solo.

Strand Theatre

COMEDY and heart interest dominate the bill at the Strand this week, and both of these are found in the feature, Marguerite Clark in "Mrs. Wiggs of the Cabbage Patch." The heart interest in the

Tips From First Showings Here

feature is accentuated with the use of the female quartet with "Songs of Long Ago," just before the feature, for the music strikes the same appeal that runs through the feature.

Played with the Joan of Arc setting, "Fantasie Hongroise" is the overture this week and then comes a Pathe colored scenic of Kiusiu, the southernmost of the Japanese islands. There are some interesting views of the mountainous country and of the people. "Lady Picking Mulberries" and "Chinese Lullaby" are the selections.

Strand Topical opens with Pathe pictures of crack skaters competing at Milwaukee, and for the quick action of these we have "Saddleback Gallop." From the same source come pictures of the Seattle authorities taking quick action to halt the strike and here we have "Meeting of the Cammorists" employed, the weird music being distinctly appropriate here. "Jack Tar March" is played with Universal Current Events pictures of the Leviathan coming in laden with troops, and for the pictures that follow of the christening the cross-the-ocean seaplane at Bayonne, N. J. Pathe pictures decorations of Corporal Whitted at Camp Whitted to the music of "Million Heroes."

Then there comes a break from the strictly news events with Pathe-Ditmars pictures of "Animals of Foreign Climes," for which "Forget Me Nots" is played. Following this is the ever funny "Topics of the Day." One that got a particular reception was "Clemenceau kissed twenty-four stenographers the day the armistice was signed. Tiger? No, he's a bear." Another one was, "If they're looking for a national anthem that all will sing why not brush up on 'How dry I am!'" "Bluette" is the music through these.

We get back to news features with a punch with Pathe pictures of the negro soldiers returning, these being shown to the tune of "Gate City March." Then come the same Pathe pictures of the division of the U-boats, except there is more of the picture, the rest of it showing the ships of the Allies in German waters at Kiel and then a fade-out showing the British flag replacing the German standard; "Southland March" is the music. Pathe shows pictures of President Wilson visiting the ruins at Rheims in a snowstorm. There are vigorous cheers every time he makes his appearance on the screen. "Mefistofele" is the accompaniment that carries out the spirit of the pictures well, especially the vandalism of the Hun. Final punch comes with Universal Current Events pictures of the Seventh Cavalry, Custer's old regiment, on duty at El Paso and the shots of the charging men get a great reception to the tune of "Pride of the Army" march.

Now the lights go down and as the curtains part there is shown the veranda of a country home. There is a huge tree in the middle and in the distance are the fields, the river and the negro cabins. Here the four members of the Strand Ladies' Quartette are garbed in summer gowns, one in pink, one in blue and the others in white, while two are standing, one seated on a chair and the other on the floor. They sing "Songs of Long Ago," the three selections being "Sweet and Low," "In the Gloaming" and "Sweet Genevieve."

Immediately at the close the screen curtain comes down and the projection of the feature starts with the orchestra carrying the strains of "Sweet Genevieve" until the Brookfield orphanage is shown and then we have "Evening Ramble" until the close-up of Marguerite Clark after her fight and there the orchestra shifts to "Repose of the Forrest." With the title, "A sad secret," we have a change to "Couer Brise." This is continued until the title, "As time went on," when the orchestra changes to "Suite Enfantine No. 1" and then with the quotation, "We're going to lose little Tommy," we have "Kunihilde."

When we are shown Lovey Mary and the baby caught in the rain the organ takes up the music and we have the thunder effects. *The rain effects are strikingly reproduced on the panel at either side of the screen, the arrangements of the lights giving a genuine reproduction of the falling water.* The organ plays for eleven minutes until the title, "The next day in the cabbage patch," when the orchestra comes back with "Sressenhal Suite" No. 1, until Stubbins enters Miss Hazy's house, when "Sunshine of Your Smile" and then as the couple leave the house, "L'Eevenve Villageoise." When the goat finds pastures new the orchestra plays "Bergerette" pp, until the title, "Hazy Stubbins' Romance," when we have "Romantic Suite" No. 1 with the bridal march at the title, "Here comes the bride" and then "Romantic Suite" No. 2 until the mother of the baby finds its father when "Cavantine" is played and then "Romance" at the scene where Lovey Mary faints when "Romance" comes in, continuing to the title that tells us Stubbins may have looked like Lincoln, where the organ takes up the music for nine and a half minutes or until the title, "Time went on," when "Fete du Mammaneau" is played and then when the Wiggs are seen coming to their new home we have "Shepherd's Dream" and finally with the title, "And I'm doing it all for you," comes "Love's Old Sweet Song." It is a delightful arrangement of the music.

Ralph H. Corey, a member of the Strand orchestra, then renders a trombone solo, "Oh, Dry Those Tears," and then comes one of the Pathe "Analysis of Motion," this one showing a performer with Indian clubs. "La Glorita Waltz" is played for this.

Then comes one of the exceedingly funny James Montgomery Flagg comedies, "Beresford of the Baboons." It is really a burlesque of "Tarzan of the Apes" and so ridiculous that it keeps the audience in a roar. "Bamboule" is played once through and then "Out of the East," the organ taking up the music for five minutes, up to the scene with the cannibals and here No. 3 of "African Dancers" is used until the title, "What's the large notion, chief?" when we have "Hindustan" until the scene of the Cannibal orchestra where we have obo and bassoon and drums to the change in scene when "Oriental Fox Trot" is played to the end.

March from "Leonore Symphony" is the final organ number.

INSURING SERVICE

Strand Theatre Doesn't Give Ushers a Chance to Ignor You

EVER walk into a theatre at the first presentation of a new bill and see that the ushers are more interested in watching the picture than they are in seating the patrons? Of course, it's a tribute to your judgment in selecting the picture that even the ushers are absorbed in the action, but that is not any reason why the patrons should have to suffer.

And so, in the course of the attention to details that Manager Joseph Plunkett is giving the Strand theatre, New York City, he noticed this. He didn't want to deprive his ushers of the pleasure of seeing the picture, and at the same time he would not permit his patrons to be inconvenienced. So he has fixed on a happy solution that suits every one.

The ushers attend the rehearsal when the pictures are shown with music. They get the full show just as the patrons will see it later, and the young women ushers can sigh and applaud just as much as they want to and have the most comfortable seats in the house. And after that they are expected to be "on the job."

Rivoli Theatre

DR. HUGO RIESENFELD is certainly giving us novelty in the arrangement of the bills at the Rivoli recently. Last week the Rivoli Pictorial was the last thing on the program and this week it is the very first, even coming before the overture. After the curtains go up revealing the orchestra there are a few bars played with the lights all gold, and then they go down and the Pictorial starts.

It opens with Universal Current Events pictures of the Seventh Cavalry, already described, and these are shown to the tune of "Men of Sparta," specially arranged. Under the title "You'd never guess they're wounded" we have pictures of soldiers at St. Paul enjoying the winter sports with "The Rainbow" the music. With the title "Let's Go" the orchestra swings into "A la Carte," and this is played through Kinogram pictures of speed demons on the ice at Chicago.

Music Hints For Entire Programs

Universal Current Events shows pictures of the giant English Channel ferry which fooled the Germans and "Spirit of Pageantry" makes it all the more stirring. Kinograms shows us Ty Cobb hunting at his home, and here we get "Hunting Scene."

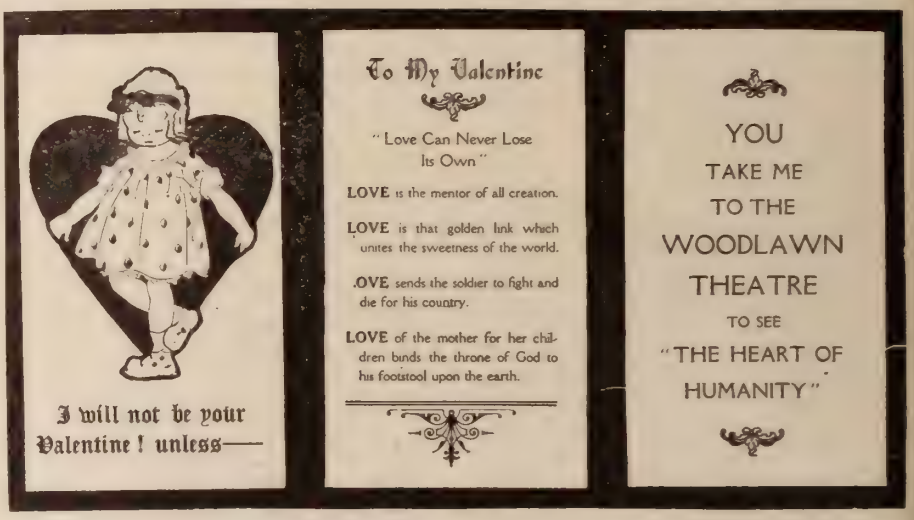
There is especial interest in the next one, a Kinogram, showing Fairbanks, Chaplin, Griffith and Mary Pickford signing their contracts as the Big Four. We also have a picture of Doug in one of his athletic stunts, Charlie without his moustache and Mary coming down the steps and into her auto. "Bubbles" is the musical selection. Finally there is a Gaumont picture of the review of the Bolshevik soldiers at review in Moscow. This is rather long and there are two selections used, "Russian War March" and then "The Hymn of Free Russia."

Now these Russian pictures have been put in there with a purpose, to carry the dance that follows, Tschaikowsky's "Humoreske," which is danced by Margaret Leeras and Paul Oscard in Russian costume before one of the picturesque and highly fanciful John Wenger settings. First appears the Russian boy in yellow jacket, red trousers and high boots, and does his dance with an accordion while the imitations come from the orchestra, and then as the girl appears the full orchestra takes up the music. It is one of those unusual, fantastic things that delights any audience.

"Birds and Flowers" is the title of the Prizma picture that follows. There are first shown a variety of birds of all colors with their markings beautifully brought out, and then come pictures of opening flowers of all sorts. Daffodils, poppies, roses and other blossoms opening and closing are shown. "Where the Citrons Bloom" is the selection used throughout this picture.

Now comes what would usually be the overture, Liszt's "Mazeppa." It is played with the lights of the house all gold, and is particularly brilliantly done, though the audience does not get a chance to applaud it, for just before the end all the lights go down and the feature, "The False Faces," starts.

For this striking picture there is an unusual musical score, but we regret that we are able to give only a vague idea of it here, for to get the various effects and strains that he desired Dr. Riesenfeld has used numbered selections almost all the way through it. Now the strains of "Mazeppa" are carried into the feature, and then at the title "From the Patrol," "Natoma" is played, and when "The Lone Wolf" goes into Belgium the music swings into "Lost Happiness." At the title "Then the War" we get the roll of drums and then the orchestra with "March to the Gallows." Then when he finds his sister and her child dead "Natoma" is played again, with "Aria" following, and then Puck with the title "The Leader of the Hun Spies." At the title "Pardon Me, Madame," we have "Dreams," and then the numbered selections come in until almost the very end. A considerable portion of the feature is carried on the organ, as the orchestra is kept busy all through the rest of the entire performance.



In addition to devoting several pages in his two colored program to "The Heart of Humanity," Manager Andrew Karzas of the Woodlawn theatre, Chicago, recently issued several thousand special two colored St. Valentine folders, which were sent to ten thousand people residing near the Woodlawn. The folders were cleverly constructed, and as a result of care in handling them the theatre showed considerable increase in its receipts the days following their distribution. Although in the reproduction the borders appear to have been in black; as a matter of fact, they were in red and blue

The battle effects that are given at the start of the picture are particularly realistic. There is action almost every minute in this picture, and so the numbered selections consist largely of that class of music, together with some of the mysterious, for quite a few of the scenes. Almost at the end, with the title "We cannot be annoyed," "Simple Avon" is used, and as the girl says to the man, "Monsieur was not going" the musicians swing into "Told at Twilight" with splendid effect.

Then comes a mighty funny Mutt and Jeff comedy, "Five Thousand Miles on a Gallon of Gasoline." There is one scene where the scared bird is shown playing on a lyre, and here we have harp effects. In fact, the musicians are at their best all the way through this comedy, which ends with scenes showing a morning bath in Venice, with Jeff being dropped into the water with a fishing line, and some scenes of traffic on a busy Venetian street. The selections used are "Joyous Allegro," "On the Beautiful Hudson" and the "Bacarolle" from "Tales of Hoffman."

"Torchlight March" is the final organ selection.

The Broadway

CHARLES CHAPLIN in His First and Last, is the way that Maurice A. Kashin is advertising one of the two features at the Broadway theatre this week. Now, please note that there are no quotes on the title, for there is no effort to make this appear a new picture, for it is plainly told that this was made up by including "The Pest," formerly known as "Kids' Auto Race," the first motion picture he made, and "Shoulder Arms," his latest one. Mae Murray in "The Scarlet Shadow" is the feature.

Now, "Shoulder Arms" has played at the Broadway seven weeks, first as featured, then along with a Mildred Harris picture with the two featured as "Mr. and Mrs. Charles Chaplin," and now under the present arrangement. *It is a stunt that any exhibitor who has already played "Shoulder Arms" can work and arouse new interest. But we want to advise you to follow the Kashin plan and tell the people exactly what His First and Last is; that is not only the honest thing, but it is the way to get the money.* Read the details of how Mr. Kashin put this combined picture on.

"Masaniello" is the overture, a production inspired by the revolutionary spirit in Paris at the time that Auber wrote it and to carry out this effect the stage lights are red and the curtains in the middle and at either side are only slightly parted to give the idea of mystery and mob unrest. It is splendidly portrayed. Musical Director Bradford keeps his brass down, except at the proper moments, and though there are only eighteen pieces in the orchestra the music is far better than some others of forty that we have heard. He is certainly getting the musical effects.

Now, to carry out the spirit of the overture the Broadway Topical Digest opens with Universal Current Events pictures of the Seattle strike with "Dance of the Harpies" used. Then comes Screen Telegram pictures of the negro regiment returning, there being fine shots of the crowded ship, with "Goodbye, France" the music Universal Current Events pictures of the



At the Broadway theatre this week the front of the house is given over to advertising the Mae Murray production in the lights, and in their interior of the lobby there is a shadow box on the Chaplin feature, giving prominently the titles of the two pictures included

New York's Way

Seventh Cavalry follow with Minot's "Allegro No. 1."

There is wild applause when Screen Telegram presents pictures of the boys who stopped the German drive, pictures of the German prisoners being made to clean up at Chateau Thierry. "Festival March" is used for these pictures, except during the shots of the American cemetery and here the organ carries the music, the orchestra returning with full effects for the decoration of soldiers. From International come pictures of Taft and Baker, who will tour the country for the League of Nations and "American Fantasie" is the accompaniment. From the same source come pictures of President and Mrs. Wilson visiting Chateau Thierry in the snow; "Sons du Soir" is used here, at first with a burst of the orchestra and then with piano and violin for a bit and some organ effects. The Digest closes with the first of the Tad "Indoor Sport" cartoons, which pictures the troubles of "a bloke with the housemaid's knee who tries to get some liniment at the village drug store"—while the lady clerk is busy on the 'phone with the latest gossip.

Organ music carries "Topics of the Day" which follows and then comes the Chaplin stunt. After the title, "Broadway theatre presents Charles Chaplin in His First and Last," there comes this foreword:

"The successful theatrical manager's greatest asset is his ability to judge public taste. It is interesting to note how public taste has changed in the matter of motion picture comedies. With that idea in mind I am offering for your contemplation the first and latest comedies featuring Charlie Chaplin. You will be forced to admit, I think, that public taste has greatly changed. About seven years ago you were probably one of those who split their sides laughing at Charlie Chaplin's first capers before a camera.—M. KASHIN."

Then comes the second title, saying, "Charlie Chaplin was paid exactly $3.50 for his work in the film that follows." Then comes "The Pest," and it gets a world of laughs. It consists simply of the antics of the comedian constantly getting in front of a motion picture camera when the cameraman is trying to film auto races.

But something which adds a great deal to this is the way that it has been put on, for before the picture starts we have a title saying: *"This is the music they played in those days," and then we have the piano and drums used in the same tin-panny effects that we were so familiar with in the days of the old "movie show."*

Now, before we start with the "Shoulder Arms" part of the picture we have a couple of other titles: "But times have changed and so has Charlie's salary. We will now present one of his million-dollar comedies. Public taste now demands such comedies as this, his latest production." And the other title: "A Symphony orchestra now accompanies the films." And then the orchestra comes in with the full measure.

"America Today" is used on screening; "Over There," with that title; with the title, "Make yourself at home," comes "When I send you a picture of Berlin"; "Picking Peaches," with the password and "Miracle of Love" when Charlie is shown sad. With bedtime comes "Washington Crossed the Delaware" and with the view of the candle on the raft, "Sit Down, You're Rocking the Boat." With morning comes "K-k-katy," then the view of the captured trench brings "Dumpty Deedle," with "Duddha" when he gets in the enemy lines; "Eve" as the firing squad takes its position and then "bing, bang" as Charlie escapes. "We're Going to Hang the Kaiser" is played as the Kaiser visits the front and then as Charlie's chum is captured we have "Khaki Sammy," and as the German driver leaves his seat, "What'll We Do with Him?" and with the word to the Allies, "Let's Bury the Hatchet." At the end the dream brings out "Oh, How I Hate to Get Up in the Morning."

With the house dark and only an amber spot on her, Mlle. Aubert then sings "Ah Fors e Lui."

Then comes the feature, Mae Murray in "The Scarlet Shadow."

At the beginning of the picture the theme, "I Love You" from "Glorianna," is used and then for the appearance of Van Presby we have "Over the Top" as he climbs the hedge. Then as Van comes over the hedge, Cesek's "Serenade" is used, followed by "Air Louis XIII," where the maiden aunt catches the boy and girl in the room. With the title, "I want you," "The Canary" is used and with "I am sorry" there comes "Canzone Triste," the next change coming with "Needless to say" and being "Valse Fantastique," and with "The week that followed" changing to "Mignonette." With "Meanwhile" we have "Get Off My Foot," while the millionaire is dressing and then "March Miniature" used for Flemming's visit in the afternoon; "Rose of Picardy" with "All of which" and with the title, "Now that Mrs. Presby" the orchestra changing to Aitken's "Serenade." For the dinner scene the night before the wedding "Canzone Triste" is played, then as the girl is accused Kiefert's "Allegro Agitato" and as Harvey enters, "The Nile," and "My Little Billiken" for the aged gardener with "I Love You" coming in with the title where the girl says: "I knew my mother."

Lincke's "Glow Worm" is the final organ number.

Biggest Sign in All New York Advertises Motion Picture

The largest painted advertising sign in New York City, advertising "The Heart of Humanity," has been completed. The gigantic sign is painted on the north wall of the Mecca building, 1600 Broadway, and has been in the process of painting for over two weeks.

The sign is 74 by 122 feet and the words "The Heart of Humanity" are over 8 feet in height. The sign is in four bright colors, and white, and can be clearly seen for twenty blocks. The red heart in which Miss Phillips' portrait is centered is over forty feet in height. The sign is similar in design to that of the twenty-four sheet, used for advertising the big production, with the exception that instead of a poppy field in the foreground, as the twenty-four sheet has, the sign is outlined at its base by a number of silhouetted hands.



Setting of the Strand theatre, Omaha, for "Greatest Thing in Life." At the end the word "Victory" came up in the sky

"Don't Let Your Theatre Become Stale" Motto of This Successful Michigan Manager

CHARLES GARFIELD, manager of the Orpheum theatre, Flint, Mich., believes that the public wants novelty—that it gets tired of the same old thing day after day. And he has proved to his own satisfaction that a manager can raise his prices even against strong opposition if he does answer the public appeal. In the single year that he has been in charge of this theatre he has raised the prices from ten cents to anything that he wants to charge—provided he has the picture to deliver the goods.

When Mr. Garfield came into the Orpheum he felt a little dejected at first. He knew that something was the matter and then he took a comfortable chair and proceeded to find out what it was. Then he went out and "fired" the five-piece orchestra and the fellow who has been playing "at" the organ. When the news became known the people that knew the Orpheum predicted colsing in about eight days. But Garfield at least thought he knew what the people wanted and so he went out to look for an organist who could really "play" the pictures.

In the neighboring town of Saginaw he found the young woman for whom he was looking. She was getting $18 per. He offered her $30 to work in Flint. In six months she was making nearly twice that amount. Then he proceeded with a style of advertising that made the people of Flint feel that here was an organist that they had to hear—that they could not enjoy their motion pictures without this particular young woman at the very specific Orpheum organ. The answer was that the people came. And she really "played" the pictures which was a relief from the "music" that the people had been getting.

Mr. Garfield's next thought was that every day was too often to change his pictures so he decided to run them for two days—and at the same time to advance his prices from ten to fifteen cents. He told his public that he was going to give them better pictures—pictures that were worth longer run and more money—and at least he convinced his patrons that he was doing this. Since that time prices have gone up to twenty cents and then came an occasional attraction with thtiry-five charged. There is a three-day run on these pictures, but, always, each week, there is a special with thirty cents as the admission fee.

He has booked "Heart of Humanity" for an unusually long run and for this he will charge 25 and 50 cents, using a ten-piece orchestra, full-page displays in the daily newspapers and every advertising accessory available.

"I went back to the orchestra only when I found that there was a demand for a change," says Mr. Garfield. "When I came here my audiences were tired of a five-piece orchestra. So when I started again I got hold of the best and most popular director in town and I advertised him. He has seven pieces which is the largest orchestra in Flint. And the public knows it."

Garfield doesn't get all the newspaper co-operation he would like though he advertises heavily as do the other theatres. To meet his local situation, however, he pays only for what he gets. There are two advertising rates in Flint as there are in most cities. The amusement rate is 90 cents an inch which includes cuts and readers. The commercial rate is 46 cents. Charlie does all his business under the commercial rate because when he paid the amusement rate he found that often his reading matter was forgotten. The notices and cuts failed to get in and there was no redress.

By purchasing his advertising at the lower rate he can do more than he did formerly. It isn't anything usual for him to take a quarter page, not for one day in the week but for seven days. For "The Heart of Humanity," up to this time his biggest picture, he will start off with a page.

Stage Display and Contest Used at Omaha Strand on Griffith Picture

ARTHUR G. STOTLE, manager of the Strand theatre, Omaha, has just had great success with a stage display at his theatre, a thing that is comparatively new to his city. Largely due to the manner in which he presented the picture and the exploitation campaign that he conducted, the picture in question, Griffith's "Greatest Thing in Life," ran for the entire week at the Strand to capacity crowds.

This special setting showed a scene in "No Man's Land," with the barbed wire protected trenches in the foreground, then looking across a waste of country with the ruins of a shell-wrecked village in the background. The curtain went up with all the lights down. Gradually the red lights went up, reflecting on the ruins, and then the brighter lights came on the front of the stage, revealing the trenches. But the most effective development came with the gradual appearance of the word "Victory" in the center of the drop, and at the same moment a spot light was shown on the American flag at the left of the stage.

Following this came motion pictures of American and Allied soldiers, taken from news reels, and following these were pictures of President Wilson and General Pershing, which brought an increasing volume of enthusiasm.

Mr. Stotle was able to secure the co-operation of the *World-Herald* and put over a contest a week in advance of the showing of the picture, offering a series of prizes for the best short article for the newspaper answering the question, "What is the greatest thing in life?" Answers to these were published in the paper each day, and the final award, together with the prize winning letters, appeared in the Sunday issue, the day the showing of the picture was to start. Hundreds of people took part in the contest, and the most valuable sort of advertising possible was obtained.

"Do More Pays," Says Gleishman, and Then Show Why

Phil Gleishman, manager of the Broadway Strand theatre, Detroit, is an exhibitor who does not believe that any good picture should be turned down because there is something of the war element in it. When "False Faces" was released several Detroit exhibitors are reported to have turned it down because the opening scenes were on the battlefield.

When Mr. Gleishaman saw it he was impressed with the pulling power of the name of the producer, of the star and the advertising that he could get with coupling it up with the fact that the story has appeared in the *Saturday Evening Post*. But he decided to give it extra exploitation and used a hundred billboards besides extra newspaper space. He reports that this was one of his best weeks, and adds that if the exhibitor will simply get out and do more with a picture the war element doesn't hurt in the slightest, provided that there is power to the offering.



At the left lobby of the Alhambra theatre converted into a waving cornfield, the first step in the elaborate display, and at the right decoration of the foyer the following week like the parlor of a country home, with organ, sewing machine, etc.

Milwaukee Theatre Uses Lobby, Foyer and Stage for Brilliant Presentation of "Happy Valley"

"NEW YORK may have its Rivoli—Milwaukee has its Alhambra and as long as that remains no one worries about being cheated out of anything worth while in the celluloid line or that known as 'accompanying embellishments.' — That's the message that comes to us from the Wisconsin city.

The most recent novelty that Manager George Fischer has concocted answers to the official title of "musical prologue." The recipe for it calls for ingenuity, hard work, the patience of Job and a large stage—Mr. Fischer was possessed of the first three qualifications and the theater boasted the last one.

The genus of musical prologue was discovered in order that D. W. Griffith's "A Romance of Happy Valley" might be given a worthy presentation.

A week before the picture was scheduled devotees of the silent art who found satisfaction at the Alhambra theatre were given one of those pleasant little surprises of the presentation game when they arrived at the theatre to find that the erstwhile marble walls of the lobby had disappeared—and instead they walked through a lane in a waving corn field that was strangely like real corn in both color, texture and fragrance. To be sure the cornfield stretched but two feet or so on either side, but otherwise it was the real thing even to the pumpkins straggling in at irregular distances. Hedging in the cornfield was a real country fence with its boards emblazoned with the allurements of Bull Durham, corn cures and an invitation to proceed along the way to "Happy Valley."

Milwaukee and its half million less a few population sat up, rubbed its eyes and settled down to pleasant anticipation.

The next week it was the foyer that contained the prize package. Disappeared one day the frescoed walls, the dainty wicker furniture, the imposing floor lamps. Presto! and the walls were covered with the kind of wall paper upon which flowers struggle along on an undetermined way. Solid mahogany furniture that was old a good half century ago reposed stolidly about, marveled at by gaping spectators after having rested for many and musty years in a warehouse. There wasn't a detail forgotten—the old clock was there, the red table-cloth, the wax flowers under the glass top, the cracked wash basin, the settee for two—even the frigidly posed picture of "maw" and "paw" frowned from heavy frames.

Could D. W. Griffith have seen the ensemble it might have produced envy in his soul for the atmosphere of his picture had nothing on the atmosphere of genuine old-fashionedness that hung in that foyer.

People began to talk as people are wont to talk when confronted with the novel and unexpected. Many and many were the old reminiscences swapped by old age in the foyer while modern youth stood by and

(*Continued on page* 1320)



Stage setting for "Romance of Happy Valley." The center set was the interior of the home, and in the left hand panel were live pigs, chickens, etc., and at the right can be seen a corn field and a country vista

Milwaukee Theatre Uses Lobby, Foyer and Stage to Put Over a Picture

(*Continued from page* 1319)

smiled superiorly at what it considered the eccentricities of a bygone age.

But the lobby and the foyer were only preparations for what was to come—the musical prologue.

This is what the spectator was treated to so that he might enter into the spirit of the picture.

To the strains of soft music the word "Morning" was flashed upon the dark red curtain of the center set of a darkened stage. The curtains of the set at the left parted to reveal a typical morning scene in any American barnyard—a rustic lad was feeding live chickens that scratched about in the shelter of a great tree while two sheep nibbled the glass close by. And speaking of sheep—they carried their roles like veterans with but one faux pas for the week and that when they baa-ed lustily and hungrily in the midst of a solo after someone had forgotten to feed them.

When the word "Noon" was flashed upon the curtain the setting at the right revealed a noonday country scene with a sun-bonnetted maiden walking along through a cornfield.

At "Evening" the center curtains parted revealing a genuinely old-fashioned "setting room" with "paw" and "maw"—recruited with much difficulty and the aid of the county poor supervisor—resting in quiet comfort while daughter awaited the arrival of the boys and girls and the singing professor from the city for a rehearsal of the program for the church festival.

The young people with much noise and exuberance arrived—there were eight, a double quartet, made up of singing talent of the city, who had been whipped into shape for the occasion for Frederick Carberry, the originator of community singing in the motion picture theatre.

Bright dialogue, a joke or two and then singing—real singing by people with voices and a good, old-fashioned selection of songs like "Sweet and Low," "Love's Old Sweet Song," and "The Old Oaken Bucket." A solo more and then a closing chorus and the audience had reached the stage where they were ready to take down all the old former "junk" from the attic, cover the floor with linoleum and substitute a kerosene propelled lamp for the electric lights.

The lights were dimmed slowly and when the audience looked again there was Lillian Gish walking through a room not unlike the one they had seen, for Manager Fischer in order not to lose the effect had changed his film around so that several scenes of the story preceded the designation of cast and the foreword of the story.

Thus ends the story of the musical prologue, but with an all-embracing smile George Fischer says that the result—not forgetting the box office end of it—was well worth the effort.

Paris got its reputation by making everybody talk about it.



Liberty theatre, Seattle, was able to get a most striking lobby by simply using intelligently the cut out material that was available from the various posters

Striking Cut-Outs of Posters Make Splendid Lobby Display for one of Finest of Coast Houses

STRIKING use was made of the entire lobby by the Liberty theatre, Seattle, Wash., in its exploitation of Martin Johnson's "Cannibals of the South Seas." Figures of the savages with the exception of the figure of Mrs. Johnson, who accompanied her husband on this perilous trip. The figures have been taken from the twenty-four sheet supplied by the Robertson-Cole Company.

Jensen and Von Herberg followed the suggestions made in the Motion Picture News Special Service Section on this picture, for at the time we advised: "One of the one sheets contains a huge head of a warrior whom Johnson describes as the finest specimen of a man he saw on that island. The twenty-four sheet also contains heads of another warrior and figures of a number of savages. All of these can be used as cut-outs."

So the Liberty has these mounted on heavy board so that the lobby was completely filled and then used the one sheets mentioned right on the sidewalk. The poster at the extreme left of the photograph has been made from the six sheet. Entirely across the front of the theatre there was a streamer bearing the title of the picture and decorated with palm trees. We believe that this theatre has achieved the very best kind of lobby decoration by following these suggestions. It is certainly far better than any freak display would have been.

After the successful run that the Liberty had with this picture it arranged to give a second showing. Reports come from various sections that the exhibitors are going out of their way to exploit the cannibal picture, and any production that stirs them up is bound to work for the betterment of the whole industry, because everyone prospers when exhibitors as a whole begin to try to do things worth while.

FROM THE STIX

You'll Hear the Wails from Some Smaller Exhibitors

NEXT week we are going to print some letters from smaller city exhibitors who have some kicks coming about the service that they get from the exchanges together with some general observations on the film business.

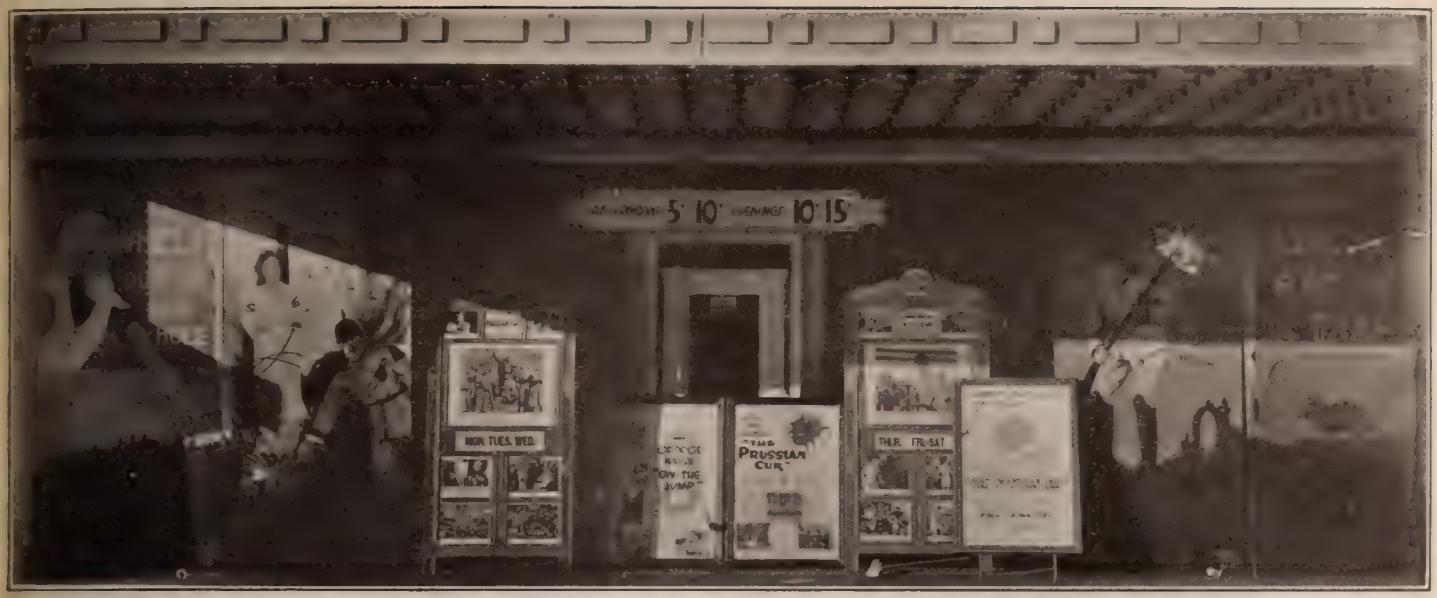
One of these is written by a man in a city under a thousand. Another comes from one where a couple of new families moving in brought the population over that figure.

And one of them comes from a man who is so completely disgusted with what he has seen that he has decided to get out of the business. He declares that the reason for this move is because there is too much inefficiency in the exchanges.

Every one connected with the industry will want to read these letters. Of course, there will be difference in viewpoint, but live wire criticism is the only thing that can bring betterment, and you know that in these columns the exhibitors are allowed to have their say.

BECAUSE IT IS FOR, BY and OF THEM.

And if you have your own letter to write to supplement these facts we will be mighty glad to hear from you.



Display used by Edgar E. Duncan at Colonial theatre, Lincoln, Neb.

Here Is a Manager Who Believes in Taking Opportunity Right by His Horns and Holding

EDGAR E. DUNCAN, manager of the Colonial theatre, Lincoln, Nebraska knows when he is right and then he is not afraid to go ahead. That is something that we like in an exhibitor—and something that will always win.

To use his own expression he has had to use "his own ink" for advertising purposes. He has been a printer and a newspaper man for seventeen years and no one has to tell him the value of getting his attractions before the public, but along came the "Flu" and when this ban was raised he was up against it—face to face with an advertising rate of 250 per cent on the part of local papers so far as motion picture advertising is concerned.

This is a terrible increase for any theatre to meet and we cannot understand how the newspapers of Lincoln made any such raise, especially at a time when the theatres were made innocent sufferers of the epidemic. But there is a silver lining in every cloud, they say, and so Mr. Duncan decided to do more with the other facilities at his command. The first thing to which he turned was his lobby and he determined to make this bring him more business than it had brought before.

"The lithographs and photos sent out by the exchanges generally are not fit to be displayed in any up-to-date lobby," says Mr. Duncan and therefore he proceeds to prepare these for himself. He uses cut-outs very liberally, finding that often on the display material that he is given the whole effect is poor, but that he can take some part of this and by connecting it with some artistic design, make it work up business for him. He also uses specially painted and air-crushed one sheets and strives always for variety in his different displays.

For instance, when he was showing "The Prussian Cur" he had four paintings made from scenes in the picture, each four feet by nine. The cost was large, but Mr. Duncan believed that it was worth while, he reports that the receipts more than justified his outlay.

During the time that his theatre was closed by the "flu" Mr. Duncan not only did not remain idle himself, but determined that his lobby should work for him during that time. He knew human nature and he knew the longing with which the people would look at the motion picture theatre that the health authorities had forbidden them to enter and so he proceeded to capitalize that. He established a series of bulletin boards in his lobby, writing the cards himself in his own handwriting telling the public that the house was being fumigated, renovated, redecorated, etc., and that when the theatre reopened the public would find everything up to the minute. There were added to the series of talks enough news from the war situation and other news bulletins to make them of general interest.

"I have seen more than fifty people at a time," writes Mr. Duncan "trying to read those bulletins. When we reopened, in spite of real competition, the Colonial started off with capacity crowds and they have been coming ever since. Do you think it paid me?"

Another thing that Mr. Duncan has done that has helped the theatre has been the presentation of special matinees for the children every Saturday morning. He shows at this time pictures that are not seen again at his theatre, and he finds that the extra expense is more than justified. "They have become so popular," Mr. Duncan tells us, "that they are the event of the week. Last Saturday we had to give two shows to over 1,200 people, holding half of them in front of the theatre for two hours waiting for the second show. And the children go home talking about the show that they have seen at the Colonial." And again he asks: "Do you think they pay?"

Mr. Duncan unquestionably has the right idea. The manager who fights deserves a lot of credit, but the man who thinks along with his fighting is the one who gets there. He knew the newspaper business and he wanted to use the papers, but he was practically barred by the rates that they were charging. He was perfectly right in going out and proving that there are other means of exploitation that will put over a picture.

A few more Duncans and there'll be a lot more cooperation all the way around.

SERVICE, BUT NOT FAMILIARITY

There's a Lot of Difference Between the Two

IN our office the other day sat one of the leading exhibitors of the country and another man who is prominent in the film business, but not as an exhibitor. There was under discussion the question of the employes of the theatre. The exhibitor was telling about the house managers that he employed in his theatres, how he required that they first impress by their appearance.

Immediately the other man suggested: "I suppose that soon they become to know your patrons by name and that they are able to greet them when they come into the theatre." In other words, this film man would have the managers a reception committee: The exhibitor smiled and replied:

"I would fire a house manager that walked up to a man and shook hands with him without being first addressed. My employes are here to give service. People appreciate that, but they do not want familiarity. I want them to find service and satisfaction in my theatres, not personal friendship in the employes. Patrons resent employes forcing themselves to the front. It's about the worst thing you can do."

And he is right. The employe is there for duty, not for a talk fest.



Details of decorations of Kinema theatre, Los Angeles, for "Hoop La," and crowds that resulted

Proves Short Times Will Put Over Picture, If the Exploitation Is Properly Planned

MOST convincing proof that it does not take more than four days to put over a picture production has just been given in Los Angeles, where Wm. Parsons, President of the National Film Corporation of America, and Isadore Bernstein, his representative and general manager, presented Billie Rhodes' second starring vehicle, "Hoop-La, the Circus Girl," at the Kinema theatre.

It has been an established rule in Los Angeles exhibition activities that whenever a somewhat out of the ordinary run is to be made extensive advertising preparations have been started two weeks in advance at least. The daily papers will carry readers and sometimes small underlines under the regular house ad.

In the case of "Hoop-La" the Kinema theatre could not be leased until the Tuesday before the Sunday opening, giving the producers exactly four days to put over their picture.

On Tuesday evening the Los Angeles *Herald* carried a blind ad on every page, half an inch deep, set in one column, carrying the story that "Hoop-La" was going to be in town. On Wednesday the morning papers carried a 1-inch double column underline, with blind ads scattered through the afternoon papers. Advertising was increased every day until Friday morning, when a 3-inch double column underline brought the house ad to the top of the column. Blind ads also were carried every day. Stories telling of extensive atmospheric preparations were put over in the reading columns of the five dailies, pictures of Billie Rhodes were planted, not an easy matter in Los Angeles, where at least 17 theatres, all big advertisers, clamor for photographs of their attractions.

Saturday morning papers carried a picture ad, announcing also the show, and the Sunday papers carried a 45-inch picture ad. All papers carried big stories and pictures, featuring Billie Rhodes as the coming screen sensation, boosting her versatility, her charm, etc. As far as the newspaper campaign was concerned, the four days left to the producer were ample time. The production had everything as far as space and reading matter went.



Five-column, nine-inch display used by the Kinema theatre

Meanwhile I. Bernstein at the National studio worked 25 hours a day arranging for a great lobby and exterior display. Saturday night, when the D. W. Griffith engagement ended, decorators and carpenters invaded the block and erected streamers on poles all the way between 6th and 7th streets, arrangements for permission having been made with the fire department. The lobby was striped with red and white circus tent awning, while the marquise and the top of the theatre were bebannered. Frames and somewhat out of the ordinary posters of Billie Rhodes and the production were already on view for four days. It was simply the whirlwind campaign of the Nationals which knocked the picture-wise Los Angeles crowd off their feet. No picture palace ever showed a more magnificent front; flags, banners, and circus streamers making the entire block a picture worth while.

On Sunday the show opened at 12 noon, and after three P. M. the house, running its picture continuously, did not have an empty seat until the last show started, filling that performance immediately. It was the biggest day in the history of the Grand Ave. house, R. S. Spier, the house press agent, predicting this two days in advance. On Monday, which turned out to be a rainy, bad show day, the matinee nearly sold out, while the night performance was packed. This is unusual. At this writing the receipts are climbing at least 300 dollars a day. It will be the biggest week in the history of the Kinema.

While the exterior of the house looked like a holiday the inside had not been neglected. All the ushers were fitted in yellow and black clown costumes, even the cashiers selling the pasteboards costumed. The doormen wore ringmaster suits. Nothing had been neglected as far as atmosphere was concerned. Preceding the picture the old-time circus "spieler" came on the stage, announcing the show, etc., and proved a big hit.

All of which proves that if you go after it, you'll get it.

MAKE THEM WORK

Your Pictures Are Just as Much Employees as the Usher

WE don't believe that you would keep one of your ushers very long if you find out that he spent about two-thirds of his time back stage smoking cigarettes. You would tell him that you were paying him for working for you and that his time belonged to you.

That's all very nice, but what about the picture you are playing? Are you making it work for you all the time? Are you getting the most possible out of it? Have you studied its angles, its appeal and honestly sought the best way for its exploitation to get the most people into the theatre?

If you are not, you are ignoring your own business far more than if you let all your employes loaf on the job. In that case you are simply playing the picture cold and simply "permitting" the people to come to the house instead of figuratively going out and puling them into the house.

You have the Complete Plan Book to give you a general idea of all the releases. Then you have the Special Service Sections on some of the pictures. You may not agree with all the ideas expressed there, but if you are not reading them you are passing up at least possible ideas.

And then in these pages are the stories of how other exhibitors have done things. Let's have your cooperation in telling us what you are doing. There's a bunch of ideas in every live wire, and we want yours.



At left scene on stage at start of presentation and the final effect with tribute to Roosevelt at the Circle theatre

First Monument Erected to Roosevelt Forms Part of Life Story Presentation at the Circle

By Davis Hampton

THE first monument erected to the memory of Theodore Roosevelt formed the imposing prelude to the Circle theatre's (Indianapolis) presentation of "The Fighting Roosevelts" later re-titled "Our Teddy," which was presented the week of January 26. The Circle was one of the two theatres selected for the premiere showing of this production, Frederick L. Collins, president of McClure Pictures Corporation and J. D. Williams, general manager of the First National Exhibitors' Circuit, having specified the Circle theatre, Indianapolis, and the Strand theatre, New York, for the premiere, owing to their methods of presentation and which would serve as an example to the theatres that followed.

The S. Barrett McCormick presentation of the Roosevelt picture was an impressive tribute to the late Ex-President. Following the overture, news weekly and minor reels, every light in the house was extinguished and the stage draperies closed. Then from the orchestra came "taps," followed by a tympani roll, gaining in volume as the orchestra took up the first sixteen measures of "Marcie Funebre." The dignity and impressiveness of this funeral march rose gradually in volume, later to modulate into Dodge's majestic march from "The Merchant of Venice." Then the draperies parted and a steel blue light, very dim at first, illuminated the scene which showed a huge monument with three symbolic figures, typifying the soldier, the statesman and one as America bereaved, who stood before the granite shaft in tears holding a laurel wreath. The inscription read: "Theodore Roosevelt—American," and the date of his birth and death. The applause that greeted this tribute was only a forerunner, however, of the outburst that came with the climax of the tableaux as the lights dimmed and the back drop, which before had shown only as a blue background, was illuminated from the rear. As though in a vision came a scene of San Juan Hill and the memorable charge of "Teddy" and the Rough Riders. The effect was startling and inspiring and as the last majestic note died away, the draperies fell and the picture of "Our Teddy," the story of the fighting Roosevelts, began.

The musical setting was one especially arranged by Signor Ernesto Natiello, musical conductor of the Circle, and provided a fitting musical interpretation to the romantic and patriotic story.

"The Fighting Roosevelts" received a typical Circle theatre advertising campaign. Interest was aroused several days prior to the opening with large ads and the big space was continued throughout the week, one of the large advertisements being a personal endorsement of the picture by Mr. McCormick. The romantic theme of the story was dwelt upon particularly. The important incidents in our country's history of which Colonel Roosevelt was a central figure furnishing the basis of the copy.

Classified Ad Campaign Helps "Wanted for Murder"

Manager Peter David, of the Liberty theatre, Tacoma, Wash., found that classified advertising helped him a great deal in exploiting "Wanted for Murder." He followed something of the same plan that was used by M. Kashin in New York in posting snipes all over the city, headed with the title of the picture and then giving a description of the kaiser. Then he turned to the classified pages and used these liberally. Only the 'phone number was given and the theatre was deluged with calls. This was followed by liberal use of the newspaper columns and a thorough posting of the city. Newspapers gave excellent co-operation.

LOST IN MAILS!

Better to Send the Whole Thing at First Class Rate

IT is getting to be a common thing for us to receive letters from exhibitors telling us what they have done with certain pictures and to add that they have sent pictures or specimens of their advertising "under separate cover."

In many instances these "under separate cover" affairs are never received. No doubt in many cases they are lost in the mails; in others the exhibitor has failed to send along the second package, and inquiries have proven that to be the case.

You can save time all around if you will include your letter and the matter to which you refer in the one envelope. It will cost you slightly more postage to send the whole thing at the first-class rate, but then you will be sure that we receive it and that some photograph or clipping that you wish to preserve will not be lost.

Theatre Installs Orchestra and Then Raises Prices

What a success music will score in a city of 50,000 is evidenced by a report from A. M. Miller, manager of the T. and D. theatre, San Diego, Cal. About a month ago the theatre introduced to its patrons a ten-piece orchestra, under the leadership of Levi N. Harmon. In addition to the concert numbers which are given each evening there is a trio of quartet of singers used. With the installation of the musical features the price of admission in the evening was raised to twenty cents and even then the patronage increased.

In a short time the theatre plans to inaugurate Sunday morning concerts with an orchestra of forty pieces, along the lines of those being given in the San Francisco theatres.

Live News from the Producers

Barrymores in One Production

John, Ethel and Lionel Appear for Famous Players-Lasky in "Peter Ibbetson"—Their First Time Together

ARRANGEMENTS were completed recently between Jesse L. Lasky and Lawrence Giffen, of the Alice Kauser office, for the engagement of John Barrymore, Ethel Barrymore and Lionel Barrymore to appear together in a screen version of du Maurier's book and play, "Peter Ibbetson," to be produced by the Famous Players-Lasky Corporation and released as a Special Production.

John and Lionel Barrymore appeared together in the stage production of this subject last season, but the photoplay will mark the first appearance of all three Barrymores in one production on either stage or screen. Aside from that, the picture will mark an epoch in the motion picture world in that it will be one of the first photoplays to present three such well-known stars.

Published first in serial form in *Harper's Magazine* in 1891, "Peter Ibbetson" became widely popular, and was put into book form the following year. Many editions of the book have been printed in 1917, the story was dramatized by John N. Raphael, first produced at the Republic theatre by the Shuberts. As a play it proved a sentational success, the work of the Barrymore brothers receiving exceptional praise from press and public. Also in the cast were Constance Collier, Laura Hope Crews, Madge Evans and Wallis Clarke. The story in the original takes the form of an autobiography and opens upon Peter's childhood in Paris. His playmate is Mimsey Seraskier. Peter is left an orphan, and is brought up by a disagreeable uncle. Years later he meets Mary, the charming Duchess of Towers, and discovers in a dream that she is Mimsey. Exasperated by his uncle, Peter kills him in a sudden frenzy, and for twenty-five years in prison he leads a dream life, in which he has mysterious communications with the Duchess. At her death he becomes insane. Once afterward she has come to him in a vision and has influenced him to write this curious autobiography.

In the screen version of "Peter Ibbetson," it is understood that John and Lionel will play the same characters which they did on the stage, those of Peter and Col. Ibbetson, respectively, while Miss Barrymore will be seen as the Duchess of Towers.



John, Ethel and Lionel Barrymore, who appear together for the first time in "Peter Ibbetson," a Paramount picture

Twin Cities Theatres Exploit "Our Teddy"

Special cut-outs of the twenty-four sheet head of Colonel Roosevelt have been mounted on compo board and used as part of the lobby display by Ruben and Finkelstein, of Minneapolis, owners of the New Garrick theatre there and of the New Liberty theatre in St. Paul.

Through their publicity representative, Harrison Hatton, they are conducting an unusually extensive advertising campaign, through billboards and newspapers, to announce "Our Teddy" for a week's run at the New Garrick.

In addition to their billboard and newspaper space they are having a decided current advantage in attracting public attention to the production in the serial publication by the Minneapolis *Journal* of the story of Colonel Roosevelt's life.



Constance Talmadge and Her Winning Select Smile

Alice Brady to Appear in "Marie, Ltd."

After Alice Brady's forthcoming picture, "The World To Live In," she will appear in a screen version of "Marie, Ltd.," according to announcements of Select Pictures Corporation.

The story is typical of metropolitan life and one in which Miss Brady promises to be seen to unusual advantage.

The supporting cast is excellent, including such well known people as Leslie Austen, Frank Losee, Gladys Valerie, Gertrude Hillman and Josephine Whittell, who is at present appearing with Fritzi Scheff in "Glorianna," on the spoken stage. In private life Miss Whittell is the wife of Robert Warwick.

Metro Compares Lytell Production

In appeal and heart interest, acting, and direction the latest of Hale Hamilton's starring vehicles, to be released on February 17, is pronounced by Metro to be another "The Spender," Bert Lytell's recent comedy. "Johnny on the Spot" is the name of it and in it the star has the role of a perfectly human, ordinary, every-day man, one that you will meet anywhere in your travels or rub elbows with in the street cars.

Bessie Barriscale Picks "Hearts Asleep"

The Exhibitors Mutual star, Bessie Barriscale, has selected "Hearts Asleep," written by M. B. Havey, as her newest vehicle. The story was prepared for screening by Fred Hyton and production has already been started at the Brunton studios in Hollywood.

Howard Hickman, who directed "A Trick of Fate," will also direct "Hearts Asleep" for Miss Barriscale.

Fox Declares Farnum Popularity Grows

Because of the success which has attended "Riders of the Purple Sage," "Les Miserables," "The Rainbow Trail" and "For Freedom," the popularity of William Farnum, it is stated in an announcement from the William Fox offices, is now greater than ever before in his career, and his pictures are booking more heavily than ever; this popularity being especially shown in the heavy bookings for "The Man Hunter," Farnum's next release.

"The popularity of William Farnum," an official of the Fox Film Corporation stated this week, "is accumulating with each new picture in which he is starred. Exhibitors have found that his pictures not only play to record houses on first showing, but nearly always are good for repeat bookings."



William Fox presents Jane and Katherine Lee in "Smiles," in which there are said to be several smiles

Capital Film Company Adopts Slogan

"Foremost Stars In Short Features" is the slogan adopted by the new Capital Film Company of Indianapolis according to Ike Schlank, president of the company.

Frank L. Smith, Indianapolis branch manager of the Capital Film Co., coined the winning slogan in a contest of all Capital representatives of the twenty-two branch offices. In addition to capturing the prize offered, Mr. Smith won promotion as special representative, taking up his new duties immediately.

"Foremost stars in short features" is the short catchline that won over 216 slogans submitted, "Because," says Mr. Schlank, "it tells in five words practically the entire sales story—a distinctly different and new sales story, by the way—of the Capital Film Company,"

Ideal for Children

"Hoop-La," the Billie Rhodes feature, a play of the circus lot, is making an ideal picture for special children's matinees, according to Exhibitors Mutual. The company reports that exhibitors everywhere are taking advantage of this and cashing in heavily on the idea.

S-L Announces Loan of R. Ince

Will Direct One Production for Vitagraph Starring Gladys Leslie—Eugene Strong Leading Man in Picture

S-L PICTURES announced this week that due to a special arrangement between Arthur H. Sawyer and Herbert Lubin, sponsors for the series of "Ralph Ince Film Attractions," and A. E. Smith of Vitagraph, Ralph Ince will personally supervise the production of one starring subject for Gladys Leslie under the Vitagraph banner. This is "A Stitch in Time," with Eugene Strong as leading man. It was begun February 20.

Mr. Ince has recently finished the actual production work of the initial feature which will inaugurate the series of "Ralph Ince Film Attractions," in which Messrs. Sawyer and Lubin will present E. K. Lincoln as star. The arrangement under which Mr. Ince will direct one special picture for the Vitagraph organization was made possible, it is said, only through his long friendship with A. E. Smith, head of the Vitagraph organization. It will be remembered that Ince for many years was one of the directors of the Vitagraph Company and during his long stay at the Flatbush Studio was responsible for "A Million Bid," "The Wreck," "The Ninety and Nine," "The Combat," etc. Ince has been actively engaged in supervising the assembling, cutting and titling of the first "Ralph Ince Film Attraction," and while this preparatory work is being accomplished by a corps of workers under his direction prior to the release of the picture, has found enough leisure time with the sanction of Messrs. Sawyer and Lubin to accommodate the personal request of Mr. Smith to produce one Gladys Leslie feature.

The story for the second S-L Production in which E. K. Lincoln is to star has been selected this week and during the time that Mr. Ince is completing the Vitagraph picture a staff of continuity writers will be at work getting a working script ready for the second "Ralph Ince Film Attraction." Matters have been so arranged that the completion of Ince's work at the Flatbush studios will be timed to agree exactly with the completion of the scenario for the second S-L Production.

Carl Laemmle on His Way to Universal City

ON the eve of his departure for one of his frequent visits to Universal City, Carl Laemmle again reiterated that the next twelve months would see a tremendous development in the film industry.

Mr. Laemmle declared that his predictions of a tremendous increase in film activities for the year 1919 has already been demonstrated by the flying start achieved during the first two months of the new year.

"The public has been taught by the war to place a high value on the screen. Incidentally, it is to be remarked, also that the public taste for better screen production has advanced tremendously. Producers who fail to recognize this fact, the exhibitors who fail to appreciate it are doomed. The public demands not merely celebrated names, but, what is more to the point, excellent acting. It demands plausible, interesting absorbing comedies and dramas. In a word, it demands quality.

"No producing company in the world, it is the proud boast of the heads of Universal departments, has made a steadier, more consistent advance in the last twelve months than Universal," continued Mr. Laemmle, "on every side, Universal productions have met with approval not alone from the exhibitors but from the exhibitors' audiences—and, what is of still greater importance and significance, from the screen's most critical and sophisticated observers."

Universal's president appreciates what has been accomplished and his journey to Universal City is primarily for the purpose of seeing to it, personally, that the high grade of achievement is not only maintained but is set at a still higher standard.

Just before Mr. Laemmle's departure, he announced the appointment of Tarkington Baker as general manager. Mr. Baker heretofore has been at the head of Universal's publicity department.



Priscilla Dean, Mae Murray and Edith Roberts, three shining lights in Universal productions

Popular Novel Bought by Metro

Ben Ames Williams Story Will Be Next Starring Vehicle for Hale Hamilton After "That's Good"

"AFTER HIS OWN HEART," the popular novel written by Ben Ames Williams, has been secured by Metro Pictures Corporation for screening, and Hale Hamilton will star in the picture after he completes "That's Good."

The novel originally appeared in serial form in the *All-Story Weekly* during the month of January, and appealed strongly to Maxwell Karger, director general, as a splendid vehicle for their young star, Hale Hamilton.

The purchase of this novel for Hamilton marks the beginning of a series of popular novels which Metro has in mind for this new screen star and which will be announced soon.

Hamilton is now working on a picturized version of the successful story by Richard Washburn Child called "That's Good," one of that author's famous "Phoenix" stories which appeared periodically in the *Saturday Evening Post*, the scenario being the work of A. G. Kenyon of the Metro staff.

As soon as Mr. Hamilton completes this picture he will commence work on "After His Own Heart," which is being adapted to the screen by June Mathis, also of the Metro scenario staff.

The story of "After His Own Heart" is described as most unusual, and the novel title is very misleading. It is not the story of a vampire, nor is it the Hero's ideal type in the feminine sex. It may be taken literally, figuratively, or otherwise, but in reality it is the story of a young man of extraordinary vitality and energy who is offered a cool calm million dollars for his heart with a worn-out heart to boot.



The smile that won't come off belongs to May Allison, Metro star, whose new picture is "The Return of Mary"

Tom Duncan (the part to be played by Hale Hamilton) is a very aggressive and athletic young man who, finding himself out of work and being gifted with a peculiar sense of humor, applies to the Flant Detective Agency for a job as a detective.

He impresses Flant with his personality and is taken on. He is immediately sent out on a case which embroils him in the clutches of the villain during the entire picture.

The cast to surround the star has not yet been announced but it is known that Harry L. Franklin will again direct the star in the production of "After His Own Heart," under the personal supervision of Mr. Karger.

"Made in America" Helps Fight Bolsheviki

"MADE IN AMERICA," the motion picture that deals with the making of the American soldier from the day he was drafted until he won laurels in France had its premier Wednesday afternoon, February 5, in Wurlitzer Hall. The picture was produced and directed by Ashley Miller and was released February 16 by its distributors, the W. W. Hodkinson Corporation.

Needless to say this picture, which visualizes the making of America's armies of victory, was warmly and enthusiastically received by the audience, which numbered over two hundred persons. Members of the American Defense Society, Young Men's Christian Association, Knights of Columbus, Boy Scouts of America, Jewish Welfare Board and a number of United States army officers were present, as well as the reviewers and men identified with the trade.

It seemed to be that the consensus of opinion of those in attendance was that "Made in America" is a little above the ordinary type of photoplay dealing with military life.

One army officer said, "It is absolutely correct—it is true. I sincerely hope it has wide distribution." A newspaper man of wide reputation in Europe and America offered this comment to Mr. Miller: "You have done a good job. 'Made in America' is an answer to Bolshevism and only goes to prove a contention I have held for some time that the screen offers the only effective means to combat this dread reared by fanatics and degenerates."

The building of the soldier is its message, which is told clearly, authoritatively and completely. "Made in America" is a series and its eight episodes are entitled respectively: (1), "Made in America"; (2), "Nine Million Answer"; (3), "The Rookie"; (4), "The Victory Army in the Making"; (5), "Building the Soldier"; (6), "The Hated K. P."; (7), "Overseas to Victory"; (8), "Forward, Always Forward."

General Reports Success for Chaplin

General Film Company, Inc., this week announced that its new prints of old Chaplin comedies are doing exceptionally well, and that the exchanges have reported big success for them.

New York, Washington, Buffalo, Chicago and Providence are among the cities which have seen the pictures for runs.

Shipbuilding Scenes for Lincoln Film

Arthur H. Sawyer and Herbert Lubin, sponsors for "Virtuous Men," the first "Ralph Ince Film Attractions" starring E. K. Lincoln, claim to have scored a beat on the entire industry in securing the exclusive use of the yards and employees of the Sun Shipbuilding Company of Chester, Pa. The story of "Virtuous Men," co-written by Mr. Sawyer and Ralph Ince, deals in part with the building of ships. In order to secure the proper atmosphere and give the production the tremendous background which these particular scenes called for, Mr. Sawyer made arrangements with the Sun Shipbuilding Company of Chester, Pa., to photograph hundreds of scenes for "Virtuous Men" in the shipyards.

Five thousand feet of film was shot by a battery of cameramen, headed by William Black during three weeks' constant work at the Sun shipyards. E. K. Lincoln, Grace Darling, Clara Joel, R. W. Cummings and W. B. Mack were given special passes in order that they might work with entire freedom in every part of the great industrial plant.

"Eleventh Commandment" Gets Heavy Bookings

According to reports received by Exhibitors' Mutual from its many exchanges, the Ralph Ince production, "The Eleventh Commandment," is receiving heavy bookings.

The cast is headed by Lucille Lee Stewart, who is supported by Grace Beal, Carleton Macy, Walter Miller and Huntly Gordon.

"The Eleventh Commandment" deals with the story of a girl who gave her love to a young gallant whose manners were above reproach but whose honesty was considerably below par.

She took the blame for a theft he committed, and when her sentence was completed married the man who had loved her all the time, and whom she had loved without knowing it.



C. A. Taylor, Manager of the Pathe Exchange, Inc., Buffalo, N. Y.



At the left are the Lee kids, Jane and Katherine, in "Smiles," their new Fox production. William Farnum is pictured in the center, and at the right is a moment in "Luck and Pluck," starring George Walsh

N. Y. Newspapers Praise "Lion and the Mouse"

Vitagraph's production of "The Lion and the Mouse," the Charles Klein stage drama, has been highly praised by the New York newspapers. The feature stars Alice Joyce, and she came in for a goodly portion of the eulogies.

"Nobody will walk out of the Rialto while 'The Lion and the Mouse' is being shown," said the conservative *Morning Sun* on the morning after the opening. "In this film the beauty of Alice Joyce in the role of Shirley Rossmore is a close rival to Charles Klein's famous play as the chief attractions.

"In the first part, in fact, her flowing image is like a theme around which the play is only a fringe, like a river that is different at every moment, marvelous in every mood, never twice alike even in its most fleeting phases."

The *Morning World* pointed to "The Lion and the Mouse" as a screened stage success, which predicted future success along these lines if the same care in introducing incidental situations is exercised as is done in "The Lion and the Mouse."



Carter de Haven, in Parsons-Exhibitors' Mutual comedies

"Salome" Continues to Break the Records

REPORTS of the success which "Salome," the Theda Bara super-production, is achieving throughout the country, continue to prove, it is said, the truth of the contention that the public's demand for big productions not only guarantees to the exhibitor increased profits from such pictures, but establishes prestige for the house playing them and creates new patrons.

This, it is pointed out, is in a measure due to the increased publicity which big productions receive because of their success in other cities. The cumulative effect of this publicity, it is argued, supplements the drawing power which the production in itself possesses.

In support of this argument, the Fox Film Corporation cites the experience of two theatres that have just played "Salome"—the Blue Mouse theatre in St. Paul, Minn., and Fay's theatre in Rochester, N. Y.

Oliver A. Rowe, manager of the Blue Mouse theatre, has just sent the following telegram to Winfield R. Sheehan, general manager of the Fox Film Corporation:

"When Mr. Mustrad booked 'Salome' for the Blue Mouse theatre, St. Paul, for a ten-day run at the highest price we ever paid for a feature production I confess I had cold feet, as our house seats only 400.

"We have run 'Salome' just one week now, and want you to extend our booking in two weeks, with the privilege of an indefinite extension. It looks good for another two weeks."

Manager George Souer, of Fay's theatre, Rochester, has had an experience with "Salome" which parallels that of the Blue Mouse.

Racine Exhibitor Very Strong for Serials

PATHE is in receipt of a strong endorsement of its serials from Tom Norman, a pioneer exhibitor of Racine, Wis.

"Serials are coming back stronger than ever," declared Mr. Norman. "Years ago when I operated by theatre on a five and ten-cent admission policy I made big money on Pathe serials and I used them all from 'The Perils of Pauline' on. When I changed to a big feature policy and raise in admission prices I came to the conclusion that I was catering to a different class of people who did not want to see serials in my theatre and for about two years I have not had a serial in my house.

"However, my attention was attracted to the widespread publicity given Pearl White in 'The Lightning Raider' and the many inquiries from my patrons. This together with the emphatic statement of Mr. Aschmann, the manager of Pathe Exchange, Milwaukee, that 80 per cent of the picture-going public will pass any theatre not running a serial to reach a theatre with a good serial, I decided that I was on the wrong track and booked Pearl White in 'The Lightning Raider' for a two-day showing each week.

"I broke all house records, both as to total receipts, as well as the number of paid admissions, and turned hundreds of people away all day up to the last show at night.

"I volunteered this statement immediately after showing the first episode, but I was requested by the Pathe Exchange to withhold my statement until I had run at least four episodes. I have shown my fifth episode, and my receipts for the days during the five consecutive weeks that I have shown 'The Lightning Raider' have not varied $5, regardless of what the balance of my program consisted of."

Beach Insight Shows in "The Brand"

In "The Brand," which Samuel Goldwyn will present on March 9, Rex Beach returns once more to the field which is peculiarly his—Alaska. It is safe to say that no living author knows the Northland and its robust, rugged characters better than he. And, just as there is action, vivid and primitive life in every page of a Rex Beach book, so there is action, excitement and reality in every page of a Rex Beach picture and especially in "The Brand."



Scene from Harry T. Morey's Latest Vitagraph Production, Called "Silent Strength"

"Unpardonable Sin" Sells Good

State Rights Are Being Purchased on the Garson-Neilan Production Starring Blanche Sweet

PERSONALLY directed by Marshall Neilan, the nine-reel Harry Garson production starring Blanche Sweet is being sold to territorial buyers.

This is the picture from Major Rupert Hughes' novel of the same name, which was completed on the Pacific Coast a week or two ago and has been exciting much favorable comment among moving picture men ever since it was privately shown in Los Angeles and later in New York to selected audiences of people in the trade.

Just what was to be done with the picture has remained in doubt up until a few days ago, when Mr. Garson decided that his best interests would be served by refusing the numerous offers for an outright sale or percentage exchange distribution which have been made him and by parceling out the territory to the many buyers who have besieged him to follow this method of getting the picture before the public.

The announcement of the plan resulted when Sol Lesser, well-known Pacific Coast distributor, paid a record cash price for the exhibition rights for California, exclusive of the city of Los Angeles.

Mr. Garson has retained the exhibition rights for the city of Los Angeles in order that the picture may be put on there at a leading theatre, at dollar-and-half prices. The opening is scheduled for the middle of March.

When he purchased the picture for the territory he controls, Mr. Lesser announced that he intended to play it as a road show, first touching only the important centres of population.

Plans for the national exploitation of the big picture have been a bit slower in maturing than it had been thought they would be because of a somewhat unusual condition in amusement circles in New York. Attractions in the various first-class New York theatres are all doing so well that it seems almost impossible to dislodge any of them from their homes, and as a consequence no Broadway theatre is available for the big premiere of the picture which had been planned.

New Bessie Love Film

"The Wishing-Ring Man," starring Bessie Love, has been completed at the West Coast studios of Vitagraph, and work on a new feature is to be started this week. Miss Love's next production will be from an original story especially written for her.

The story of "The Wishing-Ring Man" is taken from Margaret Widdemer's novel of the same title.

NO PUBLICITY?

Hodkinson Tries Out New Idea on Its Copy

THE W. W. Hodkinson corporation this week announced that it has abolished its publicity department.

The announcement said: "But the W. W. Hodkinson corporation is telling you straight from the shoulder that it has a News Department, from which only news will emanate, and when we have no news we are not going to waste our time writing something for you to waste your time reading."

And, the announcement continued: "News this week is not particularly thrilling, but we think it is quite interesting and something you ought to know."

A rose by any other name—.

"Upstairs and Down" Now Completed

Myron Selznick, president of the Selznick Pictures Corporation, astonished the New York offices of the company this week by telegraphing from Los Angeles that all the scenes of "Upstairs and Down" had been photographed. This is the first production of the new corporation which has announced a series of eight features yearly, starring Olive Thomas.

The quick work in turning out this first production is the more remarkable because the company had to begin building from the very smallest detail, and is a tribute to the organizing ability of Mr. Myron Selznick and Director-General Charles Giblyn. They went to Los Angeles early in January and did not begin work until everything was in first-class shape for continuous operations. As a result, the speed of the production, despite the handicaps of organizing a new corporation, was such as might be envied by producers who have been in the business much longer.

The thoroughness of the preliminary production plans is exemplified by the fact that Mr. Giblyn took with him to California flashlight photographs of the scenes of the Oliver Morosco production of "Upstairs and Down" and complete descriptions of all the accessories of the play. The elaborate settings showing the servants' quarters and the living rooms of a big Long Island country house were reproduced in every detail for the Selznick production.

"The Man Hunter," Farnum's Late Release

The current release for William Farnum on the William Fox Standard Picture program is "The Man Hunter," written and staged by Frank Lloyd. "The Man Hunter" is a story of the sea and it is said that the big fight scenes, the feature incidents of the picture, are the most realistic and thrilling ever screened. The story tells of the struggle of one man to wreak vengeance on another. A good bit of the action of the play occurs at sea and it is said that Director Lloyd has staged a shipwreck that is thrilling to the last degree. In support of the star are Louise Lovely, Charles Clary, Marc Robbins and Beatrice Joy.

C. B. Price to Distribute Independently

C. B. Price, formerly salesman and divisional manager for many of the big releasing organizations, including General, Mutual, Triangle, Fox and V. L. S. E., and one of the best known men in the trade, has opened offices on the eleventh floor of the Times Building and will in the future distribute his own features on the independent market. Mr. Price announces that he will be in a position not only to market his own features but to handle the distribution of pictures for others. Within the next week Mr. Price will announce the title of his first offering to state rights' buyers.



"East Lynne" is East Lynned in the Paramount-Mack Sennett comedy ictured at the left, and called "East Lynne with Variations." In the center is Billie Burke, in "Good Gracious, Annabelle," and at the right is a moment in "The Winning Girl," with Shirley Mason

Triangle Announces Special Features

Triangle Distributing Corporation this week announced that it is to release, in its addition to its schedule of program plays, a series of special features.

Taylor Holmes heads the list of Triangle specials with the release of his first Triangle production on March 16 entitled "It's a Bear."

The second Taylor Holmes' special is scheduled for release on April 13 and is entitled "A Regular Fellow." The other feature productions so far announced include four pictures featuring Triangle's most popular feminine star, Olive Thomas. These are entitled "Toton," "Prudence on Broadway," "Love's Prisoner" and "The Follies' Girl." Those who viewed "Toton" at a private showing were enthusiastic in their praise, one well-known critic remarking that he considered it the most artistic production ever screened.

"Mayor Filbert," with an all-star cast of Triangle players, is scheduled for release on May 20.

Hampton Plant Adds Another Stage

With the rapid increase of work at the Jesse D. Hampton productions studios in Hollywood, and to make room for the coming of H. B. Warner and his company, it has been found necessary to add another enclosed stage, not only to protect the sets and properties from the rainy season, but to get the better light effects insisted upon in these productions.

Hampton is now producing for Exhibitors' Mutual release starring William Desmond and Grace Darmond. In a few weeks H. B. Warner will be on the scene to begin the first picture under his new contract, which calls for eight productions.

"Cave of Dread" Comes

The Seventh Episode of the new Pearl White serial "The Lightning Raider," scheduled for release February 23, takes the fans who have been following the Raider in her maze of adventure, to the wildest jungles of Brazil.

Robertson-Cole is Very Active

Five Producing Companies Busy for World Rights Concern Which Releases Domestically Through Exhibitors Mutual

PRACTICALLY three months after the organization began film operations, the following companies were working in California on pictures to which Robertson-Cole control the world rights, and which Exhibitors Mutual release in United States and Canada: National Film Corporation; Jesse D. Hampton, Productions; Winsome Stars Corp.; B. B. Features, Inc., and Haworth Pictures Corp.

The National is producing features starring Henry B Walthall, Billie Rhodes, and Carter De Haven and his wife, Flora Parker. The Hampton studios are turning out features with Willie Desmond in the leading roles, and when H. B. Warner arrives on the Coast, will produce his features.

From the Winsome Stars Corporation will come the series of eight productions featuring Alma Rubens, who is now working on her initial issue, "Diane of the Green Van."



William J. Clark, President Exhibitors' Mutual Distributing Corporation

Bessie Barriscale has her own producing organization, which is one of the Robertson-Cole units, while Sessue Hayakawa's starring vehicles come from the Haworth Pictures Corporation.

Co-ordination of all the producing units of the Robertson-Cole Company, which releases its product domestically through the Exhibitors Mutual Distributing Corporation, has been definitely effected, and with the exception of H. B. Warner, every star of the organization is now producing. Warner was due to leave for California on Feb. 20th, but his departure was delayed owing to legal procedure instituted by John D. Williams, following Warner's notice that he was leaving the cast of "Sleeping Partners," the star's big success this season.

The Robertson-Cole organization has also been devoting itself to the foreign exploitation of the rights it holds to all the features of its subsidiary combinations. But now their entire output for nearly two years has been disposed of for practically all of continental Europe and a number of other countries. The rights for the United Kingdom are retained by Robertson-Cole, and only recently a London office was opened for exploitation of their product in Britain.

At the present time, the Robertson-Cole company controls a bigger collection of motion picture stars than any other organization in the field, its officials assert. Each one of the stars has proved a success in past endeavors.

Eight pictures will be made by Warner, Desmond, Rhodes, Barriscale, Hayakawa, Walthall and Rubens under their present arrangements. All of these features with the exceptions of Warner's will be made during the present year. Warner's productions will run into 1920.

The De Havens are slated to produce thirteen two-reel comedies, one to be released each month, which means that their works will also run beyond the present year.



Rex Beach, Goldwyn pictures author; Pauline Frederick, star; and Mabel Normand, star. Three reasons why Goldwyn pictures are popular

Another Director Incorporates

The Albert Capellani Productions, Inc., Is Launched at Luncheon in New York City

RUMORS which preceded Albert Capellani from the West Coast were substantiated at a luncheon in New York City, February 17. The Albert Capellani Productions, Inc., is now a fact, and the well-known director heads the corporation. The pictures will be distributed by Pathe.

At the luncheon were present Paul Brunet, vice-president and general manager of Pathe Exchange; Louis Landry, assistant general manager of Pathe; Ferdinand Zecca, manager of productions for Pathe, all three of whom saw Mr. Capellani start in the motion picture business in France over twelve years ago, and who were present as friends as well as business associates on the occasion of the fruition of his ambitions, and the signalizing of his having arrived to the distinction of being a recognized master in photoplay production.

Mr. Capellani's first engagement in the motion picture business was as a Pathe director in Paris. Thus after a considerable lapse of years he again, in a measure, becomes identified with the famous concern which gave him his start.

Present also at the luncheon were June Caprice and Creighton Hale, the stars who will be under the personal direction of Mr. Capellani, and who, it is announced, will be seen in eight pictures during the coming year. Work will begin at once upon a story based upon one of the most successful of plays, further announcement concerning which will be made later on.

Mr. Capellani, whose achievement in production and what he has added to the artistry of motion pictures, modestly said that he had learned much in technique from the observation of American methods and told that on the very day of his arrival, for the first time, in the United States he went to see a picture show, filled with the pride of his superiority of craftsmanship, but came away convinced that there was much in the national expression and intimacy of treatment of persons and environment he had yet to learn.

The Solax studio in Fort Lee, where the Capellani productions will be made, is said to be one of the finest in the East and sufficiently commodious to allow three companies, or even four, to work at the same time.

Henry Mennessier, distinguished here and abroad for his scenic art, will assist Mr. Capellani as art director. The staff includes a corps of expert cameramen, with Lucien Andriot as chief photographer.

The executive offices of the new concern are on the eighth floor of the Brokaw Building, in New York.

Chicago Lyric Books New Serials

For fifteen weeks the Lyric Theatre, one of the biggest playhouses in Chicago now devoted exclusively to pictures, will become a Vitagraph serial house. The six great Vitagraph serials issued to date, with the newly released "Man of Might" taking honor positions on the Saturday and Sunday programs, will be shown from day to day, one certain day of the week being devoted to a particular serial. As tentatively adopted when closing the contracts, the management of the Lyric has set the following schedule:

Monday—"The Fighting Trail."
Tuesday—"Vengeance—and the Woman."
Wednesday—"The Woman in the Web."
Thursday—"A Fight for Millions."
Friday—"The Iron Test."
Saturday-Sunday—"The Man of Might."

The "Lyric idea," as it is being called in the sales offices of Vitagraph, has aroused deep interest among officials of the company and the showmen of Chicago.

Reed Title Is Changed

"Her Code of Honor" is the title under which the recently completed Florence Reed United Picture will be released. The piece was originally announced under the working title of "The Call of the Heart." William Desmond leads Miss Reed's support.

Wealthy Texan Forms New Producing Company

Backed by the millions of A. B. Griffith, known in the South as the "Cotton King of Texas," a girl, well known in society circles of the Southwest, has formed her own producing company and has completed the first of a series of special productions, with herself as star. The first of the series of features produced by this company, as yet un-named, is titled "The Girl and the Horses," and is said to be builded along unusual lines in photodramatic art. The star is said to be a striking brunette type and the possessor of rare dramatic talent.

Associated with Mr. Griffith in this enterprise are Thomas L. Sawyer, another wealthy cotton grower, and James J. Tynan, prominently known in film circles. The trio are now in New York arranging for the release of the first feature. It is announced that a studio will be built in Dallas, Tex., where a five-reel feature and a two-reel comedy will be produced each month. The second of the series will be produced in Los Angeles where "The Girl and the Horses" was produced under the direction of Charles A. Taylor, formerly connected in a directorial capacity with Metro.

In appreciation of the work being done by these Texans to produce clean and entertaining pictures, Governor Hobby of Texas, after viewing the first production of this new company, wired those concerned, praising their efforts.

Cleveland House Books Serial Starring Houdini

The Miles theatre, Cleveland, has booked the Houdini serial, "The Silent Mystery," produced by B. A. Rolfe for Octagon Films, Inc., for fifteen weeks. Bert Barnett, manager of the Star Feature Film Service, controlling the rights to this serial in the territory of Ohio and Kentucky, handled the booking. The Miles is one of the largest theatres in Cleveland.



The mystery girl, chief player in "The Girl and the Horses," a James J. Tynan picture

Famous Players Buys Four New Stories

The purchase of four new stories by well-known authors, also one of the current season's successful stage plays, all to be used as subjects for Paramount stars, was announced this week by Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, in charge of production. Two of the stories are for Lila Lee and the other two for Ethel Clayton, while Wallace Reid will be starred in the screen version of the play which has been purchased.

"The acquisition of these plays," said Mr. Lasky in making the announcement, "is in line with our recently adopted policy of obtaining the screen rights to the best plays and stories once their picture possibilities are apparent. The play which we have just acquired and which Wallace Reid will appear in is 'One of Us,' by Jack Lait and Joseph Swerling.

"The stories which we have purchased for Miss Clayton are 'Men, Women and Money' and 'The House of Intrigue.' The first named is by Cosmo Hamilton, enlarged by himself for screen use from one of his magazine stories.

"The stories for Lila Lee are 'A Daughter of the Wolf' and 'Hearts and Horse Thieves,' the former by Hugh Pendexter and the latter an original story and scenario by Edith M. Kennedy.

"All of these new stories, as well as the play, are scheduled for early production at our Western studios. Meanwhile, we may soon have another announcement along similar lines, for we are acquiring new plays and stories of the highest entertainment value every week."

Anna Case Recitals

To show exhibitors how to properly exploit Anna Case in the Select Pictures Special, "The Hidden Truth," L. F. Levison, manager of the Select exchange at Pittsburgh, is giving a series of Anna Case phonograph recitals in the exchange rooms. These are held daily at noon and all the exhibitors have been invited to bring friends with them.



"Where the West Begins" is the name of William Russell's new American picture.



Carlyle Blackwell and Evelyn Greeley are starred in the World Picture, "Courage for Two"

Press Lauds "Cheating Cheaters"

Newspaper Critics Praise Select Pictures Corporation Current Production Starring Clara Kimball Young

FROM returns received at the home offices of Select Pictures Corporation, the newspaper critics throughout the country are loud in their praise for Clara Kimball Young's latest Select picture, "Cheating Cheaters," which many declare is the best attraction she has ever produced.

Before its release Select heralded it as "the greatest thing to date." Since then "Cheating Cheaters" has been shown in first run houses in all of the country's largest cities, and many of the critics of the leading newspapers declare Miss Young's work in the picture is without precedent.

The New York American, which is credited with the largest circulation of any paper in the country, says of Miss Young: "She is constantly lovely to look upon in this picture. . . . The settings are in excellent taste and the cast is a good one." The Worcester (Mass.) Telegram says: "Audiences linger to see the picture twice at a single sitting," while the Louisville Courier declares it is "so interesting it would make the Peace Conference forget its problems and funny enough to make the Kaiser laugh."

Chicago Journal declares: "'Cheating Cheaters' is a play which earned many a triumph on the speaking stage. It loses nothing by its screen presentation. Clara Kimball Young is at her best." In the same city the Chicago Tribune says: "The best picture Clara Kimball Young has made in some time! There is considerable action and the character roles are well played."

"Miss Young as the clever leader of a band of crooks is quite at her best," declares the critic of the Springfield (Mass.) News, while the Norfolk (Va.) Pilot declares it is one of the most unusual plays ever produced and the most satisfactory screen offering of the day."

The Indianapolis Times says of "Cheating Cheaters" after its presentation there at the Alhambra theatre: ". . . an engaging story of a battle for supremacy between two bands of clever crooks, with Clara Kimball Young at her glorious best."

And the critic of the New York Evening Sun pays "Cheating Cheaters" one of the greatest compliments it is possible to bestow upon a film, declaring that "it is one of the very few productions founded on popular plays that come anywhere near equalling the original in interest."

"Shoulder Arms" Helps Out Red Cross

Geoffrey Nye, representative in the Far East for E. J. Tait, controlling Charlie Chaplin for that territory, has advised the New York Office that while en route from 'Frisco to Yokohama on board the "Siberia Maru" he discovered a long neglected Cinematograph machine, cleaned it up, and conditionally that a decent sum of money was subscribed by the passengers towards the Red Cross—he promised a showing of Chaplin's big laughter maker—"Shoulder Arms." This was taken up enthusiastically by the passengers and the advance bookings totalled $225. The picture was received enthusiastically by the audience.

Another Keith House Books Houdini Serial

Keith's theatre, Indianapolis, booking through the Celebrated Players Film Company, handling B. A. Rolfe's serial production, "The Master Mystery," starring Houdini, distributed by Octagon Films, Inc., has contracted for a run of this serial. In the past Keith's Indianapolis theatre has booked only news weeklies.

Pershing Wants "Made in America"

General John J. Pershing, commander of America's victorious armies in France and Germany, cabled through the New York *Herald* to the W. W. Hodkinson Corporation that "a favor" would be conferred "on the A. E. F." if the series "Made in America" could be sent overseas. General Pershing added, "I would like to have it shown to the staff and troops remaining."

Immediately upon the arrival of this intelligence a print was ordered packed for shipment overseas. W. W. Hodkinson, president of the W. W. Hodkinson Corporation, publishers and distributers, and Ashley Miller, producer, of the series, are enthusiastic over General Pershing's answer, and claim that it is only a forerunner of the manner in which "Made in America" will be received throughout the entire country.

"Analysis of Motion" in Pathe Review

The "Analysis of Motion" is shown in Pathe Review No. 3, which was released February 16. It is called "What the Eye Misses" and is a continuation of Thesis No. 1, the baseball pictures of which the New York *Times* said:

"The real feature of the Strand is a picture entitled, 'Baseball, an Analysis of Motion.' It shows baseball players photographed by some rapid process, so that the speed of their movements can be reduced on the screen to one-eighth of normal."

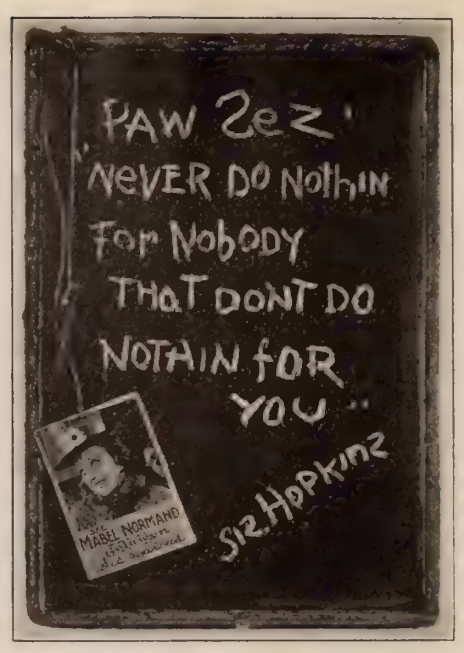
With Bryant Washburn

Shirley Mason, whose characterizations in Paramount pictures have won her hosts of admirers, will be leading woman for Bryant Washburn in his next Paramount starring vehicle, which is being directed by Donald Crisp.

Work has been started at the Lasky Hollywood studio on the production.



Elsie Ferguson, Artcraft star whose popularity is ever increasing



Snipe Posted by Goldwyn to Advertise Mabel Normand in "Sis Hopkins"

Alice Hastings Star of First Zion Feature

Alice Hastings who had a prominent part in the Broadway production of "Turn to the Right," has been selected by the Zion Films, Inc., to portray the title role in the first of its productions, "Khavah," a screen version of one of Sholon Aleichem's, the Yiddish novelist, works. Miss Hastings, earlier dramatic career was in stock and she will be remembered favorably for her heavy character portrayals, with Otis Skinner in "Kismet," for two seasons.

The story of "Khavah" tells of the love of a beautiful Jewish girl for a Christian. Miss Hastings is given the title role and has the support of well known screen artists, including Giacomo Masuroff, who was at one time one of the favorite entertainers at the court of the late Czar Nicholas. The screen adaptation was made by Nat Dorfman. Work on "Khavah" will be started immediately under the direction of Charles Davenport.

"Tiger's Trail" Nears Completion

Pathe this week announces that "The Tiger's Trail," the Arthur B. Reeve-Charles Logue serial starring Ruth Roland, which will be released by Pathe immediately following the Pearl White serial, "The Lightning Raider," is rapidly nearing completion at the Astra studios at Glendale, Cal.

A feature of "The Tiger's Trail," which Pathe expects will add considerable to the success of the serial, is the supporting cast appearing with Miss Roland. It includes George Larkin, as leading man, who promises some thrilling "stunts." Mark Strong will have a double role, while George Field is cast as Salonga, the Hifh Priest of the Hindu Tiger Worshippers. Harry Moody, Frederick L. Kohler and Easter Walters are also in the cast.

J. Gordon Edwards Directs William Farnum

J. Gordon Edwards, who directed "Cleopatra," "Salome" and other big Fox productions, has been assigned by William Fox to direct future William Farnum productions. Mr. Farnum and Director Edwards left New York for Los Angeles this week, where work will be commenced immediately on the first production under the direction of Mr. Edwards.

Because of the growing popularity of William Farnum since his appearance in the star roles of "Les Miserables," "Riders of the Purple Sage," "The Rainbow Trail" and others and the success achieved by Director Edwards with his productions, "Cleopatra" and "Salome," the William Fox interests have concluded that the combination of star and director will work to the advantage of exhibitor, the public and all concerned. The first production to be made by the Farnum-Edwards combination will be a screen version of a story by E. Lloyd Sheldon, the working title of which is "Wolves of the Night." Following this Mr. Farnum will probably star in another Zane Grey story. Mr. Fox has obtained the rights to Grey's "The Last of the Duanes" and "The Lone Star Ranger."

Ford Weekly Keeps Up to Date

How directly the topics pictured in the Ford Educational Weekly are related to the current affairs and interests of the American people is revealed by the fact that within ten weeks Henry Ford's nationally-popular educational has dealt with the United States Postoffice service, the Liberty Motor, the Hog Island Shipyards, Mt. Edith Cavell, Canada's "Mountain of Tears"; the story of the nation's great hotel kitchens and the story of steel. Besides these there have been fascinating pictures of the dramatic roles played by great industries in the winning of the world war.

During the period of these releases the Liberty Motor received its vindication, which was vividly borne out in the Ford Educational Weekly.



Director Lynn Reynolds and Peggy Hyland, working on a new Fox picture



Dot Farley, new Universal Comedy star

Margarita Fisher Medal Is Presented

The solid gold medal offered by Margarita Fisher, American Film Star, at the start of the war, to the first airman trained at Rockwell Field, California, to bring down a Hun airplane, and subsequently won by Lieut. Frank Luke, of Phoenix, Arizona, was presented to the airman's father and mother at Phoenix, Arizona.

The presentation was made by the Phoenix Chamber of Commerce on behalf of Miss Fisher. Lieut. Luke was killed on September 29th, 1918, while making a night attack against enemy observation balloons.

On the inverse side of the gold medal in bas relief is a miniature replica of an American combat airplane with the following inscription: "Margarita Fisher medal. For Valor in the great war of 1918." On the reverse side of the medal is the inscription: "To the late American hero and aviation ace, Lieut. Frank Luke. The first Rockwell Field aviator to bring down a German airplane as well as 13 others and 25 balloons."

Next Constance Talmadge "Saturday to Monday"

Lewis J. Selznick presents Constance Talmadge in "Saturday To Monday" to follow her current Select picture "Romance and Arabella."

"Saturday to Monday" is a screen version of William J. Hurlbut's popular last season stage success. Harrison Ford will again be seen as Miss Talmadge's leading man.

Robert G. Vignola will direct. Mr. Vignola has several times in the past been connected with Select productions, having directed Clara Kimball in "The Claw" and "The Reason Why."

Meyer on Business Trip Through South

P. E. Meyer, manager, New York branch, Independent Sales Corporation, left New York last week on an extended business trip through the South, where he will visit the different units of Independent's organization. Mr. Meyer will put into effect a number of new booking and distributing methods which he has planned. His first stop was Atlanta, Ga.

Macauley Production Launched

Harry Reichenbach Planning Big Campaign for Seven-Reel Feature Dealing with Events Leading to League of Nations

LONG before the transcontinental "rattler" which carried Harry Reichenbach from Los Angeles, arrived at the Grand Central station, Hotel Astor, and Broadway in general had received advanced notices of something big in the form of seven reels of pantomine that he was bringing with him. No one knew just what it was, but this week from his offices on Fifth avenue, where the Macauley Photoplays, Inc., is located, Harry told a NEWS representative just what these seven reels of pantomine were all about.

"Seven reels of the greatest drama since the world began" is the way Harry describes "Whom the Gods Would Destroy," which boasts of twenty-three principals in its cast, cost more than $100,000 to produce, and was eighteen months in making during which time more than 114,000 feet of negative were exposed.

"Whom the Gods Would Destroy" is a screen version of C. R. Macauley's "Humanity," and was produced by Ollie L. Sellers under the direction of Frank Borzage, formerly directing for Triangle and considered to be one of the industry's best young directors. The screen version of this production is based on actualities conceived and inspired by the proposed League of Nations, now in the process of formation at the Peace Conference in Paris. The story paper is of a romantic nature, based on President Wilson's conception and ideals concerning a permanent league of nations.

Mr. Reichenbach in describing this production said that it tells the story of the efforts by the world toward a permanent peace, from the time of the murder of the Arch-Duke Ferdinand of Serbia to the present day when the greatest thinkers of the day are convened in conference at Paris to perpetuate a lasting peace. Mr. Reichenbach describes some of the episodes of this feature as being the most sensational ever incorporated into a drama for the screen and others as being the sweetest love story ever told. It's not a propaganda picture, it's not a war drama, but a picture that presents in a most dramatic way the foreseen manner in which a world peace was to be brought about.

The fact that millions were killed, maimed, rendered homeless, blinded, made orphans, widowed and that billions of dollars were spent; millions of acres of inhabited lands devastated, kings dethroned and monarchs executed as a result of the war—these are the facts described as inspiring this photodramatic offering which the Macauley Photoplays, Inc., are to give to the public.

It has not been announced the method of distribution, but Mr. Reichenbach hinted that it would be distributed by one of the large producers. Prior to its release through the country, Mr. Reichenbach plans a six or eight weeks' run at one of the Broadway theatres. Plans are now under way for a big advertising campaign which will be country-wide.

One of the many letters received by Macauley Photoplays, Inc., testifying to the worth of this production, is from a well known film cutter on the Coast, Tom Logan, who assisted in assembling and cutting "Whom the Gods Would Destroy." In part, Mr. Logan said: "Last week I saw 28,000 feet of unassembled film which had been cut down from 53,000 feet and which I helped to cut to 7,000 and while I may be blase, cold turkey or just hard-boiled, I prophesy that the 7,000 feet of "Whom the Gods Would Destroy" will be one of the money-making sensations of the year."

The principal roles in this feature are portrayed by Jack Mulhall, Pauline Starke, who will be remembered as the feminine star of "Until They Get Me," directed by Frank Borzage, who is accredited with the direction of "Whom the Gods Would Destroy"; Katherine Adams and Harvey Clarke. Mr. Reichenbach says that more than 8,000 principals and extras took part in the action of the picture.



Mitchell Lewis has the role of a lumberjack in "Children of Banishment," a new Select picture

Universal Gets Major Jack Allen

It was announced from the Universal publicity offices this week that Major Jack Allen, adventurer, naturalist and trapper of wild animals, and who recently made a series of five one-reel animal and nature pictures independently, has signed a contract to produce a special series of similar pictures for Universal.

Major Allen, who served in the United States Cavalry during the Spanish American war, has devoted a greater part of twenty years to studying nature and American wild animals.

In his work for Universal, Major Allen will have access to the large menagerie at Universal City, and taking the animals he desires to photograph, into the woods, deserts and swamps, he will proceed to demonstrate before the camera how the fiercest jungle beasts may be captured by humane methods.



Carmel Myers Is the Featured Player in "The Little White Savage," Universal Feature Picture

Special Exploitation for Semon Comedies

VITAGRAPH reports that the exhibitors have so insistently demanded special exploitation in connection with Vitagraph's Larry Semon comedies that hereafter the Larry Semon comedies will be released as a separate and exclusive unit.

Vitagraph plans to release one Larry Semon comedy every four weeks, the first release being scheduled for April 14, and one comedy to follow regularly every four weeks thereafter.

On a rcent visit to New York, Vitagraph arranged a new long-term contract with Larry Semon and he returned to Vitagraph's Western studio with instructions to proceed in the production of his new comedies regardless of expense in either story, casting, settings or any other phase of picture-making.

Vitagraph makes no secret of the fact that it is making the heaviest comedy production investment in its history for the Larry Semon comedies, but it calls attention to the fact that this is done not for the sake of giving to exhibitors something new and untried but rather in answer to a widespread demand from exhibitors in all sections for Larry Semon comedies that will admit of extra exploitation.

That Larry Semon has forged to the front as a screen comedian through sheer merit is declared to be evidenced by the distinct hit he has made with the picture-going public; and Vitagraph, by releasing one Larry Semon comedy each month, will afford exhibitors the opportunity of exploiting and advertising these pictures heavily.

The success of the Larry Semon comedies is asserted to be assured by the following that has already been established for this comedian's comedy characterizations.

"The One Woman" Is Intensively Booked

SELECT PICTURES CORPORATION reports that although play dates on its big Thomas Dixon special, "The One Woman," have already been announced for hundreds of cities throughout the country, bookings on this attraction continue to hold it in the first division of the season's big specials.

Each week brings new bookings in the metropolitan district, the latest dates announced by Select's New York Exchange being Fox's New Britain, three days; Garden, New Haven, two days; Sheffield, Brooklyn, two days; Jefferson, three days; Lincoln, Union Hill, four days; Paradise, Bronx, two days; Eagle, Brooklyn, three days; Plaza, Bayonne, three days; Plaza, Brooklyn, three days; Winchester, New Haven, two days; Hamilton, Yonkers, two days; Park, Bronx, two days, and Lawrence, New Haven, two days.

Other cities throughout the country where "The One Woman" has been shown exclusive of bookings announced prior to January 27, are the Lyda, Grand Island, Neb., four days; Frankford, Philadelphia, two days; Sequoia, Red Wood City, Cal., two days; Strand, Miami, Fla., three days; Apollo, Janesville, Wis., three days; Princess Sioux City, Ia., four days; Star, Kensington, Pa., three days; Minerva, Pittsburgh, three days; Groggs, Bakersfield, Cal., seven days; Cabrillo, San Diego, Cal., seven days; Proctor's Troy, three days; Strand, Anniston, Ala., three days; Olympia, New Bedford, Mass., three days; Strand Dorchester, three days; Olympia, Lynn, and others.

Reissued Comedies Bring Good Reports

Many of the biggest theatres in the country are booking W. H. Productions re-issued versions of Keystone comedies, according to reports received at the New York offices of W. H. Productions. Two series of single reel Keystone re-issues, for which practically the entire domestic and foreign rights are sold, are being released. A series of two reel Keystones is being released also.

An official of W. H. Productions is commenting upon the success with which these comedies are meeting said:

"These Keystone comedies will always remain first-class productions because they represent the best in motion picture comedies. Each re-issue contains a combination of some of the greatest comedy stars of to-day—a combination that is well nigh impossible under present studio and production conditions. It was these re-issues that first brought out the great possibilities in motion picture comedies. They put the motion picture comedy on a more serious footing in filmdom."

Juveniles Prominent in "A House Divided"

"A House Divided," J. Stuart Blackton's current feature production, adapted by Anthony Paul Kelly from Ruth Holt Boucicault's novel, "The Substance of His House," gives important scenes to three juvenile stars of filmland. Two of them are Commodore Blackton's clever children, Charles and Violet, while the other is Baby Ivy Ward.

Charles and Violet Blackton are best known for their work in Mrs. Blackton's Country Life Stories and in "The Common Cause," Mr. Blackton's current Vitagraph special in which they are featured with the grown-up stars.



Corinne Griffith is starred in "The Girl Problem," Vitagraph picture

"The Lottery Man" for Famous Players-Lasky

Exclusive screen rights for the entire world for Rida Johnson Young's play, "The Lottery Man," has just been acquired by Famous Players-Lasky Corporation.

The deal was closed with Lee Shubert, to whom the control of the production and story had reverted as the original owner of the dramatic rights.

"The Lottery Man" was first produced at the Bijou theatre, March 16, 1910, and met with instantaneous success. It ran there for nearly a year, and four companies later produced it on tour.

In the original cast were such notable players as Cyril Scott, the star; Janet Beecher, Helen Lowell, Harry S. Hadfield, Louise Galloway, Robert Mackey, Ethel Winthrop, Mary Leslie Mayo and Wallace Sharpe.

It has not yet been definitely decided as to who will appear in the picturized production.

Omaha Strand Scores with Griffith

As an example of the good business reported by all of its exchanges on the D. W. Griffith Artcraft production, "The Greatest Thing in Life," the Famous Players-Lasky Corporation cites the case of the Strand Theatre, Omaha, Neb. The Strand booked the feature for Sunday, Monday, Tuesday, Wednesday and Thursday of the week of January 26, but so great was the business of these five days that it was necessary to hold the picture over for Friday and Saturday, according it the honor of being the first picture ever to play a full week at that theatre.

Record crowds continued to throng the theatre during the added two days of the run, with the result that there were still hundreds who were unable to see the picture.



Norma Talmadge, Select star, in "The Probation Wife," a new production



Geraldine Farrar, Goldwyn Star, Lined Them Up Along the Sidewalk When She Appeared on the Screen in "The Hell Cat" at the California Theatre in Los Angeles

Parsons' Capitol Comedies Sold for England

DISTRIBUTING rights for England on "Smiling Bill" Parsons and his Capitol Comedies have just been purchased from Goldwyn Distributing Corporation by George King, general manager of the Stoll Film Co., one of the most important firm of cinema distributors in England and the English representatives of all Goldwyn productions.

Already there is said to be keen demand for Capitol Comedies throughout the United Kingdom. It is especially keen because of late there has been a woeful dearth of good comedy features on the other side.

During the war the production of film plays, especially comedies, in England, has been reduced to a minimum and the stock on hand at the outbreak of the world-wide hostilities became exhausted long ago. On the other hand there has been a tremendous need for good comedies.

Theatre-goers in England have been unwilling to see anything but the most amusing pictures. Consequently, it is believed that Capitol Comedies will find their market ready-made for them.

The rise of "Smiling Bill" Parsons and his Capitol Comedies is cited as having been quite remarkable. In a very short time after they were offered to the public their humor and appeal to everybody who likes to laugh is declared to have become evident.

Under the contract signed by Mr. King with Samuel Goldwyn, the Stoll Company will offer for sale the twenty-six comedies constituting the first year's output. First of these is "Bill's Baby." This and the succeeding productions have been reported as tremendously popular in the United States.

Lightman Manages New Film Service

Morris A. Lightman, manager and executive head of the Criterion Film Service, Atlanta, Ga., paid Broadway and the film colony a visit last week in search of product for releases in the territory comprised by the states of Florida, Alabama, the Carolinas, Georgia, Louisiana and Mississippi, in which territory the Criterion operates. Associated with Mr. Lightman in the distributing field, is Arthur S. Dickerson, formerly with Metro, now general manager of the Criterion Service.

The Criterion Service is releasing in the Southern territory, the "Master Mystery," starring Houdini; "The Grain of Dust," starring Lillian Walker, and a series of Allison-Lockwood re-issues. This independent distributing company is comparatively new and Mr. Lightman looks for a bright future.

Hodkinson Announces New Release

The W. W. Hodkinson Corporation announces the release on March 10 of "The Forfeit," a Frank Powell production, co-starring House Peters and Jane Miller. Adapted from Ridgewell Cullom's well-known novel, "The Forfeit" is a story of the Southern cattle country.

Mr. Peters plays the role of a ranch owner who marries a beautiful widow and later finds that she was not only the wife of his brother, but it was she who betrayed him, resulting in his being hung as a cattle thief. The role is a dramatic one, replete with pathos, and Mr. Peters plays it in his usual sympathetic vein.

In support of the stars are William Human as the weak younger brother, Hector V. Sarno as the chief cattle rustler, L. H. Welles as the ranchman, Blanche Abbott as the ingenue, and George Murdock.

"Salome" In Millionaire Colony

Theda Bara Makes Personal Appearance at Opening in Miami—Manager of Hippodrome Breaks Records

DURING Theda Bara's stay in Miami, Fla., for the past three weeks, taking scenes for her William Fox production, "A Woman There Was," Harry Leach, proprietor of three of the five motion picture theatres in Miami, decided that it would be the psychological time to book "Salome." The Elks were giving a benefit on Wednesday and Thursday nights of the week Mr. Leach booked "Salome" for a two days' run, Tuesday and Wednesday. Because of his rapid-fire work in advertising the feature and the fact that he had Miss Bara make a personal appearance on the opening night, brought Mr. Leach the biggest business he has ever had at his Hippodrome theatre.

The morning on which Mr. Leach booked the picture through the Atlanta office of Fox Corporation he ran a story in a local paper to the effect that Miss Bara had promised to appear in person to aid a benefit for the local Elks. Even this opposition did not dampen the ardor of Manager Leach. He papered the town with one, two, three, six and twenty-four sheets announcing the run of "Salome." Only one twenty-four sheet stand was available, but there were barns, railroad cars and walls. These were "plastered" with sheets of the announcement.

For the opening night Mr. Leach had a special box built for Miss Bara. At five o'clock that afternoon the crowd began to assemble and after the last performance Manager Leach's box-office showed that he had done the biggest business in the history of any of his three theatres—Hippodrome, Paramount and Photoshow. He reports that Miss Bara's presence was responsible, in a large measure, for the business on the opening night. He booked "Salome" for two days and extended the run for three and did big business each night. Mr. Leach reported that he estimated that more than 30 per cent of Miami's population saw the picture.

Miss Bara spent three weeks in Miami taking scenes for "A Woman There Was." In this Fox production she has the role of a South Sea Island Princess. During the star's stay in Miami she was entertained by some of the winter colony's wealthiest visitors, including Mr. and Mrs. Clark Thompson, of Chicago, whose guest Miss Bara was during part of her stay.

It is reported that each day Miss Bara worked her "set" was completely surrounded by automobiles from which the millionaire vacationists watched the process of filming "A Woman There Was." In addition to her attendance at the Elks' benefit and the Hippodrome Miss Bara visited the naval flying station at Dinner Key and had one of her favorite films, "Under Two Flags," specially shipped to the station for a showing. The Elks of Miami voted her a "loyal Elk" because of the assistance she gave them in making a success of their benefit, the proceeds of which go to widows and orphans of Elks.

Nazimova's Next Production is "The Brat"

FOLLOWING the completion of "The Red Lantern," Edith Sherry's novel of China and California, which was adapted for Nazimova's use by June Mathis and Albert Capellani, Mme. Nazimova will appear in "The Brat," adapted from Oliver Morosco's stage comedy which ran for fifteen months in New York City.

Herbert Blache has been selected by Mr. Karger to direct the picture, the screen version of which is being made by June Mathis, who also adapted Nazimova's other stories, "Revelation," "Toys of Fate," "Eye for Eye," "The Red Lantern" and "Out of the Fog" for the screen in collaboration with George D. Baker and Albert Capellani.

The titular role in "The Brat" will mark a novel departure in the screen work of Nazimova. In "Revelation," this mistress of the emotions in the silent drama was a grizette of the Paris ateliers of the Latin Quarter; in "Toys of Fate," a fiery gypsy; in "Eye for Eye," a Bedouin girl, with all the passion of the desert-born oriental. In "The Red Lantern" she portrays an Eurasian—half Chinese and half English—possessed of the traits of both races. In "Out of the Fog," her most recent picture to be released she plays an unwordly girl of seventeen.

In "The Brat" she will be seen as an American girl—a piquant, resourceful, optimistic product of the slums and the charity "institutions."

The picturization of "The Brat," which enjoyed such a vogue on the speaking stage, will bring back Charles Bryant as Nazimova's leading man. Bryant played opposite Nazimova in all of her productions save "The Red Lantern."

In translating Maude Fulton's play, "The Brat," for the screen, Miss Mathis and Mr. Karger have made some alterations and amplifications, but were very careful to preserve the cheerful philosophy of the comedy drama's central figure—"the brat"—the wisp of optimistic humanity who is taken from the night court by an author in search of local color and real life.

Prizma Scores in Philadelphia

The following letter was received by World Pictures from Frank W. Buhler, managing director of the Stanley and Arcadia Theatres in Philadelphia.

"Prizma has made a profound impression on our patrons at the Stanley and Arcadia Theatres. You can say to the Prizma Company that they have made an excellent beginning and if they continue to improve along the lines laid down by them, Prizma will be the one big find in the motion picture industry."



Eugene Strong, leading man and star, with Gladys Leslie in a new Vitagraph picture

Eugene Strong Appears with Gladys Leslie

Eugene Strong, well known leading man, who has also starred in his own right, has been engaged for the principal male role with Gladys Leslie in the Vitagraph production, "A Stitch in Time," work on which was begun at the Brooklyn plant of Vitagraph, February 20.

It is said that Mr. Strong was selected for the part after lengthy consideration and thorough search of the field for the best player available. On the other hand, steady progress made by Vitagraph in its productions, which have proven exceptionally worth while to exhibitors throughout the country, is said to have induced Mr. Strong to accept the engagement.

"Vitagraph is one of the organizations," said Mr. Strong this week, "that has been forging to the front steadily during the past several months. Not that the company's pictures were not already in the vanguard of worthy film productions, but that production progress is being measured differently after the armistice was signed. 'A Stitch in Time' is expected to be one of the best Gladys Leslie stories yet turned out, and I have no doubt but that it will be."

Mr. Strong's career in motion pictures has been one of unusual triumphs. One of his most recent pictures was "Her Mistake," with Evelyn Nesbit, of which one exhibitor wrote, "My mistake was in not building my theatre with enough seats to take care of the audience for 'Her Mistake.'"

New Big V Comedy

"Damsels and Dandies" is to be the name of the new Montgomery and Rock "Big V" Comedy, released the end of February. The comedy was made out at the Hollywood studios of Vitagraph. Corroborative of its title, lassies, langorous and lithesome, others static and stubby, make this comedy a classic.


THE STOLEN PEARLS
PRISCILLA DEAN
"The Wicked Darling"
A UNIVERSAL SPECIAL ATTRACTION

PRISCILLA DEAN



"Her sob-stuff would fade Sarah Bernhardt to a whisper"

"The WICKED DARLING"

A UNIVERSAL SPECIAL ATTRACTION





"It was a case of honor among thieves"



"Her baby vamp stuff used to make 'em delirious!"



UNIVERSAL SPECIAL ATTRACTIONS

UNIVERSAL FILM MFG. Co. 1600 Bway, N.Y. Carl Laemmle President

Weekly Trade Showings by Exhibitors Mutual

Every Monday afternoon at Wurlitzer Hall, 120 West Forty-first street, New York City, the Exhibitors Mutual Distributing Corporation has arranged to hold a weekly exhibition of current releases for the benefit of the trade and press.

All exhibitors are invited to these showings.

Bessie Barriscale's newest production, "A Trick of Fate," and the final instalment of Martin Johnson's "Cannibals of the South Seas" were selected as the initial offering of Exhibitors Mutual the first Monday afternoon.

In spite of the tediousness of sitting through ten consecutive reels, each attraction was received with considerable favor. Several exhibitors who saw Johnson's Cannibal films for the first time are said to have acclaimed them as the most remarkable and novel they had ever seen and made immediate arrangements to play them in the near future.

The Barriscale picture showed the star in a type far from the beaten track of those usually enacted by her and it is declared that more pictures of this general nature will bring numerous followers into the legion who already admire Miss Barriscale on the screen.

New Morey Film Laid in Chinatown

New York's Chinatown figures prominently in the new Harry T. Morey picture which Vitagraph is to issue in March under the title of "Fighting Destiny." Its title, it is said, is indicative of the story, as it deals with a fight waged by a strong man against seemingly unconquerable fate. Mystery is a strong element in "Fighting Destiny" and Mr. Morey is declared to be given every aid, both by story and cast, in the development of possibly the strongest play he has yet appeared in.

Paul Scardon directed the production.

"Where the West Begins" Is Next Russell

The fourth of a series of William Russell Productions featuring William Russell will be released by American Film Company through Pathe Exchanges, March 2. It is entitled "Where the West Begins."

"I have done Western pictures, many of them," says Russell, "but they have all been more or less pseudo-western, while this pictures breathes the genuine west with its chivalry, its traditions and its marvelous scenery."

Miscellaneous Notes

"The Enchanted Barn," Vitagraph feature with Bessie Love, is said to have won many fans over to the star's side. The box-office reports indicate complete success for the production.

Milton Sills, by arrangement with Goldwyn, is Viola Dana's leading man in "Diana Ardway," which has been under way at Hollywood.

"The Great Gamble" is being produced in the South by Western Photoplays as a serial for release through Pathe. Ann Luther and Charles Hutchinson are the principals in the cast.



A Recent Triangle Production Is "Crown Jewels," in Which There Are Said to Be Many Tense Moments

Alice Brady Completes Her Select Contract

BY April 1st, Alice Brady expects to have completed two more productions for Select Pictures Corporation, which will mark the completing of her contract.

Miss Brady, of course, will continue in her stage success, "Forever After," at the Playhouse. Her popularity in this play is now said to be greater than ever. For some time past she has been forced to play an extra matinee on Thursday each week to satisfy the demand for seats. There is declared to be no question but that "Forever After" will continue its highly successful run at the Playhouse through the current theatrical season and for many weeks thereafter.

Seats are now on sale for the Decoration Day and Fourth of July performances. In fact, for the first time in the history of the American theatre a young actress in her first year as a star is playing a solid season on Broadway. Neither Maude Adams nor Ethel Barrymore accomplished in their first year of stardom what Alice Brady is achieving in "Forever After."

With the completion of her motion picture contract with Select Miss Brady will have devoted nine months to continuous work before the camera during the day and behind the footlights at night.

Miss Brady's plans for the future are indefinite. She has in mind the possibility of going abroad and there making a series of pictures which will have for their locale, France, England, Italy and possibly Germany, and is said to be open for propositions for special picture productions.

There is also a possibility that Miss Brady may postpone a road tour in "Forever After," as she now has under consideration a proposition to play another year in New York in that piece.

Alice Brady has duplicated on the stage the notable success she has won on the screen. Prior to her return to the speaking stage last September, Miss Brady had won for herself a world-wide following as a motion picture star.

Since the opening of "Forever After" in New York she is said to have added to that the fame and even larger following which is hers through her personal triumph and wide acclaim as a stage star of the first magnitude.



Jean Paige. She Will Next Be Seen in the Bushman-Bayne Vitagraph Production

Classified Ads on Page 1364



Simplex on the Peace Voyage

Steamer "George Washington" Equipped by Precision to Entertain President on Trip to and from France—Presented by Schwab

WHEN the U. S. S. "George Washington" was designated for the use of the Presidential party, one of the forms of entertainment planned during the voyage was a series of motion picture exhibitions. For this purpose there had been installed two small machines of the portable type, both of them of uncertain vintage. So unsatisfactory were the performances of these machines that the first duty assigned to Mr. Rose, the chief radio officer, upon the ship's return to New York was to procure two up-to-date commercial projectors.

Owing to Captain McCauley's opposition to the use of the regulation carbon projector lamp, it was necessary to have the two new machines equipped with incandescent lamps. Just at this time there were two of the new Simplex-Mazda equipments in the laboratories of the Precision Machine Company which were to be used for demonstrating purposes.

Mr. Rose quickly made the necessary arrangements with the factory for the purchase and installation of these machines on the "George Washington." A glance at the accompanying photograph shows them mounted on a specially constructed platform over the main stairway leading to the large dining-room, which is also used when entertainments are in order.

On the first trip across following the Simplex installation many notable names appeared on the passenger list, among them being Franklyn D. Roosevelt, Augustus Heinze, Charles Schwab, John F. Hurley, Bernard Baruch, and others. Charles Schwab, of shipbuilding fame, formally presented these two Simplex projectors to the ship's crew, and now they are regarded as a regular part of the complement.

It might be noted that the incandescent lamp equipments with which these machines are fitted are the very latest product of the Precision Machine Company, and had been made up for demonstrating use before the various trade and scientific organizations in the industry. They embody the very same optical distances, and contain the same condenser system as do the regular carbon lamp equipments, which is something entirely new and original in incandescent lamp projection.

Since the installation of these two machines, a third one has been installed for use in the crew's quarters on the "George Washington."

The Precision Machine Company hope to market this new equipment some time along the middle of April, and promise to give the industry quite a surprise when the first literature pertaining to this equipment is released. Much speculation is rife among industrial and educational circles, where there is an extensive field for projectors of this type, and already numerous requests have been received by the Precision Machine Company from leading educators and prominent industrial concerns, who are anxious to use these new incandescent lamp Simplex projectors just as soon as they are released for the market. A future announcement relative to the new Simplex exposition, which is to occupy an entire floor at 729 Seventh avenue, where the new Simplex lamps may be viewed by the public and the trade, will soon be forthcoming from the Precision Machine Company.

Barriscale Visits Sister in New York

Bessie Barriscale, star of the B. B. Features company, arrived in New York last week for a hurried visit with her sister who has been seriously ill.

Miss Barriscale is acocmpanied by Howard Hickman, her husband, who recently has assumed the direction of all of her screen efforts.

"Hearts Asleep" has been finished by Miss Barriscale. This is a story by M. B. Havey. In this Miss Barriscale has the support of such well-known screen players as George Fisher, Henry Woodward, Thomas Guise, Frank Whitson, Vola Vale and Mrs. George Hernandez. "Hearts Asleep" presents Miss Barriscale in a role wholly unlike any other in which she has ever appeared, and those who have been privileged to see the picture in advance unhesitatingly pronounce it to be one of the best in which this undeniably fine actress has ever been seen.

Immediately upon Miss Barriscale's return to Los Angeles she will commence work upon a screen version of Kathleen Norris' widely read novel, "Josslyn's Wife," the scenario for which has been prepared by Fred Myton.

Alperstein Sells Rights to "The Great Gamble"

A. Alperstein, general manager of the Western Photoplays, Inc., announces that the far Eastern territory of the new serial, "The Great Gamble," has already been disposed of. It was sold last week on the strength of the producers' reputation, the announcement states.

Joseph A. Golden, the director of the serial in which Ann Luther and Charles Hutchison are the co-stars has arrived in the South where work is going full tilt on the production.

Before the return of the company to New York it is expected that the first three episodes will be completed in their entirety.

Robbins Visits Metro in Los Angeles

En route from Australia to New York, W. A. Robbins, manager of the Co-operative Film Exchange, Ltd., stopped over in Los Angeles long enough to pay a visit to the new Metro studios in Hollywood. Robbins was accompanied by his wife and young daughter. The Co-operative Film Exchange distributes Metro pictures throughout Australia and its manager wanted to see them in the making. He will be located permanently in New York as representative of the exchange.

Vitagraph Announces Ince-Stewart Film

What a Vitagraph announcement claims to be the most powerful police drama ever written is scheduled for early March release. "From Headquarters" is the name of the production, and Anita Stewart is the star. Ralph Ince directed it, and from all reports the picture is due to create one of the biggest sensations of the season. Already a truly amazing array of bookings are in Vitagraph's hands, and it is said that exhibitors are signing up the picture with a rush that rivals anything in the company's history.

Without a doubt, says the Vitagraph statement, "From Headquarters" will amaze by the boldness and daring of the theme. Nothing that Miss Stewart has ever done approaches the emotional heights she reaches in this picture. The story itself and its tremendous force in "getting over" should thrill and startle the millions of theatre patrons who want something out of the ordinary.



These Choice Birds Were Raised by Harry Carey, Universal Star, on the West Coast

Elmo Lincoln and Grace Cunard for Serial

Under the direction of Henry McRae, former manager of Universal City, a new serial has been launched at Hollywood which will feature Elmo Lincoln and Grace Cunard.

It is Mr. Lincoln's first serial. He first attracted attention as the "Warrior" in Griffith's "Intolerance," but he attained the heights of film stardom as the hero of "Tarzan of the Apes" and as the fighting blacksmith in "The Beast of Berlin."

The name of the new serial is a secret for the time being, but it will be announced soon. It is a story of the woods.

William E. Wing is preparing the story for the screen. The Great Western Producing Company is the name of the new concern which secured the services of Mr. McRae as producing chief.



Norma Talmadge, Select star, in "The Probation Wife"

International News Shows Speed

Cameraman of International News Service Secured Negatives of Seattle Strike in Record Time

EXCEPTIONAL speed in handling news films has been again evidenced by the International Film Service in getting pictures of the recent general strike at Seattle before the public. Within six hours after the strike was declared the International camera-man had negative for issues of the tri-weekly news service en route to the laboratories.

As a result of this splendid handling the scenes of the Seattle strike were shown in the special Pacific Coast editions of the tri-weekly news service, in California, Oregon and Washington within forty-eight hours after photographing and within six days New York, Washington, Boston and Philadelphia exhibitors were showing the same pictures.

The Seattle pictures show how soldiers and police distributed newspapers telling of arrival of Coast troops from France during the strike, picture the way the strikers were fed by their respective unions from special soup kitchens and also showing the only bread union bakers made during the strike.

In the East these pictures were inserted in Universal Current Events No. 7, which, in addition to the strike pictures contained several other features of unusual interest.

Among the foreign scenes were those showing Queen Alexandria presenting colors to Tommies about to depart for the Rhine territory, the first pictures of Britain's super-ferries passed by the censors and showing how great trains were transported from England to France during the war on freak craft.

Some unusual views of the gigantic steamer "Leviathan" returning to America with several thousand gold-striped troopers, scenes showing the arrival of colored troops, among them many with decorations for bravery under fire and an exclusive feature is the review of the famous Seventh Cavalry, now serving along the Mexican border.

This regiment, at one time commanded by the famous Indian fighter, General Custer, conclusively proves before the camera that it has lost none of its fighting spirit and goes through battle manoeuvers with extraordinary "pep." The christening of the "Sunrise," a seaplane built for trans-Atlantic flights, and an animated cartoon by Hy Mayer complete the release.

Essanay-Chaplins Book Steadily

Bookings are reported by the George Kleine System to be coming in with unusual rapidity for the four Essanay-Chaplin releases, which include "Shanghaied," "A Night in the Show," "The Bank" and "Police." First-run houses in the larger cities throughout the United States have been seeking early release dates, it is said. These include such theatres as the Rialto and the Rivoli in New York and the Loew Circuit. Essanay is busy getting out an extra number of new prints to meet the exceptional demand.

This is the first showing of the new prints on these pictures, which were first screened more than three years ago.

Billie Burke Feature

Clare Kummer's play, "Good Gracious, Annabelle," which was produced in New York a season or two ago, has been picturized for Paramount presentation with Billie Burke in the stellar role and will be released March 2. The story is said to be romantic in the extreme.

George Melford directed the production and a cast, headed by Herbert Rawlinson as leading man and including Gilbert Douglas, Craufurd Kent, Frank Losee and others, will be seen in Miss Burke's support.

J. A. Berst Is Host on West Coast

President of United Picture Theatres Entertains Film Folks at Dinner in Los Angeles

WHAT is said to be one of the biggest social events in Los Angeles motion picture circles for many weeks was the dinner served recently at Hotel Alexandria, with J. A. Berst, president of United Picture Theatres, Inc., as host. A number of well known artists and others prominent in the Los Angeles film colony were present.

The guests were: Mr. and Mrs. Bryant Washburn, Mr. and Mrs. Hal Roach, Mr. and Mrs. Mahlon Hamilton, Miss Kitty Gordon, Miss Vera Beresford, Miss Winifred Kingston, Miss Juanita Hansen, Miss Edwards, Miss Mosquigny, Dustin Farnum, Jack Wilson, Louis G. Gasnier, Sydney Cohen, Milton M. Goldsmith, and others.

The dinner was in the nature of a farewell social event in honor of Milton M. Goldsmith, treasurer of United Picture Theatres, Inc., who immediately after the close of the social function left for New York City.

Just before his departure Mr. Goldsmith in an interview said: "The completion of the deal between the United, World and Peerless was one of the accomplishments of our present trip to the Coast and it is something that we are all proud of. It is the first real agreement in the film business, notwithstanding rumors of various mergers that arise from time to time.

"It was a merger of brains and resources, the Peerless Company having the largest and best equipped studio in the East, with easy access to New York City, presented to United an opportunity for production purposes, which Mr. Berst was quick to avail himself of.

"Under the conditions of the new arrangements, the United will make the greatest special features under its own auspices, with its own directors and its own stars, using Peerless facilities. The scenarios will be from its own scenario department, which ranks as high as any in the business.

"We are proud of the heads of our eastern and western departments. Both are in most capable hands. The scenarios for the first United pictures have received praise for their technique from the trade, and the unbounded approval of the public, which has been breaking box office records everywhere in a wild stampede to see the first United productions.

"The World's end of the agreement is purely physical. The efficient distribution centers of the World will take care of the physical distribution of the United pictures, acting as a sort of public carrier for the reels and advertising matter and, in this respect, will guarantee to the users of United service prompt deliveries and careful inspection of the film."

Manager of Biograph Back from Service

H. H. Brenner, until recently a lieutenant in Uncle Sam's army, Chemical Warfare Service, is back at his desk at the Biograph studio, supervising the business of this modern motion picture plant. Mr. Brenner is general manager of the Biograph and has been in that capacity since the old days when the Biograph product was turned out under the direction of D. W. Griffith. For nearly a year Mr. Brenner was assisting Uncle Sam in experimentations and the tests of the deadly gases that played such an important part in the war, and he was one of the experts attached to this branch of the service, known as the Chemical Warfare Service.

Selznicks Off for West

Myron Selznick is in Los Angeles as president of the Selznick Pictures Corporation, supervising the production of the first Selznick picture, in which Olive Thomas is starred, "Upstairs and Down."

Howard Selznick is assisting his brother. And now Mr. and Mrs. Lewis J. Selznick, accompanied by their youngest son, David Selznick, left New York for a short stay in Pittsburgh from whence they will go to Chicago where Lewis Selznick will see his wife and son off for an indefinite stay with the other two sons in Los Angeles.

Lewis J. Selznick expects to join the family on the West Coast in April.

Exploitation Aids Prepared for Exhibitors

MESSRS. SAWYER AND LUBIN are firm believers in real service to the exhibitor. They are of the opinion that every possible aid in the way of exploitation and advertising matter should accompany their special productions which goes to the exhibitor in order that the showmen may give productions of real bigness the presentation they deserve.

They also are of the belief that the matter of appropriate musical settings has been madly overlooked by many producers, who feel that after they have supplied the exhibitor with a full line of advertising service their obligations are fulfilled. In speaking of effective and appropriate musical scores for feature productions recently Herbert Lubin had the following to say:

"In producing the Ralph Ince attraction which will inaugurate a series of special vehicles presenting E. K. Lincoln as star we have been particularly careful not to overlook the value of effective musical settings. I believe that in this respect we have introduced an innovation in the matter of preparation and forethought.

"Before the story of the first S-L feature was placed in production by Mr. Ince, the scenario was painstakingly gone over by Mr. Ince, myself and a well-known composer with the view in mind of seeing whether several special points in the film could be so directed by Mr. Ince as to fit in exactly with the ideas of the composer.

"This plan has worked out admirably, particularly in connection with several of the big physical punches which dominate the E. K. Lincoln vehicle. The composer has had the advantage of suggesting certain action be incorporated in the picture so as to secure impressive effects at the proper points. It is our intention to help exhibitors in the proper presentation of the film by supplying an adequate and appropriate musical setting."

Changes in Ohio

Hamilton, Ohio, is to have a new theatre, as the Photoplay Company, of that city, has been reorganized. This company now controls three other playhouses in that city.

The Colonial theatre, Cincinnati, will be remodeled in the near future. The improvements, costing $10,000, have just been authorized.

Says That Timely Features Draw the Best

IN comparing the old methods of showmanship with present day exhibiting a World official declared that during the evolution the astute manager kept his ear close to the ground and heard the murmur of disapproval of such pictures as had been produced with no definite aim other than to photograph five or six thousand feet of subjects many of which had no appeal to the general public patronizing the motion picture theatre.

Now and then along would come a picture that was closely associated with current events and capacity houses greeted such features. Managers saw the box office value of these sort of subjects and hungered for more.

"World Pictures in producing features also learned the value of photo plays of this type and produced 'Rasputin' and other equally valuable money getters," he continued. "Thus when McClure Pictures produced "What Shall We Do with Him?" a picture of current events, and not a war picture they struck another gold mine for the exhibitor. Here is a feature that the subject matter of which is being discussed every day in every newspaper in the world.

"Column after column is being devoted to the proceedings of the Peace Congress in Paris. 'What Shall We Do with Him?' is the burning subject of the hour. What part shall America play in establishing permanent peace and prosperity, or in fact the same question can be asked of any of the nations represented at this congress.

"In pictorial form these grave questions are presented to the public in 'What Shall We Do with Him?' and it is for the public to decide just what course we shall pursue in settling our part of the controversy. The picture is educational in the sense that it makes us think very deeply on the problems facing us.

"It is entertaining because it amuses, grips, and thrills. It has box-office possibilities of enormous proportions because it is well produced, well cast and wonderfully photographed, and hooked up with the news of the minute."

Bookings Heavy on Harry Rapf Film

The home office of the Independent Sales Corporation, in compiling the bookings on Harry Rapf's feature, "Wanted For Murder," in which Elaine Hammerstein is starred, finds that every territory has exceeded its quota by over fifty per cent.

When "Wanted For Murder" was first put on the market after its run at the Broadway theatre, and twenty-six of the Marcus Loew's New York theatres, Sales Manager Card, realizing that this picture would clean up for the exhibitors, not alone on its advertising possibilities, but on its merit and timeliness, put his sales managers on their mettle by allotting each territory a quota to be reached by a specified date.

With the enthusiasm "Wanted For Murder" naturally aroused by its many selling points, and the spirit of the "Independent" back of them, the result has been that more playing dates have piled up on this special of the Independent than they anticipated, and a number of extra prints are being put through the laboratory to meet the demand.

This is deemed a record very unusual in intensive film distribution.

"Wanted for Murder" Scores in Buffalo

Another evidence of the drawing power of the sensational advertising on Harry Rapf's special production, "Wanted For Murder," starring Elaine Hammerstein, is cleverly expressed in a telegram received by Frank Hall, president of the Independent Sales Corporation, which company is marketing "Wanted For Murder," from the manager of the Lyric theatre, Buffalo, which read as follows:

"Frank Hall,
"Independent Sales Corp.,
"130 West 46th Street,
"New York.

"'Wanted For Murder' opened to biggest business in history of Lyric. Has increased every day since. Unable to take care of crowds. S. R. O. all day long. Sending you photo of largest crowd ever seen entering Lyric. Looks like a rush hour on the New York Subway.

"Lyric, Buffalo."



Jack Rose, the well known cameraman



F. S. Jones, as Abraham Lincoln at the Riveria theatre February 12, in Chicago. The theatre is operated by Balaban and Katz

Capt. Robert Warwick in "Secret Service"

UNDER the auspices of Famous Players-Lasky, Captain Robert Warwick will appear in "Secret Service," the William Gillette play, screen rights of which has just been acquired.

The picture will be a Paramount-Artcraft Special, with a carefully selected cast of notable screen players, with elaborate settings and general investiture, and directed, it is promised, by one of the most experienced and capable producers in the photoplay world.

Captain Warwick, who before entering military life was one of the foremost motion picture stars in America, has just returned to this country from a year's service in France, where he was on the staff of General Pershing.

According to report, he has been besieged by both theatrical and motion picture producers with offers of engagements ever since his arrival in New York, and the Famous Players-Lasky Corporation very naturally considers his signing as a feather in its cap.

Towering more than six feet in height, with splendid physique, his commanding presence, as well as his histrionic talent, is said to have made him one of the most popular of stage leading men when he appeared in support of Mrs. Leslie Carter, Virginia Harned, Mary Mannering and other foremost actresses.

As a motion picture star, among his noteworthy vehicles were "The Man of the Hour," "The Argyle Case," "A Modern Othello," "The Accidental Honeymoon," and others.

During the past seventeen months he has been in the service of his country, having attended the second Plattsburg camp and the War College in Washington before going abroad, where he has been acting as one of General Pershing's liaison officers.

"Secret Service," known as one of the greatest successes in the history of the stage, was first produced in this country in 1898.

William L. Sherrill to Produce in West

To establish his West Coast organization for the production of the twenty-six two-reel Westerns in which Texas Guinan is to be starred, William L. Sherrill, President of the Frohman Amusement Corporation, left for Los Angeles.

The entire staff has been selected, and also left for the West Coast.

Six of these stories have been purchased and put into scenario or continuity form. The working titles of these are: "The Sea Wolf," "South of Santa Fe," "Malamute Meg," "Dead Man's Hand," "Down Roseta Way," "Little Miss Deputy."



"After the War" Is a Universal Special Featuring Grace Cunard

Vitagraph Starts New Serial on Coast

After several delays and a complete eleventh-hour shifting of locale, due to the necessity of obtaining extremely heavy snows in the regions sought as a background for the action, work has been started on Vitagraph's new double-starred serial in Truckee, California. The Antonio Moreno-Carol Holloway company has just reached there and ensconced itself for a two months' tussle with the elements and the script, and they had a strenuous time in reaching the wild region of their self-imposed sequestration.

As may be inferred from the above, the new serial is a "snow" picture, and its title is "Perils of Thunder Mountain." Certainly the trip to get to the site of the filming in itself offered a foretaste of these perils, according to the word sent back to Los Angeles by the party on reaching Truckee. Forest roads and mountain paths choked with snow, avalanches crashing down with their dead weight of packed snows, ice-coated Lake Tahoe dangerously heaving and creaking under the weight of passing sleds—such were the initial and unsought perils that served as a prelude to the dangers later to be wooed for the sake of screen thrills.

The new serial, like the last one by this intrepid team of thrill-makers, is by Albert E. Smith and Cyrus Townsend Brady. They are also the authors of the famous William Duncan series of chapter plays.

To Produce in Montreal

A call has been issued for types for a cast of seventy people for a moving picture to be produced in Montreal, Quebec. Announcement is made that "No salaries will be paid to those taking part in this first picture, but local talent will be given every encouragement."

It is understood that Merrick R. Nutting of Montreal is interested in the venture and that a Pathe director and cameraman will look after various arrangements.

Ottawa Gets I. A. T. S. E. Convention

The International Association of Theatrical Stage Employes will hold its annual convention at Ottawa, Canada, during the week starting Monday, May 26, according to an announcement by Charles C. Shay, International President, on the occasion of a preliminary visit to the Canadian capital on February 12. Between 350 and 400 delegates are expected to attend the conference from all parts of the continent, and it is interesting to note that the Canadian Parliament will also be in session at the same time.

Ottawa projection machine operators have also decided to hold a First Annual Masquerade Ball on Thursday, February 27, as a preliminary to the big convention. The program will include a grand march, cabaret and jazz band selections. The Ottawa union is Local No. 257. The ball is to be held in the Winter Garden, Ottawa.

Calgary Theatre Reduces Admission

Under the heading of "Bringing the Photoplay Theatre Within the Reach of All," the Liberty theatre, Calgary, Alberta, has announced that it has decided to reduce its admission charge. The argument is used that it costs every person a considerable sum for bare necessities of life and that the theatre management has decided to bring the moving picture form of entertainment within the reach of more people.

The general admission at the Liberty theatre had been 25 cents with a war tax of 2½ cents additional. The admission has been reduced to 20 cents and this amount calls for only a one-cent war tax, making 21 cents altogether. Assurance is given that the quality of shows will be maintained. The Liberty is presenting Goldwyn, Metro, Universal and Paramount Artcraft releases.

Canadians Ask Repeal of Reel Tax

A large delegation of exhibitors, representing every Province of Canada, will wait upon the Canadian Parliament at Ottawa, Ontario, during its coming session, to ask for the repeal of the reel tax, according to an announcement by Secretary Thomas Scott of the Motion Picture Exhibitors' Protective Association of Ontario, whose office is at Toronto. Arrangements have already been made for deputations from Ontario, Quebec and Manitoba, and other Provinces are expected to fall in line. The tax of 15 cents per reel per day has worked a distinct hardship upon the exhibitors, particularly the small theatre men.

Secretary Scott declares that members of Parliament throughout the Dominion have been approached individually in the matter and many of them have promised to use their influence. He holds out strong hope of securing relief.

Motion Pictures for Toronto Schools

The Management Committee of the Board of Education, Toronto, has decided to equip all schools of the city with dark blinds so that various rooms may be turned into moving picture theatres for "matinee performances."

No further information was divulged at the meeting with the exception that it was agreed to cover the expense of moving picture "lectures" by charging pupils a one-cent admission fee for the special classes.

Drs. Noble and Brown, two members of the committee, were particularly enthusiastic about the proposition and dwelt at length on the educational possibilities of animated pictures.



Atlas Educational Film Company dinner in Chicago to employees



George J. Schaefer, exchange manager for World Film in New York

Kinograms Shows Many Varied Subjects

World Film exchanges in distributing Number 5 of the new twice a week Kinograms, released February 15, describe the many subjects as follows:

Hold Winter Carnival for Wounded—Convalescent soldiers at Ft. Snelling, St. Paul, see fancy skating, take part in outdoor games and have thrilling rides on a big toboggan slide.

Skate for Western Championship—Thousands of spectators who line pond in Washington Park, Chicago, while skaters battle for titles, see backwards high jump record broken.

He Is Ready to Fly Across the Atlantic—Captain Burnstedt, who has been working for months on a new seaplane in which to attempt an air trip to Europe, gets the machine afloat at Bayonne, N. J., and it is christened "Sunrise."

Help Clear Away Wreckage of War—American soldiers in Italy, after the end of fighting, help their allies begin the work of reconstruction in the battle swept regions.

Movie Stars Form Kino Constellation—In Mary Pickford's Los Angeles studio Miss Pickford, Charlie Chaplin, Douglas Fairbanks and David W. Griffith meet and sign agreement for their new organization. William G. McAdoo, who has been retained as general counsel for the new organization, poses for Kinograms.

Great Sale of Fur Brings in $9,000,000—St. Louis, now the greatest fur market in the world, attracts buyers from all parts of the globe to pick up little trifles like $3,000 collars.

Ty Cobb Breaks Into the Movies—Famous baseball star allows Kinograms' staff cameraman to accompany him on hunting trip in Georgia and poses for intimate pictures.

Disclose Secrets of Submarine War—Italian government permits for first time publication of motion pictures of the use of great steel nets in hunting U-boats. The scenes made during an actual sea battle with one of the under-sea raiders.

Coming Program Offerings

Paramount-Artcrafts Announced for March

FOUR Artcraft productions and eleven bearing the Paramount trademark are included in the list of releases by the Famous Players-Lasky Corporation for the month of March, announcement of which has just been made by Walter E. Greene, vice-president in charge of distribution.

Scheduled for Paramount presentation on March 2 is "Alias Mike Moran," starring Wallace Reid. This is Will M. Ritchey's adaptation of Frederick Orin Bartlett's Saturday Evening Post story, "Open Sesame."

Clare Kummer's romantic comedy, "Good Gracious, Annabelle," adapted for Paramount and produced under George Melford's direction with Billie Burke as the star, is released the same day, as is also "Puppy Love," in which the youngest Paramount star, Lila Lee, will be seen.

Fred Stone in "Johnny Get Your Gun," an adaptation of Edmund Lawrence Burke's stage play in which Louis Bennison was seen for many months on Broadway, is an Artcraft release of March 9.

Elsie Ferguson in "The Marriage Price," an adaptation by Eve Unsell of Griswold's society story, "For Sale," is also an Artcraft release of the 9th. In this production Miss Ferguson was directed by Emile Chautard. On the same day Bryant Washburn returns to the Paramount schedule in "Poor Boob."

Marguerite Clark in "Three Men and a Girl," directed by Marshall Neilan, is released via Paramount March 16.

On the same date Thomas H. Ince presents Dorothy Dalton in her newest Paramount picture, "Extravagance."

Also on the 16th, Mr. Ince presents William S. Hart in "The Poppy Girl's Husband," an Artcraft picture.

March 23 marks the release of D. W. Griffith's fourth Artcraft picture, "The Girl Who Stayed at Home." This production is in seven reels and promises to be one of the notable releases of the year. In the cast are Robert Harron, Richard Barthelmess, George Fawcett, Adolphe Lestina and other well-known artists.

Two more Paramount pictures supervised by Thomas H. Ince will be released the same day. They are "Partners Three," with Enid Bennett, and "The Sheriff's Son," Charles Ray's newest vehicle.

On the 30th the three releases, all of them Paramount, will be John Barrymore in "The Malefactor," Vivian Martin in "Little Comrade," and Dorothy Gish in her fourth Paramount picture, the title of which is "Peppy Polly" and which was directed by Elmer Clifton.

Seven Dramatic Fox Productions in March

TWO Standards, three Victorys and two Excel brands will represent the seven dramatic productions available at all Fox exchanges in March.

One of the standard Pictures is heralded a super-production, "When Men Desire," which was staged by J. Gordon Edwards. The story for this picture was written by E. Lloyd Sheldon and J. Searle Dawley, and scenario by Adrian Johnson.

The other Standard Picture is "Thou Shalt Not," featuring Evelyn Nesbit. It is described as "the story of a girl who came back." The scenario is by Charles J. Brabin, who also directed.

March will see another picture starring Gladys Brockwell entitled, "The Forbidden Room." It was directed by Lynn F. Reynolds, and the story was written by W. S. VanDyke.

George Walsh will have a picture released next month. It is "Never Say Quit," which the William Fox athletic thunderbolt recently finished at Miami, Fla., under the direction of Edward Dillon. The story was written by Raymond L. Schrock, and tells of the misadventures of a young man who was afflicted with an extremely busy jinx.

Another Tom Mix play is also carded. This is "Fighting for Gold," which, it is stated by William Fox officials, is one of the fastest and best pictures ever made by Mix. It is an adaptation of the novel, "The Highgrader," written by William McLeod Raine, and was staged by Edward J. LeSaint from the scenario of Charles Kenyon.

In her March release, "The Unkissed Bride," Peggy Hyland will be seen as a girl of the Ozark Mountains. It was directed by Lynn F. Reynolds.

"Gambling in Souls" is the title of Madlaine Traverse's March picture, which is declared to be even more powerful and stirring than its title suggests.



J. Gordon Edwards, who will direct William Farnum in Wm. Fox productions



Pearl White is here surrounded by some of the cast of "The Lightning Raider," Pathe serial which is classed as an unusual winner

Baby Marie Osborne Heads Pathe Program

PATHE program for the week of February 23 is headed by Baby Marie Osborne in "The Old Maid's Baby." The little star plays the part of a child of the circus, and is one of the actors in the scene of a spectacular balloon ascension, and the terrible accident in mid-air which makes her an orphan. It is a five-reel Pathe Program Feature, written by Agnes C. Johnston and directed by William Bertram.

One of the Harold Lloyd comedies, said to be one of the timeliest, from a national point of view, is called "On the Fire," which is slated as a real laugh-making, exuberant satire on the way millions of Americans take their substance. It is called a "Hoover Halo," in which Mr. Lloyd hurls hypothetical hot ones at Herbert.

"The Cave of Dread" is the title of the eighth episode of "The Lightning Raider," in which Pearl White, staggering from the underground terror has an escape from a pool of crocodiles. This is said to be just one of the thrills in this episode.

Betty Compson, out in the great West, with George Larkin her hero, goes through some pictorially perilous stunts in the fourth episode of the Diando Serial "The Terror of the Range." This episode is called "The Midnight Raid."

"Eternal Magdalene" Released Easter Week

A PICTURIZATION of Robert H. McLaughlin's stage play, "The Eternal Magdalene," is announced for release by Goldwyn for Easter week, April 20.

Goldwyn reports that three months of remarkable advertising, both in the trade journals and through publicity across the entire country will herald this attraction.

Few plays have ever attracted such attention at the time of production or prompted such spirited bidding between rival theatrical firms as did "The Eternal Magdalene," now made to reach via the screen the millions who are beyond the reach of the theatre.

Based on a theme that touches almost every man, woman and child in the world, "The Eternal Magdalene" is said to contain the dual elements of a powerful human drama and a great spectacle. It is a modern story of the present moment, with scenes laid in a typical American town enacted by people who are familiar participants in the life of every community.

Goldwyn's production of this big stage success has been shaped to show the universality of the Magdalene; her contact with the lives of everyone; the dangers that arise from hounding her from pillar to post like a hunted animal and the means by which she can be brought back to society.

For months Goldwyn has held this big production in reserve to release it at that season of the year when its story would most quickly and directly reach the hearts of the American people.

Dozens of exhibitors, knowing the story had been completed, have sought earlier playing dates and are now under contract to make "The Eternal Magdalene" the first great Easter special ever released in America.

Two Special Attractions for March

Universal announces two Special Attractions for the month of March. The first is "The Light of Victory," featuring Monroe Salisbury. This is a photodrama adapted from a story by George C. Hale, and deals with an Annapolis graduate's sense of duty to his country.

Betty Compson, Bob Emonds, Andrew Robson and Fred Kelsey support Mr. Salisbury.

"A Fight for Love" is the second Special Attraction offered by Universal in March, and stars Harry Carey. It was adapted from a story entitled "Hell's Neck," by Eugene B. Lewis.

Universal Schedules Six Comedies

Six one and two-reel comedies are on the Universal schedule for the weeks of February 24 and March 3. The L-Ko for February 24 is entitled "Lions and Ladies" and features Babe Hardy, Harry Mann and Rose Gore, and, in addition, a number of lions, apes and other animals from the Universal zoo. The Nestor release for February 24 is "The Movie Queen," which features Jane Bernoudy and deals with the rise to stardom of a "movie find." Lyons-Moran have contributed a laughable reel entitled "Mixed Tales" to the February 24 schedule.

The week of March 3 will bring an L-Ko, "Ragtime Romance," which features Helen Lynch, Dick Smith and Bobbie Dunn, a Nestor entitled "A Poor Prune," which features Sammie Burns and the Lyons-Moran comedy for the same week is entitled "Oh, Ethel." Mildred Moore, the new leading woman for the two funsters, is said to have her best part to date in this release.

The comedy schedule for March is as yet incomplete but it is expected that Alice Howell's latest Century comedy, "Society Stuff," will be released on March 12.

New Stone Comedy Is Announced

Fred Stone, star of Artcraft pictures and of many stage productions of the musical comedy type, will be next seen on the screen in a film version of "Johnny Get Your Gun," the stage comedy in which Louis Bennison appeared and which ran for a season in New York. The picture has been scheduled for Artcraft release March 9.

"Johnny Get Your Gun," which was written by Edmund Burke, with scenario by Gardner Hunting, opens in the "camp" of a film company but shifts to a Palm Beach home.



The Arrow Film Corporation Is Handling the Art-O-Craft Film Company Picture, "Miss Arizona"

Special Service Section on

Dorothy Gish in "Boots"

IF you are going to show Dorothy Gish in "Boots" at your theatre we would very strongly urge you to put emphasis on two points: Personality of the star and the comedy element of the picture. Many exhibitors report the increasing popularity of Miss Gish among their patrons, and where this is true you should make the most of it.

There is a lot of action in the picture which is laid against the background of the Bolshevik activities immediately following the armistice and during the visit of President Wilson to England. *But still the picture is filled with laughs and we believe that this is the element of it that will draw the crowds and in turn cause valuable word-of-mouth advertising.*

In other words you can make both of these elements stand out by the use of cuts in your advertising, either in the form supplied by the producers or by making your own from the stills on the production. This use of pictures will bring out the personality of the star and suggest the comedy. Then in smaller lines you can refer to the thrills and give an idea of the story. But don't get sensational; this picture will pull better from the other angle.

LIGHTER SETTING

Happiness Wants to Be Featured Through This One

ELSEWHERE we have put emphasis on the sunshine in this picture and the sunshiny nature of the star. All of your presentation of this picture should be kept in the same spirit. You have a chance here to appeal all through the show to the desire of the people for clean, good humor.

The overture here should be something with a lot of sparkle and light to it, keeping away from the bass notes and the heavy stuff. If you use vocal numbers, employ love songs. Some of the old fashioned sort would strongly recommend themselves, for though the plot of the picture is distinctly laid in Today there is something in the sweetness and simplicity of the old-time girl represented in the spirit of Dorothy Gish in this one.

DOROTHY GISH is employed as the "Boots" at King's Inn, London. One of her duties is to clean the shoes of the lodgers, and her chief amusement is to read highly romantic love stories, though her own experiences have been confined to the printed page. This little slavey is revealed to us just at the time of President Wilson's visit to England and then we are told that Scotland Yard has learned of a plot of the Bolsheviki to blow up the American president, King George and the others who are to attend a certain event.

Headed by Mme. de Valdee, a beautiful woman and a fanatic, the band have discovered a series of underground passages that lead to the cellar of the meeting place of the rulers. But the entrance to this is through the inn and so, under the guise of being a sculptress, the woman goes there to live while the others remain in other parts of the city at work on the infernal machine. But Everett White, one of the Scotland Yard force, has shadowed the woman and now he, posing as a student, goes to live at the same place.

Boots comes to hate the woman guest who forces her to feed her pet mice and heaps indignities upon her, but the romantic little girl falls deeply in love with White and this affords an opportunity for a great deal of the heart comedy. One afternoon while she is showing him her war garden on the roof she is led by her romance to kiss him on the cheek. At first White was merely amused by the little girl and when he saw how serious a turn it has taken with her he told her that there must be an end to it.

But he did not figure on falling in love with her himself, and this he did, and so one day when she went out to walk alone he followed her and told her of his love.

IN the meantime the woman plotter had chiseled her way through the walls of the tavern room and had made her way to the secret passageway, but just at that moment the infernal machine which was being sent her hidden in a basket of daisies blew up and killed the woman who was carrying it, and there had to be delay while another one was manufactured.

Every other means of learning her secret having been exhausted, White started in to make love to Mme. de Valdee, and just while Boots was at the height of her happiness she then discovered the woman she hated in the arms of the man she loved. Of course she didn't understand, but she decided that her romance was at an end and so she gathered up all her love stories and



At left Scotland Yard man resorts to love making to win the Bolshevik's secret, much to the anger of "Boots," who in the center is admiring her sweetheart's shoes, and at the right the lovers



At right "Boots" discovers the infernal machine, and at left is her fight with Mme. de Valdee, who is also shown in the center

took them to the cellar to bury them where she had obtained the soil for her war garden.

Just at that moment the woman and one of her companions, a former diplomat, have gone to the underground passage to place the bomb, this time sent in a basket of apples which Boots has treated with utter recklessness, much to the terror of the chief of the band. At the final moment the former diplomat blanches at the horror of wholesale murder and tried to stop the woman and destroy the infernal machine. Then the woman shoots him down and Boots hears these shots and rushes in just in time to discover the bomb. There ensues a terrible fight between the girl and woman—one of the most unique ones that has ever been seen on the screen. Boots is able to overcome her just in time to summon the authorities from the meeting place of the rulers, secure the arrest of the plotters and win happiness with the man she loves.

AS we have already observed, we would stay away with the sensation in this exploitation. You may be tempted to run in a line, "Attempt to kill President Wilson" or something of the sort. There are shots of film shown in this picture and you would, in a sense, be justified in saying that this is a part of the story. But it is only a minor feature of the picture, a mere setting, and you are losing the appealing punch by putting this over too strong.

This is distinctly an after the war picture, but that doesn't mean that the war has anything important to do with it except to give the background. There is one line that you might use, which is suggestive of the story without going too far:

"While Bootsie was trying to raise a war garden someone came along and stopped the war. But that didn't keep her romance from budding there, and although the frost of jealousy set it back, the great love soon burst into full bloom."

Here's another suggestive phrase without getting the violent element overdone:

"Boots didn't know that the supposed sculptress was the most dangerous woman in all Europe, an anarchistic enemy of society, but she did know that she had seen her in the arms of the man she loved. And so when Boots went to bury romance in the cellar she unearthed a plot that would have shaken the world. How Boots fought this woman and won—won everything including a perfect love is something you must see for yourself."

FOR YOUR AID

List of Ready Prepared Matter Available For You

FOR the convenience of exhibitors who use this picture we give below the material available in advance:

Paper includes two one-sheets, two 3-sheets, a 6-sheet and a rotogravure one-sheet. There are eight 8 by 10 blanks and whites, 8 11 by 14 sepias, 2 22 by 28 sepia and 8 by 10 photos of the star.

Cuts and mats on the production include five one-columns, three 2-columns and two 3-columns while there are five one-column, three two-column and two 3-column stock cuts on the star which can also be used with later pictures in which Miss Gish appears.

In addition there are slides and a music cue.

IN this picture you have a title that will attract attention. It is not sensational, but it is suggestive of romance, and we would play this for all that it is worth. All of the ready prepared advertising features Dorothy Gish in connection with the shoes, and after you have added some selling lines you will get plenty of attention to these displays. Here is one:

"This little slavey fell in love with the student who came to live in the inn where she worked. She found that his shoes were affinities for hers. And she hated those of the other woman—and more than ever when he saw the other woman in the arms of the man she loved. Maybe it's a pun, but you will thrill with the way that the slavey tracked down the lady villain, became a heroine, and above everything else became the bride of the man she loved."

Then here is one that brings in a hint of the humor:

"When she wasn't shining the shoes of the guests in the little English tavern, Boots poured over romantic love stories, and they were mighty serious and thrilling things to her. And she had her serious moments too, but the whimsical humor that Dorothy Gish puts into them brings you laughs—laughs that have a tug at the heart strings. You thrill and battle with her, but there's a smile all the time, and a big, broad grin when you see her happiness in the end."

YOU cannot beat the promise of thrills and laughs, and this story alternates with them. Here is another case where we would not give the plot away in advance.

We'd keep the war out of this one, but here is a line that you might use to bring it right up to day.

"'Boots' knew a lot about romance from the books she read, but she was too busy with love stories to read the newspapers and she probably thought that Bolshevik was a new brand of cheese. Yet it was her great love that thwarted one of the greatest plots that fiction has ever shown. You'll keep your hands gripped on the arms of your chair, partly in suspense and partly to steady yourself as you rock with laughter. Love, laughter—and heroism: what more is there in the ideal photoplay?"



At left scene where "Boots" discovers the secret passage way; in the center President Wilson at the London meeting, and at the right one of the heart throbs

Popularity of Star Should Be Played Very Strong

POPULARITY of a star in a particular section depends largely on the way that the exhibitor treats her in his exploitation. This seems too much of a truism to deserve comment, but it remains a fact that most exhibitors want merely to regard the player as one to put over unusually big business without doing anything themselves to capitalize and increase this popularity.

Dorothy Gish is only twenty years old, but she has been identified with the stage and screen since the age of sixteen. She began her screen appearance with the old Biograph days, her first picture being "The Mountain Rat." There she was under the direction of D. W. Griffith and she has spent the greater part of her life with him. When Griffith went to Reliance-Majestic she and her sister Lillian went along. Then when the great director organized Fine Arts as part of the Triangle corporation she again followed him and appeared in many of the biggest productions.

For a little while after this she dropped from pictures only to make a big comeback in "Hearts of the World," where she appeared as "The Little Disturber." Her most recent pictures have been "Battling Jane," "The Hun Within," and "The Hope Chest." If they have scored in your section we would certainly refer to them and to her part in "Hearts of the World."

USE cuts of the star in all of your advertising and as frequently as possible in the text pages of your newspaper. We have reproduced on these pages some of the most striking of the stills and for exhibitors who design their own advertising we would suggest that such of those that suggest the romance element be used. This is a case where you should play the picture of the star as strongly as possible. Of course a small cut is better than no cut at all, *but to double the space that you ordinarily use and to give a considerable part of this to the player is going to increase your business unless there is something wrong in your community.*

Use a few lines of selling talk directly on the star. Recall to your readers what she has done and then add to this the selling talk on the pitcure along the lines we have already suggested and you are apt to get the fullest results from the star's pulling power and the character of the role she has in this picture. We would certainly refer to the most recent of her pictures, because they have shown her in a distinctly different line of parts—*with humor always dominant.* And in these after the war days we believe that the experience of most exhibitors is that their audiences want to laugh.

HERE are some lines that refer more directly to the star:

"When you see the name of Dorothy Gish featured as the star, you know that it is bound to be a happy picture. Miss Gish is too sunshiny, too tomboyish, too heart-appealing to be cast in any other sort. As the little girl who hungered for love—and found it—she will delight, but with it she'll make you thrill a lot and laugh a lot more. To miss 'Boots' is to skip a page of sunshine in Life's Book."

"Dorothy Gish was 'The Little Disturber' in 'Hearts of the World,' but she was the Little Charmer at the same time and she will delight you all the more as the little English slavey who finds her only happiness in romantic novels until a great big romance comes to her and she concludes it with as heroic an act as was ever written in fiction. If you've admired Dorothy before you will simply love her in 'Boots.'"

"Of course, now and then you like to come to the motion picture theatre and weep with the heroine and help solve her problems. But when Dorothy Gish is in a picture you go expecting you will have a lot of fun. You know that Dorothy is one of the real sunshine girls of the photoplay and you will find her that way here. We believe that you will say that the part of 'Boots' is the best thing that she has ever done."



Striking three-column cut for advertising

WE would play pictures of Miss Gish strong in the lobby. In fact this is the very best setting that you can have, for her personality will pull in more people than anything else. From the six-sheet you can get striking cut-outs of her hold up and admiring one of her sweetheart's shoes. We would rather use these liberally than to pile up a lot of shoes in the lobby or anything of that sort. In fact, we would avoid anything of the freakish in any lobby display here. The cut-outs that are suggested will also keep the mystery element strong.

You will probably be able to get the cooperation of shoe stores with this one by using the same cut-out in the windows. The merchant could use a card reading something like this:

"If the guests as King's Inn has worn our shoes the little slave would have admired them all instead of just those of the man she loved. If you don't know how much shoes count in a person's life you'd better not miss 'Boots' at the Empire theatre."

Surroundings of this bill can be as varied as you desire to make them, but it would probably be a good thing to make it an all comedy picture. You might use a scenic of England in this.

This picture is distinctly appropriate just at this time and news pictures of President Wilson abroad will be of unusual interest in connection with "Boots."

Miss Beranger Discusses "Happy" Scenarios

CLARA BERANGER, one of the better known and most successful scenario writers in the industry, and whose work has been highly praised by heads of the various producing organizations, is thought to have "hit the nail squarely on the head" last week in an interview when she championed the "child star" or "glad" story.

"There has been a lot of protest lately against the 'glad' story that depends upon charm and heart interest rather than on tense dramatic action for its success," said Miss Beranger. "For the most part," continued the brilliant writer, "these protests have come from men who forget that there are as many women and children who go to see motion pictures as there are men, and these women and children like the clean, appealing heart-throb story as much as the men like the strong, virile man's story with its fights and red blood.

"Is it not logical to cater to the desires of the women and children in motion pictures as in other things? Naturally, we must have all sorts of film plays, but it is my belief the man's play alone must not predominate. The taste of the women and children does not always run to flights and tense situations, and often a simple, glad story relieved by humor and cute kiddie comedy sprinkled with pathos will get over with the women much more than the 'punch' story. And I might add that it will get over with the men, too. In the matter of pleasing the great public, if it isn't 'women and children first,' at least let it be women and children sometimes.



Clara Beranger, the well known scenario writer

"The producers have shown great wisdom in producing, and are realizing more and more the necessity of the happy, charming, please-the-women-and-children story. The average exhibitor welcomes this sort of entertainment on his program, and profits by it."

Long Booking Contract for First National

WHAT First National officials describe as one of the biggest film deals ever negotiated in Louisville was made when I. Libson contracted on behalf of the Strand theatre, Louisville, for all the First National Exhibitors Circuit productions released in 1919 and for all the pictures of the stars beyond 1919.

The Strand, in addition to the first run showing of the eight Chaplin comedies, secures the exhibition rights to the six productions to be made by the Anita Stewart Company, six by Mary Pickford, sixteen by Norma Talmadge and eight by Jack Pickford.

"Virtuous Wives" was shown at the Strand the entire week of January 26. In booking this picture for a week the Strand broke away from its former policy of not having week runs. He also made a similar contract for his five theatres in Cincinnati and for his theatre in Columbus and his house in Dayton.

Mr. Libson is associated with the B. F. Keith interests in the control of the Strand and supervises the bookings for the Mary Anderson in summer. Expressing his views on the pictures of real value and true features, he said:

"My experience has caused me to buy pictures for quality and I would rather pay a big price than a cheap price any day. There is a peculiar feature about good pictures, I have discovered. That is that a good picture can be 'sensed.'

"The first advertisements in the trade papers tell me whether a picture is 'good,' and seldom have I found it necessary to revise this first impression. In fact it is true so often it can be reckoned upon as infallible.

"Without having seen 'Virtuous Wives' I felt, 'Here is a truly great picture. It is one that will make the strongest appeal to the public. Rather than exhibit a picture that hasn't this appeal I would shelve it and pay the price not to give it to the public."

Theda Bara Answers the Censors

The William Fox publicity offices this week announced that Theda Bara, appreciating the peril which faces motion pictures in the efforts of various state censorship boards further to extend their powers, has taken up the cudgels in defense of her characterization of Salome, in reply to recent criticism visited upon her and the picture by the reviewing committee of St. Louis. Miss Bara, who is in Miami, Fla., filming scenes for a South Sea Island super-production, declares that the criticism of the St. Louis censors is only "another case of misunderstanding and lack of comprehension."

Hugh Thompson Engaged

Hugh Thompson has been added to the cast that will be seen in Florence Reed's next United Picture Theatres, Inc., screen play.

Universal Promotes Samuel Zierler

Samuel Zierler, one of the best known and most popular exchangemen in the East, has been promoted general sales manager of the "Big U" film exchange, New York City, according to reports emanating from Universal headquarters.

Mr. Zierler has been in the employ of Universal for over six years, beginning his film activities with the "Big U" as booker at the old Fourteenth street exchange. Later he was transferred to the Universal's Twenty-third street exchange, and when the office in the Mecca building was open was made supervisor of both the Twenty-third street and 1600 Broadway exchanges. Several months ago Mr. Zierler was made sales manager for Universal Special Attractions in the New York territory and made such a success of this position that his latest promotion resulted.

Simultaneously with the announcement of Mr. Zierler's promotion comes word from the "Big U" exchange to the effect that a big sales campaign has been begun in the city of New York.

"Common Clay" Goes Into Riviera

Sales Manager Quimby and Branch Manager Rogers, of Pathe, have closed Balaban and Katz's Riviera Theatre in Chicago on "Common Clay" for what Pathe claims is the largest rental ever paid in that city. The picture will show in the Riviera the week of March 2, it is announced.

A special advertising campaign in the Chicago newspapers is planned by Messrs. Balaban and Katz, this to be on a scale new to the city. Full pages will be used in all the papers.

Dot Farley Is Engaged by Universal

Universal announces that it has secured one of the screen's most fascinating comediennes in the person of Dot Farley, who will be seen in a number of L-Ko Comedies.

Miss Farley is now at work on her first two-reel comedy at Universal City. Prior to joining the L-Ko company she was featured in Sunshine Comedies by Pathe Lehrman.



Charles Ray, Presented by Thomas Ince in "The Girl Dodger," Paramount Picture

Fox Branch Office Organizes League

A movement to organize into a Motion Picture Navy League all the film men who have seen service in the navy has been inaugurated in the Pittsburgh office of the Fox Film Corporation. Letters have been sent to all the William Fox film exchanges and to other picture offices asking the cooperation of men who have seen naval service.

The objects of the league is to promote the welfare of the navy and navy men throughout the country.

The organizers include Ensign William Cantwell, a Harvard graduate who was in the aviation branch of the navy. He saw service in France for nine months, and was officially credited with bringing down eight German planes. Mr. Cantwell, who was recently discharged from the navy, is now assistant office manager of the Fox branch at Pittsburgh.

Paul Baron, also connected with the Pittsburgh office, is another leader in the movement. He was a petty officer, stationed at the naval training station at Pelham Bay Park.

Buys One for Priscilla Dean Use

Universal has purchased an original story by Bayard Veiller for Priscilla Dean's next starring vehicle.

The story Mr. Bayard has written for Miss Dean is one of the first the playwright has written directly for the screen. Mr. Veiller is recognized as one of the most successful playwrights of the past decade his "Within the Law" and "The Thirteenth Chair" being amongst the leading stage plays of recent years.

Although the title for the Bayard story which is to serve Miss Dean as a screen vehicle shortly has not been made known it is understood that the story develops around the lives of two crooks, a man and a woman, who find trying to "go straight" a difficult proposition but eventually worth while. Miss Dean is now at work on "Raggedy Ann" under the direction of Tod Browning and it is expected that she will take up the Veiller story immediately after finishing her present drama.

De Mille Film Breaks Some Records

Cecil B. De Mille's Artcraft production, "Don't Change Your Husband," broke all attendance records, Artcraft reports, during the week of its engagement at Grauman's Million Dollar theatre at Los Angeles, and for the first time since the theatre was opened a year ago Mr. Grauman departed from his established policy and held the picture for another week. Moreover, so great was the attendance said to be during the first two days of the second week that the indications were, according to advices from the Coast, that the theatre, tremendous though its seating capacity is would be totally unable to accommodate all those desiring to see the picture.



Samuel Goldwyn Presents Rex Beach's Drama of the Yukon, "The Brand," with Kay Laurell and Russell Simpson

Great Studio Activity Reported

Goldwyn Studios at Culver City, Cal., a Busy Place with Four Productions Nearing Completion

FOUR productions, with Tom Moore, Madge Kennedy, Mae Marsh and Pauline Frederick as the stars, are nearly completed at the Goldwyn studios at Culver City on the West Coast.

These will follow the three current productions: Mabel Normand in "Sis Hopkins," Pauline Frederick in "The Woman on the Index," and Rex Beach's powerful story of Alaska, "The Brand."

Under the direction of Harry Beaumont, Tom Moore is finishing the last scenes of "A Man and His Money," from the popular novel by Frederic S. Isham, the cinema version of which is being produced by arrangement with the Bobbs-Merrill Company, publishers of the book.

It is described as a delightful satire embracing the adventures of a young man whom circumstances force into the ridiculous position of valet to a kennel of toy dogs owned by a rich woman.

Madge Kennedy's newest production is from the pen of Hugo Ballin, Goldwyn's art director. In "Daughter of Mine" Miss Kennedy is given opportunities to prove that she is a dramatic actress as well as a comedienne, though the light comedy element is the main theme.

An unusual feature of the production is that it gives the star and every member of the supporting company the chance to play two separate and distinct roles. It is under the direction of Clarence G. Badger, who has made several of Miss Kennedy's recent Goldwyn successes.

Lewis Allen Browne is the author of Mae Marsh's new Goldwyn picture, "Spotlight Sadie." It is directed by Laurence Trimble, who directed Jane Cowl's "The Spreading Dawn" in Goldwyn's early days. Though the title suggests a story of the theatre, such is not altogether the case.

It is a comedy-drama of every-day life, with the playhouse as a background, no conventional stage scenes being necessary for the development of the plot. Mae Marsh's role is that of a girl who is described as "a whimsical product of Old Erin."

The story of Pauline Frederick's second Goldwyn Picture also is from the pen of a celebrated author, Cosmo Hamilton. Willard Mack prepared the screen version of the production, called "One Week of Life," which is under the direction of Hobart Henley, who directed her first Goldwyn vehicle, "The Woman on the Index." The new story provides the star with another modern emotional drama.

Butterworth Joins Fairbanks Forces

Business Manager John Fairbanks, of the Douglas Fairbanks Film Corporation, has engaged Ernest Butterworth, recently discharged from the Medical Corps of the British Army. Butterworth is the new "first aid man" for Douglas and the balance of the company, who are more or less subject to accidents during the filming of the Fairbanks Artcraft pictures.

Butterworth before joining the army wrote "Mr. Fix-It" for Fairbanks. He has another story in preparation which Douglas has promised to give serious consideration. He also plays a small part in "Something for Somebody," now in the process of production, under the direction of Albert Parker.



Bert Lytell, Metro star in "The Blind Man's Eyes"

Schnitzer Makes Tour of the Country

Joseph I. Schnitzer, general sales manager of Universal exchanges, left New York February 18 for a tour of the country in the interest of Universal Special Attractions and short reel dramas. Mr. Schnitzer went from New York direct to Cleveland where all of the Universal exchange managers in the Central States district gathered, with A. A. Schmidt, divisional manager, and Mr. Schnitzer for a sales conference. After spending several days in Cleveland, Mr. Schnitzer went to Chicago where managers of the Omaha, Des Moines, Milwaukee, Minneapolis and Chicago exchanges met with Divisional Manager S. J. Goldman and Mr. Schnitzer. At St. Louis, Mr. Schnitzer, Barney Rosenthal, divisional manager for the South Central district, and exchange managers of the territory will get together.

H. M. Berman, general manager of Universal exchanges, returned to New York February 10 after a short business trip through the Central states where, the executive noted, business was exceptional. Mr. Berman visited exchangemen and exhibitors at Cleveland, Detroit, Chicago, Minneapolis, Kansas City, St. Louis and Pittsburgh.

Artists Prepare Display for "Virtuous Men"

S-L Pictures announce that three celebrated artists have been engaged to make sketches for the mutual poster and lobby display which is to feature the first "Ralph Ince Film Attraction" starring E. K. Lincoln. "Virtuous Men" is the title.

Clarence Underwood, Gustav Michelson and Dan Smith will apply their respective careers. Underwood has executed a beautiful series of drawings of E. K. Lincoln and Grace Darling, while Dan Smith will do several original pen and ink sketches of the star and his supporting company.

Territory on "Reclaimed"

The Elk Photo Plays, Inc., has purchased the New York and Northern New Jersey rights to Alpha Pictures, Inc., "Reclaimed," Harry MacRae Webster's production, starring Mabel Juliene Scott and Niles Welch.

About New Pictures

"The Valley of the Giants," by Capt. Peter V. Kyne, has been bought by Famous Players-Lasky as a starring subject for Wallace Reid, it is announced. It will be filmed in the California forests.

The Sawyer-Lubin organization is now in the midst of choosing E. K. Lincoln's second starring subject for that company. It is rumored a widely read story has been selected, for early announcement.

Hale Hamilton is cast as a small-town haberdasher in "That's Good," his newest Metro production. It is now under way at Hollywood under Harry L. Franklin's direction. The part is said to be new for the star.

A raging blizzard means everything, Goldwyn says, in the development of the plot of "The Brand," newest of Rex Beach's photoplays. The picture was made by Goldwyn in California, with Kay Laurell in the cast.

Harry McRae Webster's production, "Reclaimed," starring Niles Welch and Mabel Juliene Scott, is being states righted successfully through the Alpha Pictures, Inc. It was shown to the trade February 19.

An important theme in the development of J. Stuart Blackton's new superfeature, "A House Divided," is found in the words and melody of the old song, "Just a Song at Twilight." Anthony Paul Kelly prepared the story for the film.

"The Midnight Raid" is the title of the fourth episode of the Diando-Pathe serial, "The Terror of the Range," featuring Betty Compson and George Larkin.

Lillian Walker, the dimpled comedienne in "The Love Hunger," distributed by Hodkinson, has the role of a girl who had a smile for everyone she met. It is the star's second film through Hodkinson.

Universal is completing in California, "The Fire Flingers," adapted from a story by William J. Neidig. It will go to the editing and cutting room immediately, after eight weeks of filming.

That "The Poppy Girl's Husband," now completed, will be one of the strongest Artcraft pictures he has made, is the belief of William S. Hart, the star. Juanita Hansen is leading woman in it.

In Viola Dana's forthcoming Metro production, temporarily known as "Jeanne of the Gutter," there are said to be intimate glimpses into the life of those bohemian souls, art students, who people the Latin Quarter of Paris.

"The Heart of Humanity," the Jewel superdrama with Dorothy Phillips, was given its first public showing in Canada on February 17. Montreal, Toronto, Ottawa, Winnipeg and Vancouver will see it.

Famous Players-Lasky has changed the release date of "One Every Minute," a Paramount-Flagg comedy, from February 2 to February 16. Olin Howland and Florence Dixon are the principals.

"A Gentleman of Quality" will shortly make its appearance on the Vitagraph schedule, with Earle Williams in the chief role. James Young directed the picture, which claims lots of suspense.

"Our Teddy," authorized McClure-First National version of the life of the late Theodore Roosevelt, was a feature of the evening's entertainment at the annual meeting of the Bankers' Association of Boston.

"Marriage for Convenience," a Frank A. Keeney production with Catherine Calvert, has reached the screen. Edward Burns, Anna May, George Majorini, Blanche Davenport and George Pauncefort are in the cast.

Vitagraph's first March release is slated to be "The Girl Problem," starring Corinne Griffith. Kenneth Webb directed the picture, which is said to have a cast of unusual excellence.

Famous Players-Lasky has scheduled "Puddin'-head Wilson," with Theodore Roberts, as its Success Series of current date. In the cast are Thomas Meighan, Florence Dagmar and Allan Hale.

Maurice Tourneur has engaged Pauline Starke for a principal role in "Marcene." Miss Starke recently completed work in "Humanity," prior to which she appeared in Triangle productions.



Juanita Hansen, with Wm. S. Hart in "The Poppy Girl's Husband," an Artcraft picture

Bookings on Government Pictures Will Continue

The determination of the Government to close the department of the Division of Films will not affect the bookings, in the immediate future, on the Division of Films' releases, it is announced by officials of this department, of the Committee on Public Information. Several Government war pictures are now being distributed by World Film and Charles S. Hart states that these will continue to be shown and booked. It is believed that these features will have been shown in the majority of communities before the closing of the offices of the Division.

Denis J. Sullivan, manager of the Department of Domestic Distribution of the Division, states that the three Government features now being shown: "America's Answer," "Under Four Flags" and the "U. S. A. Series," are being booked at a rapid rate throughout the country. According to Mr. Sullivan, "America's Answer" holds the record for playing in more theatres than any other feature ever marketed. The contracts are now said to number close to five thousand and are coming in at a rate of one hundred and fifty a week. "Under Four Flags," which has been on release only six weeks, is expected to eclipse the record of "America's Answer." Mr. Sullivan says that the "U. S. A. Series," the Government two-reelers, each showing a particular phase of America's participation in the war, is popular.

Cites Reasons for Booking "Better 'Ole"

As an added incentive to the exhibitors of the country to book the screen version of "The Better 'Ole," distributed by World Pictures, executives of the World cite the fact that the gross weekly receipts of the different road companies and New York company amount to more than $97,000 a week and that more than 100,000 are seeing the stage production each week. It is cited that the billboard advertising costs the management of the play, and the theatre where it is being presented, approximately $2,000 a week, and the newspaper advertising about $5,000. The play is now in its sixth month at the Cort theatre, New York, and last week the gross business amounted to more than $15,000.

Ann May Makes Screen Debut as Ingenue Lead

Ann May, who until a season ago was leader of the younger social set, of Cincinnati, O., and who is prominently known socially in both Cincinnati and New York, makes her screen debut in Frank A. Keeney's latest production, "Marriage for Convenience," starring Catherine Calvert and releasing on the William L. Sherry service program.

Miss May is a petit ingenue type and is one of the few of this type of ingenue leads who has beautiful black hair, fair complexion and a priceless personality. In "Marriage for Convenience" she has the role, next in prominence to that of the star, Miss Calvert, and according to those who have witnessed a pre-release showing of this production, her work is one of the shining lights of the picture.

Miss May, although her experience before the camera is limited, has had a thorough training in the technique of the spoken drama, having graduated with honors from the Middle West's most popular dramatic school, Schuster-Martin School of Dramatic Art, Cincinnati. She also holds a diploma from the Kahn School of Oratory, the same place. During her senior year at Schuster-Martin, Miss May played in eight productions, including the ingenue roles of "Everywoman," "The Servant in the House" and "The Lion and the Mouse," in which she had the stellar role.

Following her graduation, Miss May came to New York to take up work before the camera and it was not long before she was engaged by Mr. Keeney to play the ingenue lead opposite Miss Calvert in "A Marriage for Convenience." Her work in this production is said to augur well for future success in the silent drama. Miss May since her appearance in this production, has received offers from some of our biggest producers, to play ingenue leads. She was also importuned to go to the Coast.



Sample of six-sheet supplied by United, through World, for the Dustin Farnum production, "A Man in the Open"

The Independent Field

L. L. Hiller Discusses Serial Distribution



L. L. Hiller

THE ready reception accorded serials both by exhibitors and the general public is noted by L. L. Hiller of Hiller and Wilk, selling agents for the Francis Ford serial, "The Silent Mystery."

"Vigorous exploitation along sound up-to-date business lines, backed by a powerful production, has enabled "The Silent Mystery" to score heavily everywhere with the general public and the exhibitors," declared Mr. Hiller.

"The way this serial has gone over has exceeded our most sanguine expectations. In New York the bookings have already reached a total of over $40,000 and there is not the slightest sign of any let up. It simply goes to show what can be done in the 'big town' in the independent field when a serial is handled properly.

"In Chicago 'The Silent Mystery' has broken two booking records. First, it is the first and only serial ever booked for 105 continuous and consecutive days in Chicago, the Loop (Downtown), 15 weeks —7 days each. Second, it is the first and only serial ever booked in Balaban & Katz's beautiful Central Park Theatre.

"In Washington, D. C., nineteen theatres have booked it. This smashes another record. Think of it—nineteen theatres running a serial in a town the size of the Capital City!

"In Canada the reports coming in indicate that it is going to play the Dominion from one end to the other and it is doing a record breaking business there now.

"This is the first serial we have handled and it is one of the few serials which have been marketed through State Right exchanges and our experience has proven to us that this method of distribution is the most successful and profitable for handling big serials.

"What we have done in this instance with 'The Silent Mystery' simply confirms what I have been saying for the last four years with regard to the successful handling of big pictures through the State Right or Open Market System.

"It's the day of the Independents! The relationship of the Independent producer —exchange man—and exhibitor is where picture merit must be given first consideration."

"Romance of Air" at New Chicago Theatre

Independent Sales Corporation's special feature release, "A Romance of the Air," in which Lieut. Bert Hall, one of the two surviving members of the famous Lafayette Escadrille and an American "Ace," has the leading role, recently completed a run at the new De Luxe Theatre, Chicago, and according to reports from the management, a "land office" business was done. Lieut. Hall made personal appearances at each performance.

The management in advertising this feature issued a miniature daily, devoted to star, story and big scenes of the offering. The Chicago *Evening American* carried a cartoon of the principal players in action. The management reports that the day on which these cartoons appeared, was the banner day of the run.

Vincent Bryan Writes for Billy West

Bull's Eye Film Corporation announces this week through Milton L. Cohen, president, that Vincent Bryan, who formerly turned out stories for Charlie Chaplin and Roscoe Arbuckle, has been engaged to write a series of two-reel comedies for Billy West.

Mr. Cohen based his announcement on a wire from Nat Spitzer, studio manager at the Bull's Eye studios in Hollywood, where Billy West now is at work on his fourth production, "The Chauffeur."

Webster Enthuses Over "Reclaimed" Film

After seeing "Reclaimed" on the screen last week, Director Harry MacRae Webster said enthusiastically:

"The picture is great. It will not only be a great attraction for the public, but will please the exhibitors immensely as well, and I miss my guess if it is not one of the most consistent long-lasting seller that the Movie World has seen in many a day."

The Alpha Pictures, Inc., is now selling state rights on "Reclaimed."

Reports From "Mickey" In Middle West

FOLLOWING an extended run of "Mickey," featuring Mabel Normand, at one of Detroit's largest theatres, the Majestic, W. H. Productions Company received a letter from Joe Horwitz, who controls the rights to this feature for the State of Michigan, stating that he had just closed a contract with the management of the Butterfield Circuit of theatres, operating in Michigan, for forty-one consecutive days' booking, covering nine different towns in Michigan, on "Mickey."

Similar reports coming to W. H. Productions from different parts of the country where "Mickey" has been or is being shown, indicate that that picture is going bigger with every additional booking.

The management of the Victoria theatre, Harrisburg, Pa., who played "Mickey" the week of February 3, send the following telegram to the Supreme Photoplay Productions, controlling the rights for Pennsylvania and Ohio: "If I don't make six thousand profit will be greatly disappointed. Turned away over two thousand today, and as you know the Victoria is by far the largest theatre in the State of Pennsylvania.

From the Strand theatre of Worcester, Mass., the following telegram was received: "The town is going wild over 'Mickey.' Every indication points to smashing all records."

From the Castle theatre in Chicago, where "Mickey" opened, the management wrote: "I played 'Mickey' for eight days at the Castle, and I can state I have never played a picture in this theatre which has elicited more enthusiastic comment from my patrons."

In commenting on the Chicago showing, Mickey Film Corporation, which controls the rights for "Mickey" in Illinois, writes: "We are playing the Casino theatre seven days repeat in the loop after having played eight days at the Castle theatre, four days at the Oak Park theatre, five days at the Pantheon and two days at the Paramount, preceding the week of its return to the Casino, and then finishing the Pantheon run, playing the Covent Garden, the Michigan, West End and Vitagraph during the week of the 10th while running at the Casino."

At the first showing of "Mickey" in Buffalo, at Shea's Hippodrome, the manager of that theatre advises that "Mickey" broke every record the house had ever set."

Rothapfel Talks of Plans for His Program

S. L. ROTHAPFEL, president of the Rothapfel Pictures Corporation, in discussing his plans for launching his new "unit programs," which will be released through the Independent Sales Corporation, said:

"For a long time, and it has been no secret, I have been seriously considering entering the production end of the motion picture business, not that I hoped to revolutionize the industry, but to put into effect some ideas I have carried in the back of my head for many months.

"Since resigning as managing director of the Rialto and Rivoli there has been much speculation rife as to my future activities, but the many rumors concerning my 'mysterious' plans (as frequently referred to in the dailies) have been definitely set at rest by the recent announcements made by Frank Hall.

"The difficulty is not so much in finding worthy features, or short subjects with more or less merit, for there was always something available that would get over somehow or other, but the obstacle that kept me working night and day to overcome was to find such short subjects that would consistently balance and dovetail in with the general color scheme of the central picture—the dramatic feature.

"On a trip I recently made covering practically all the important cities of the country, I visited many theatres where pictures were being presented in truly metropolitan fashion, in fact some of these theatres have advanced ideas that are not found elsewhere in the country.

"I can well appreciate, though, the constant eye and ear the managers of the better class theatres must lend to the arrangement of their picture and musical programs to keep them in perfect balance.

Arrow Acquires Rights to "Miss Arizona"

Arrow Film Corporation reports through its president, W. E. Shallenberger, that Otis B. Thayer's western drama, "Miss Arizona," starring Gertrude Bondhill and James O'Neil, has been acquired by Arrow for distribution on the State Rights' market. This is the fifth release announced by Arrow within the last two weeks. The story of "Miss Arizona" was written by George Elliot, Jr., and tells of a young western girl, of a tomboy character, who avenges the death of her father. Exhibitions of horsemanship, scenes of roundups and a fight on a cliff are said to be the punches of this offering. It is announced that Director Thayer will commence work immediately on another, a new seven reel production, titled, "Wolves of Wall Street."

Berman and Radin Organize Tyrad Pictures

Tyrad Pictures, Inc., with offices at 729 Seventh avenue, has been organized by Matthias Radin and Harry Berman to handle the distribution on the independent market of Jacques Tyrol's production, "And the Children Pay," written by Winifred Dunn. Mr. Berman reports that this feature had a successful run in both Chicago and Cincinnati. Tyrad Pictures, Inc., will handle the New York and Northern New Jersey territories direct. In addition to "And the Children Pay," the new organization will distribute a five reel educational titled, "Hunting Big Game in the North," "Penny Philanthropist," in five parts, starring Peggy O'Neil and Ralph Morgan; "Doctor Curtis' Secret," a five part drama starring Walter Miller.



Mabel Julienne Scott, leading woman in "Reclaimed," an Alpha picture

Rolfe Opens Branch in New Orleans

In order to facilitate the handling of B. A. Rolfe's super serial, "The Master Mystery," in its territory embracing the states of North and South Carolina, Mississippi, Louisiana, Georgia, Florida, Alabama and Tennessee, Rolfe Productions of Atlanta has opened a branch office in New Orleans.

The new exchange in the Crescent City is located at 216 Baronne street, and is in charge of Mrs. S. P. Dillard, an exchangewoman of rare capabilities, until now connected with the Rolfe exchange in Atlanta.

The states of Louisiana and Mississippi will be covered by the branch exchange.

One of the many ways in which B. A. Rolfe's "The Master Mystery" differs from other serials lies in the fact that Houdini, the star, is never rescued in the nick of time by a friendly hand, but always succeeds in effecting his own release from serious predicaments.

McClure to State Right "Fruits of Passion"

McClure Productions has noticed evidence of increased activity in the State Rights market and is therefore now offering to territorial buyers the five-reel film entitled "Fruits of Passion."

The picture was produced in the Adirondacks and is said to abound in beautiful scenes and striking situations. Philip Yale Drew, known on the stage as "Young Buffalo," gives a striking exhibition of horsemanship in several of the scenes.

George Ridgwell wrote the story and directed the production and the story was scenarioized by L. Case Russell.

The drama features Alice and Frances Mann, two sisters who have shown splendid promise on the legitimate stage and who are said to have done notable work in motion pictures. Included in the cast are: Emilie J. De Varny, Colin Campbell, Philip Yale Drew, Donald Hall, John L. Russell, Harry Fischer and Charles Robbins.

Educational Picture Given Feature Place

Educational's current release, "Washington's Sky Pilot," presenting scenes taken in the Capitol city, from the observer's seat in a "stunt" aeroplane, was given an elaborate lobby display by M. Kashin, managing director of the Broadway theatre, during the run of this subject. Striking views of the White House, the Capitol and Government department buildings, including familiar spots of interest in the Capitol city, as seen from above are the feature of this Educational offering and full advantage of their advertising possibilities was taken by Manager Kashin. A catch line, "Twenty Thousand Leagues in the Air" was used by Mr. Kashin to get the attention and the lobby of the Broadway was devoted almost exclusively to the use of this catch line. The painting over the entrance gave an impression of the subject.

E. W. Hammons, vice-president of Educational, reports that he was more than pleased with the novel methods employed by Mr. Kashin in exploiting Educational's subject.

Gaumont News Has Caught Big Events

Events of nation-wide importance are included in Gaumont News No. 48, the current release. The first Belgian vessel to enter San Francisco harbor in eleven years; winter carnival at Dartmouth College; Eddie Rickenbacker, American "Ace" recently returned from France; tenement fire in New York City; Commander of Mare Island Navy Yard, Captain E. L. Beach; New York's colored troops, return from France; the stars that form the new "Big Five" combination; a United States hero returns from France; insurrection in Roumania; the airman who expects to fly across the ocean and Lloyd George's return to England—these are the high lights in this late Gaumont news release.

THE INDEPENDENT FIELD TICKER

Territorial Sales Reported During the Past Week

Production	*Buyer*	*Territory*
Tom Mix Re-Issued, Series of 2-reel Western Dramas (Exclusive Features, N. Y.)	Doll-Van Company, Chicago.	Indiana, Illinois.
"The Occidental Honeymoon" and "The Struggle Everlasting" (Harry Rapf)	Joseph Goodstein, Denver.	Colorado, Wyoming, Utah

Frank Hall Considers Delivery Idea

Rather a novel idea for rapid film delivery is being seriously considered by Frank Hall, president of the Independent Sales Corporation, which undoubtedly will establish new speed records for carrying films from one city to another and at the same time provide exhibitors with a decidedly new angle for publicity.

At the close of the special run in Chicago of "A Romance of the Air," the superaerial production in which Lieut. Bert Hall, the America Ace, enacts the leading role, the picture will open a special engagement in Minneapolis.

Pursuing the usual policy of the Independent of not releasing "A Romance of the Air" in any particular territory until after the picture has had a special run and Lieut. Hall has personally appeared at one of the leading theatres in that section, it is now proposed that the Ace make an aerial flight, from Chicago to Minneapolis, carrying the films in his airplane and arriving at the latter city on the day of the opening.

From Minneapolis the picture will next take flight to Cleveland, where it opens at Jos. Grossman's Standard, one of the leading theatres in the Middle West, where Lieut. Hall will make personal appearances.

Frohman Issues Helpful Campaign Book

What is said to be perhaps the most pretentious and complete press and exploitation book issued in connection with any single special feature attraction is that published by the Frohman Amusement Corporation on "Once to Every Man," the latest release of that corporation.

The book has thirty pages and contains, besides photographic copies of lithographs and lobby displays, slides and cuts, articles that deal in detail with the manner of properly exploiting the attraction; and the suggestions of Mr. Sherrill, as gleaned from an advance copy of the press book, are worthy of general publication. Mr. Sherrill, addressing the exhibitor, states:

"The producers have gone to an extraordinary amount of labor and have employed the best talent available in the making up of lithographs black and white, duplicates of which are to be published in this book, and this was done because the production of "Once to Every Man" justifies the very best there is in advertising matter; and it is up to the exhibitor to make proper use of and display these lithographs.

Brentwood Carries Out Policy in First Picture

"The Turn In The Road," Brentwood Film Corporation's first independent production, without any special advertising campaign, has run six weeks at the Broadway Theatre, Los Angeles, and the attendance has shown a steady increase since its opening, according to reports from the Coast. This would seem to bear out the policy of Brentwood, to produce stories true-to-life and holding a practical application in every-day life. King W. Vidor wrote the story and directed the production. The second Brentwood production, now in preparation, is also from the pen of Mr. Vidor and is under his direction. It is announced as a comedy drama, its theme bearing on the practical idea that he who can smile when things go wrong is the one who will succeed. The scenes are laid in a country hotel and it is said that some excellent light comedy comes to light.



William Desmond is presented for Exhibitors-Mutual release in "The Prodigal Liar," made at the Hampton studio and handled by Robertson-Cole

Classified Ads
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Pick of the Nation Supplies Photos

Uncle Sam has assembled a wealth of material representing every American motion picture organization from coast to coast in his photographic division of the United States Signal Corps, with headquarters in Paris.

At Pathe's headquarters plant in Paris, where the photographic division is stationed, it is not an unusual occurrence to find "Doug" Fairbanks' cameraman grinding for a D. W. Griffith star, while Alice Brady director explain's to Fanny Ward's assistant director the script of a Mary Pickford scenarioist; and Charlie Chaplin's cameraman is getting President Wilson at the Hotel De Ville, and several Mack Sennett Keystone cops cop the Peace Conference. A Famous Players-Lasky studio manager might detail a Vitagraph director on an assignment with a Metro writer's script, a World assistant director, a Fox cameraman and a Goldwyn property boy; the negative would be developed by a Triangle laboratory expert, assembled by a Universal cutter, titled by an Essanay editor and run by a Selig projector kid. If Washington, D. C., should decide in a jocund moment and Congressional session to retain this professional outfit after demobilization, it would have a big corner on Government ownership of the motion picture industry.

Hunter Selected Morgan for "Border Legion"

It was T. Hayes Hunter, producer and director of "The Border Legion," a Zane Grey story, who selected Horace Morgan to act the part of leader of a gang of Rocky Mountain plunderers.

This Goldwyn special, starring Blanche Bates and Hobart Bosworth, is said to have a notable cast, and Director Hunter declares that Horace Morgan is admirably cast and that he is a hulk of a man, weighing 340 pounds, and standing six foot three; a ferocious looking figure as he thunders out orders to his hirelings, over whom he towers.

To make his appearance even more terrifying Gorilla Gulden—that's Morgan's name in the play—wears a beard that covers most of his massive face and lends horror to a pair of beady eyes.



George Fitzmaurice, director of "Common Clay" for Pathe



Catherine Calvert is star of "Marriage for Convenience," a new Frank A. Keeney release

Roosevelt-McClure Serial Nears Finish

The McClure newspaper serial, written by Charles Hanson Towne and Daniel Henderson and covering the exciting episodes pictured in the Roosevelt film, "Our Teddy," is now nearing its completion in a score of big newspapers throughout the United States. Arrangements have been made with the Tribune Syndicate, which is handling the story, so that the serial can be run concurrently with the newspaper advertising of this authorized Roosevelt film in each locality. McClure Productions has notified C. L. Yeasley, publicity manager for the First National Exhibitors' Circuit, that beginning February 17 the serial will be available to any newspaper throughout the United States, preference in any one town going to that newspaper selected by the branch manager of the First National Exchange.

This and other features of the McClure-First National publicity campaign for "Our Teddy" insures that the Roosevelt picture will continue to be a leading national attraction for many months to come.

Individual Letters from Mr. and Mrs. Drew

IN connection with their new two-reel comedies released by Famous Players-Lasky Corporation, an individual letter was forwarded to 110 of the more prominent motion picture theatres in the United States, advising them that an original photograph, 40 x 60 inches, being an intimate subject of Mr. and Mrs. Sidney Drew, was being made and would be forwarded to the theatre, autographed by Mr. and Mrs. Drew, provided the theatre framed and hung it for permanent display in the lobby.

These photographs are made from original plates and are not enlargements and said to cost $9.50 apiece, which makes a total disbursement of over $950.

There is no advertisement or any printed matter on these photographs, and are altogether a personal contribution of the Drews.

"Unpardonable Sin" Sold for California

Sol Lesser has bought the California rights for the big nine reel Garson-Neilan production, "The Unpardonable Sin," starring Blanche Sweet.

Marshal Neilan directed this personally and at a private screening held in New York City last week the eye-witnesses were tremendously enthusiastic, according to W. H. Rudolph, eastern representative for Garson and Neilan.

Harry Garson has reserved the Los Angeles rights from the Sol Lesser purchase and will give the production a run there at $1.50 top prices.

As all the New York theatres are doing a tremendous business with almost any kind of a show at this time, there is no available theatre for the Metropolitan premiere of "The Unpardonable Sin" scheduled for the present.

Territorial buyers thorughout the country have made so many alluring offers, it is reported, that since Messrs. Garson and Neilan have sold the California rights, they are giving all these offers very serious consideration.

Many of the leading exhibitors who attended the private screening are quoted as having declared that the production bore out every one of the previous flattering statements and predictions made.

Arrow Film Acquires Two New Subjects

Dr. E. E. Schallenberger, president of Arrow Film Corporation, announces the acquisition of two five-reel features for distribution on the independent market—"Power," featuring Holbrook Blinn, a story of political intrigue, and "The Mysterious Mr. Browning" with an all-star cast headed by Walter Miller, Paul Panzer and Edna Mason. The last-named feature completed, last week, a week's run at the Washington Theatre, Detroit. The Washington is one of the Kunsky circuit and George W. Trendle, secretary and general manager for the Kunsky interests, reports that the feature brought big business. "The Mysterious Mr. Browning" is a mystery drama. The New York rights to "Power" have been acquired by the Modern Feature Film Company and the New England rights by American Feature Film Company



Dorothy Gish, in "Boots," a Paramount picture

Exhibitors Talk About Strand "Stunt"

"The Better 'Ole"



It's a 'ard one, Bill, selectin' of the presents—but 'ere's the place!

'Ere's a Gift for the Guv'nor an' the Missus

'Ow's this, Bill—a set o' stuff.

Top of a Ten-Inch Single-Column Ad Used by Abercrombie and Fitch, Sporting Goods House

EXHIBITOR circles in New York are commenting upon the "stunt" advertising campaign of Manager Joseph L. Plunkett of the Strand theatre, in behalf of his presentation of "The Better 'Ole," opening at the Strand, February 24th. "The Better 'Ole" cartoons and books, plus the theatrical attraction, have been receiving so much newspaper publicity in the Greater City that Mr. Plunkett was certain the Sunday issues would be sure to contain something about Old Bill. Therefore he decided on an advance announcement that would play up the now celebrated head of the funny warrior, and so would be a tie-up with anything on Old Bill that might appear in the Sunday issues. He attached to this cut the slogan, "Yes—I'm in the movies now," as he believed that the chief story he had to tell was that Old Bill had made a new venture and that the Strand was in a position to show him in it to the millions in and out of New York City who had heard of the self-same Old Bill.

Since it was mainly a matter of getting the head and this simple announcement over, Mr. Plunkett concluded that he could do it in very small space even if the Sunday issues with their page and half-page announcements of the big mercantile advertisers. He decided that "42 lines agate" would be sufficient! Mr. Plunkett ran this story in addition to his usual Strand announcement of the regular show for the current week and succeeded in getting it into the First News Section of all of the great dailies.



The New York Times Cartoon of 'Ole Bill

"I employed a special agency for this purpose," said the Strand manager, "and insisted that the copy not appear on the announcement page, which generally are printed in the second or third extra sections of the Sunday papers. There must be a liking for Old Bill on the part of newspaper advertising managers and compositors because in every case we were in that enviable position—next to reading matter.

"I used this position in the New York Sunday Times, World, American, Herald, Tribune, and Sun, with a combined national circulation of many millions, and the funny head, in the striking position accorded it, was undoubtedly seen by every one of this enormous army of readers. I know that we received telephone calls from as far as Nyack, New York.

"The entire newspaper campaign cost—to be exact—$368, and I don't know any other attraction that I could have publicized as effectively for that comparatively tiny amount." ... .

To give an idea of the circulation the Strand ad attained through the use of the combined mediums, a letter received from Atlanta, Ga., will prove illuminating. The correspondent said whimsically: "Why is it that here in Atlanta we have laughed at the Old Bill cartoons, bought the Old Bill books and still have not been allowed to see the Old Bill show or movie? Why is Atlanta discriminated against?"

Mr. Plunkett told the writer that all he could suggest was "to 'hop a train' and come to New York if Atlanta just would not be progressive and show its public the things that they were interested in." The Strand's guess that the Sunday sheets would carry something about "The Better 'Ole" was borne out when Manager Plunkett opened his Sunday papers.

The art section of the New York Tribune which in addition to its vast national circulation as a part of the Tribune, and is reproduced in many cities, carries a full page of photographs of scenes from "The Better 'Ole" stage presentation. Marcus, the celebrated cartoonist of the New York Times, contributed a sketch of Coburn's characterization of Old Bill that occupied almost a quarter page in the magazine section of the New York Times.

Then there was the ad of the nationally famous sporting goods house of Abercrombie & Fitch, whose advertising manager, E. R. Wilbur, "cashed in" on the tremendous country-wide reputation of Old Bill by adapting him to the firm's sporting goods. Book stores all over New York City are to feature the Old Bill head next week with a line about the film, at the instance of Strand Manager Plunkett, who has shown the dealers that the resultant publicity will stimulate book sales just as much as it will benefit the motion picture presentation at the Strand.



Just a haphazard corner from a full page spread on "The Better 'Ole," Which Appeared in the Roto-gravure Section of The New York Tribune

Advance Information on All Film Releases

All forthcoming film, also current and earlier releases, made by both the independent and the regular producers, in short subjects as well as features, are arranged alphabetically with all the later releases at the top of each respective list instead of at the bottom.

AMERICAN FILM COMPANY, INC.

(See Pathe Exchanges)

ARTCRAFT PICTURES

(See Famous Players-Lasky Exchanges)

BEAR STATE FILM COMPANY

(At State Right Exchanges)

The Vigilantes

BLUEBIRD PHOTOPLAYS

(See Universal Exchanges)

BURLINGHAM TRAVEL PICTURES

(See General Film Exchanges Through Sherry Service)

CHRISTIE FILM COMPANY COMEDIES

(At State Right Exchange)

Mar. 10—Hard Luck 1
Mar. 3—Bobby Comes Marching Home 1
Feb. 24—Welcome Home 1
Feb. 17—Four of a Kind 1
Feb. 10—Salvation Sue 1
Jan. 27—You Couldn't Blame Her 1
Jan. 20—Good Gracious Bobby 1
Jan. 13—Oh, Baby! 1
Jan. 6—Five Hundred or Bust 1

COSMOFOTOFILM COMPANY

(At State Right Exchanges)

The Hypocrites 6

EDUCATIONAL FILM CORP. OF AMERICA

(Through State Right and Educational Exchanges)

Mar. 3—The Washington Air Patrol 1
Feb. 24—What Is a Mexican? 1
Feb. 17—A Day with Carranza 1
Feb. 10—An Indian Love Story 1
Feb. 3—Indian Life 1
Feb. 1—Photoplay Magazine Screen Supplement 1
Jan. 31—Bringing the Boys Back Home (Y. M. C. A.) 1

BRUCE SCENICS

20—Before Breakfast 1
19—Men Met in the Mountains 1
18—Nature—Hot and Cold 1
17—The Pale Pack Train 1
16—The High Horse 1
15—Horizon Hunters 1
14—Nature—Rest and Motion 1
13—The Wolf of the Tetons 1
12—Scenic Succotash 1
11—The Lonesome Pup 1
10—Frozen Thrills 1
9—Separate Trails 1
8—Sundown 1
7—The Restless Three 1
6—The River Gray and the River Green 1
5—The Wanderer and the Whoozitt 1
4—A Wee Bit Odd 1
3—Tales of the Tall Timber 1
2—'Tis Tough to Be Tender 1
1—The Tides of Yesterday 1

EXHIBITORS MUTUAL EXCHANGES

Mar. —A Heart in Pawn (Sessue Hayakawa) 5
Mar. —The Lamb and the Lion (Billie Rhodes) 5
Feb. —Shadows (Sessue Hayakawa) 5
Feb. —Diana of the Green Van (Alma Rubens) 5
Feb. —Long Lane's Turning (Henry B. Walthall) 5
Feb. —A Trick of Fate (Bessie Barriscale) 5
Feb. —The Prodigal Liar (William Desmond) 5
Feb. —Final Half; Cannibals of the South Seas 5
Feb. —What Every Woman Wants (Grace Darmond) 5
Jan. —The Eleventh Commandment (Ralph Ince Production) 5
Jan. —Hoop-La (Billie Rhodes) 5
Jan. —Bonds of Honor (Sessue Hayakawa) 5
Jan. —Life's a Funny Proposition (William Desmond) 5

STRAND COMEDIES

Mar. 2—The Wig-Wag System (Elinor Field) 1
Feb. 23—Their Baby (Elinor Field) 1
Feb. 16—Almost a Hero (Elinor Field) 1
Feb. 9—Merely Marrying Mary (Elinor Field) 1
Feb. 2—How to be Happy Though Married (Elinor Field) 1
Jan. 26—Easy Payments 1
Jan. 12—Some Mother (Elinor Field) 1
Jan. 19—No Man's Land 1
Jan. 5—Accidental Heroes (Elinor Field) 1

ROTHACKER OUTDOORS

Feb. 16—Out Wyoming Way 1
Feb. 9—A Bit of God's Country 1
Feb. 2—Doing the Dells 1
Jan. 26—Western Stuff 1
Jan. 19—Bulls and Bears 1
Jan. 12—Geesers and Geysers 1
Jan. 5—Teetotalers, Tea and Totem Poles 1

FAMOUS PLAYERS—LASKY EXCHANGES

ARTCRAFT

Mar. 23—The Girl Who Stayed at Home (D. W. Griffith's) 5
Mar. 16—The Poppy Girl's Husband (William S. Hart) 5
Mar. 9—The Marriage Price (Elsie Ferguson) 5
Mar. 9—Johnny Get Your Gun (Fred Stone) 5
Mar. 2—Alias Mike Moran (Wallace Reid) 5
Feb. 2—Breed of Men (William S. Hart) 5

PARAMOUNT

Mar. 30—Peppy Polly (Dorothy Gish) 5
Mar. 30—Little Comrade (Vivian Martin) 5
Mar. 30—The Malefactor (John Barrymore) 5
Mar. 23—The Sheriff's Son (Charles Ray) 5
Mar. 23—Partners Three (Enid Bennett) 5
Mar. 16—Extravagance (Dorothy Dalton) 5
Mar. 16—Three Men and a Girl (Marguerite Clark) 5
Mar. 9—The Poor Boob (Bryant Washburn) 5
Mar. 2—Puppy Love (Lila Lee) 5
Mar. 2—Good Gracious Annabelle (Billie Burke) 5
Feb. 23—Maggie Pepper (Ethel Clayton) 5
Feb. 23—Pain in Full (Pauline Frederick) 5
Feb. 23—The Winning Girl (Shirley Mason) 5
Feb. 16—Boots (Dorothy Gish) 5
Feb. 16—You Never Saw Such a Girl (Vivian Martin) 5
Feb. 9—Mrs. Wiggs of the Cabbage Patch (Marguerite Clark) 5
Feb. 9—Two Brides (Lina Cavalieri) 5
Feb. 2—Hard Boiled (Dorothy Dalton) 5
Feb. 2—Happy Though Married (Enid Bennett) 5

PARAMOUNT-ARTCRAFT SPECIALS

Feb. 16—False Faces (Henry B. Walthall) 5

SUCCESS SERIES (Re-Issues)

Mar. 30—Sold (Pauline Frederick) 5
Mar. 23—Rose of the Rancho (Special Cast) 5
Mar. 16—Rage (Mary Pickford) 5
Mar. 9—Freckles (Jack Pickford) 5
Mar. 2—Temptation (Geraldine Farrar) 5
Feb. 23—Are You a Mason? (John Barrymore) 5
Feb. 16—Puddin' Head Wilson (Special Cast) 5
Feb. 9—Belladonna (Pauline Frederick) 5
Feb. 2—The Crucible (Marguerite Clark) 5

ARBUCKLE COMEDIES

Mar. 2—Love (Roscoe "Fatty" Arbuckle) 2
Feb. 16—The Pullman Porter (Roscoe "Fatty" Arbuckle) 2
Jan. 5—Camping Out (Roscoe "Fatty" Arbuckle) 2

DREW COMEDIES

Mar. 16—Once a Mason (Mr. and Mrs. Sidney Drew) 2
Feb. 2—Romance and Rings (Mr. and Mrs. Sidney Drew) 2

FLAGG COMEDIES

Mar. 30—Beresford of the Barboons (Montgomery Flagg Film) 2
Feb. 2—One Every Minute (Montgomery Flagg Film) 2

SENNETT COMEDIES

Mar. 23—Reilly's Wash Day 2
Mar. 9—The Village Smithy 2
Feb. 23—West Lynne with Variations 2
Feb. 9—Rip and Stitch—Sailors 2
Jan. 26—Never Too Old (Mack Sennett Film) 2

BRAY PICTOGRAPHS

Mar. 30—Comets 1
Mar. 23—Indoor Gold 1
Mar. 16—Most Popular Girl in World 1
Mar. 9—Birth of a Tornado 1
Mar. 2—Hatching an Eagle a Day 1
Feb. 23—A Kid Railroad 1
Feb. 16—Hand Grenades 1
Feb. 9—War Brides 1
Feb. 2—Winter Sports 1

BURTON HOLMES TRAVEL PICTURES

Mar. 30—Zamboanga 1
Mar. 23—Glorious Versailles 1
Mar. 16—Gay Parie in Wartime 1
Mar. 9—Making Sombereros in Manila 1
Mar. 2—Cabaret of Old Japan 1
Feb. 23—London Plays Ball 1
Feb. 16—War Women of England 1
Feb. 9—St. Dunstan's Happy Blind 1
Feb. 2—American Y. M. C. A. in London 1

FILM CLEARING HOUSE EXCHANGES

INDEPENDENT SALES CORPORATION

Dec. —Wanted for Murder (Elaine Hammerstein) 6
Dec. —A Romance in the Air (Bert Hall-Edith Day) 6

TEN-TWENTY-THIRTY SERIES

Dec. —Her Mistake (Julius Steger Production) 6
Dec. —Life's Greatest Problem (Blackton Production) 6
Dec. —A Woman's Experience (Bacon-Backer Production) 6

Advance Information on All Film Releases

(Continued from preceding page)

FIRST NATIONAL EXCHANGES

Feb. 3—Our Teddy (Roosevelt Pictures)....5
Jan. 5—Virtuous Wives (Anita Stewart)....5
The Romance of Tarzan (Elmo Lincoln)....
Shoulder Arms (Charlie Chaplin)....3
Italy's Flaming Front (Italian Official War Pictures)....
Pershing's Crusaders (Official Government Feature)....
My Four Years in Germany (Ambassador Gerard's)....

FOX FILM EXCHANGES

STANDARD PICTURES

Apr. 20—The Siren's Song (Theda Bara)....5
Apr. 6—Wolves of the Night (William Farnum)....5
Mar. 23—Thou Shalt Not (Evelyn Nesbit)....5
Mar. 9—When Men Desire (Theda Bara)....5
Feb. 23—The Man Hunter (William Farnum)....6
Feb. 9—Every Mother's Son (all-star cast)....5
Jan. 26—Woman, Woman (Evelyn Nesbit)....5

VICTORY PICTURES

Mch. 16—Never Say Quit (George Walsh)....5
Mch. 2—The Forbidden Room (Gladys Brockwell)....5
Feb. 16—Hell Roarin' Reform (Tom Mix)....5
Feb. 2—Luck and Pluck (George Walsh)....5
Jan. 19—The Call of the Soul (Gladys Brockwell)....5
Jan. 5—Treat 'Em Rough (Tom Mix)....5

EXCEL PICTURES

Apr. 6—Married in Haste (Albert Ray)....5
Mar. 23—The Unkissed Bride (Peggy Hyland)....5
Mar. 9—Gambling in Souls (Madlaine Traverse)....5
Feb. 23—Smiles (Jane and Katherine Lee)....5
Feb. 9—The Love Auction (Virginia Pearson)....5
Jan. 26—The Girl With No Regrets (Peggy Hyland)....5

PRODUCTIONS EXTRAORDINARY

Cleopatra (Theda Bara)....8
Les Miserables (William Farnum)....8
A Daughter of the Gods (Annette Kellerman)....8
Salome (Theda Bara)....8

THE GREAT NINE

Feb. 23—Hoodman Blind (William Farnum)....5
Feb. 16—The Darling of Paris (Theda Bara)....5
Feb. 9—The Soul of Broadway (Valeska Suratt)....5
Feb. 2—Infidelity (Dr. Rameau's)....5
Jan. 26—Under Two Flags (Theda Bara)....5
Jan. 19—The Broken Law (William Farnum)....5
Jan. 12—Regeneration (Special Cast)....5
Jan. 5—The Serpent (Theda Bara)....5

SUNSHINE AND TOM MIX COMEDIES

May 4—A Lady Bell Hop Secret....2
Apr. 20—The House of Terrible Scandal....2
Apr. 6—Tom and Jerry Mix....6
Mch. 23—Money Talks....2
Mch. 9—Six-Cylinder Love (Tom Mix)....2
Feb. 23—His Musical Sneeze....2
Feb. 9—A Roman Cowboy (Tom Mix)....2
Jan. 26—Oh, What a Knight....2
Jan. 12—Hearts and Saddles (Tom Mix)....2

MUTT AND JEFF CARTOONS

Mar. 16—William Hohenzollern, Sausage Maker....½
Mar. 9—Wild Waves and Angry Woman....½
Mar. 2—Firemen, Save My Child....½
Feb. 25—The Pousse Cafe....½
Feb. 16—Five Thousand Miles on a Gallon of Gas....1
Feb. 9—The Bearded Lady....1
Feb. 2—Landing An Heiress....1
Jan. 26—Dog-gone Tough Luck....1
Jan. 19—The Hula Cabaret....1
Jan. 12—Here and There....1
Jan. 5—The Lion Tamer....1

FROHMAN AMUSEMENT CORPORATION

(*At State Right Exchanges*)

Once to Every Man (Jack Sherrill)....
My Own United States (Special Cast)....Through Metro
God's Man (H. B. Warner)....9

GARSON-NEILAN PRODUCTIONS

(*Producing for Open Market*)

The Unpardonable Sin (Blanche Sweet)....9
The Hushed Hour (Blanche Sweet)....

GAUMONT COMPANY

(*At State Right Exchanges*)

Tuesdays—Gaumont News....1
Fridays—Gaumont Graphic....1

GENERAL FILM EXCHANGES

KLEINE SYSTEM, GEORGE

Triple Trouble (Charley Chaplin)....
Behind the Lines in Italy....
Conquered Hearts....

SHERRY SERVICE, WILLIAM L.

Mar. 9—Marriage for Convenience (Catherine Calvert)....6
Mar. 2—Love and the Law (Edgar Lewis Production)....6
Feb. 23—Twilight (Doris Kenyon)....6
Feb. 16—Calibre 38 (Edgar Lewis Production)....6
Feb. 2—The Son of a Gun (G. M. Anderson)....5
Jan. 5—Wild Honey (Doris Kenyon)....6

BURLINGHAM TRAVEL PICTURES (Sherry Service)

The Gornergrat Railway....1
Lovely Lucerne....1
The Riviera of Lake Leman....1
Scrambles in the High Alps....1
Allied War Heroes Arrive in Switzerland....1
The Pilatus Railway....1
Unknown Switzerland (The Lotschenthal)....1
Facing Death on the Blumlisalp....1

RAINBOW COMEDIES

Hooverizing (Lillian Vera-Eddie Bouldon)....1
The Pipe of Peace (Lillian Vera-Eddie Bouldon)....1
The Camouflaged Baby (Lillian Vera-Eddie Bouldon)....1
How She Hated Men (Lillian Vera-Eddie Bouldon)....1
Some Judge (Lillian Vera-Eddie Bouldon)....1
My Lady's Slipper (Lillian Vera-Eddie Bouldon)....1
Nearly a Slacker (Lillian Vera-Eddie Bouldon)....1

AMERICAN RED CROSS

Russia a World Problem....1
New Faces for Old....1
Homeward Bound....1
Victorious Serbia....1
First Aid on the Piave....1
Rebuilding Broken Lives....1
The Helping Hand of Sicily....1
Kiddies of No Man's Land....1
Of No Use to Germany....1
Soothing the Heart of Italy....1
The Historic Fourth of July in Paris....1

GOLDWYN EXCHANGES

STAR SERIES

Mar. 9—The Brand (Rex Beach Cast)....7
Feb. 23—The Woman on the Index (Pauline Frederick)....5
Feb. 16—Sis Hopkins (Mabel Normand)....5
Feb. 2—The Bondage of Barbara (Mae Marsh)....5
Jan. 26—Shadows (Geraldine Farrar)....6
Jan. 12—Day Dreams (Madge Kennedy)....5

BENNISON SERIES

Mch. 23—High Pockets (Louis Bennison)....5
Mch. 9—Speedy Meade (Louis Bennison)....5
Feb. 23—Sandy Burke of the U-Bar-U (Louis Bennison)....5
Jan. 19—Oh, Johnny (Louis Bennison)....5

SPECIALS

Mch. 2—The Border Legion (Blanche Bates-Hobart Bosworth)....6
For the Freedom of the World....7
The Manx-Man....7
Social Ambition....7
Honor's Cross....7
Blue Blood....6
Rex Beach's Heart of the Sunset....7
For the Freedom of the East (Betzwood)....7

CAPITOL COMEDIES

Feb. 23—A Master of Music ("Smiling Bill" Parsons)....2
Feb. 9—Have Another ("Smiling Bill" Parsons)....2
Jan. 26—The Big Idea ("Smiling Bill" Parsons)....2
Jan. 12—You Know What I Mean ("Smiling Bill" Parsons)....2

GO-GET-'EM POTTS SERIES

Apr. 6—The Midnight Alarm ( ) 2
Mch. 23—The Potum of Swat ( )....2
Mch. 9—The New Breakfast Food ( )....2

FORD EDUCATIONAL WEEKLY

Feb. 24—Rough Stuff....1
Feb. 17—Where "The Spirit that Won" was Born....1
Feb. 10—Canada's Mountain of Tears....1
Feb. 3—Carrying Old Glory to the Seven Seas....1
Jan. 27—Hang It All....1
Jan. 20—The Truth About the Liberty Motor....1
Jan. 13—What Uncle Sam Will Do for Two Cents....1

HILLER AND WILK, INC.

(*Pictures Handled in the Open Market*)

The Silent Mystery (Francis Ford Serial)....
Woman....
The Wrath of the Gods....
The Battle of Gettysburg....
Raffles, the Amateur Cracksman....

HART, FAIRBANKS, KEENAN, TALMADGE RE-ISSUES

Fifty Fifty (Norma Talmadge)....
The Social Secretary (Norma Talmadge)....
The Devil's Needle (Norma Talmadge)....
Going Straight (Norma Talmadge)....
Children in the House (Norma Talmadge)....
The Drab (Frank Keenan)....
Bride of Hate (Frank Keenan)....
The Sins Ye Do (Frank Keenan)....
Jim Grimsby's Boy (Frank Keenan)....
The Thoroughbred (Frank Keenan)....
The Americano (Douglas Fairbanks)....
The Matrimaniac (Douglas Fairbanks)....
American Aristocracy (Douglas Fairbanks)....
Manhattan Madness (Douglas Fairbanks)....

Advance Information on All Film Releases

(Continued from preceding page)

The Half Breed (Douglas Fairbanks)
Flirting with Fate (Douglas Fairbanks)
Reggie Mixes In (Douglas Fairbanks)
The Good Bad Man (Douglas Fairbanks)
Wolfe Lowry (William S. Hart)
The Desert Man (William S. Hart)
The Square Deal Man (William S. Hart)
The Gunfighter (William S. Hart)
Truthful Tulliver (William S. Hart)
The Devil's Double (William S. Hart)
The Return of Draw Egan (William S. Hart)
The Dawnmaker (William S. Hart)
Captive God (William S. Hart)
The Patriot (William S. Hart)

HODKINSON CORPORATION, W. W.

(See Pathe Exchanges)

INDEPENDENT SALES CORPORATION

(See Film Clearing House Exchanges)

IVAN FEATURE PRODUCTIONS

(At State Right Exchanges)

Life or Honor (Leah Baird-James Morrison).....7
Human Clay (Mollie King).....5

JEWEL PRODUCTIONS, INC.

(See Universal Exchanges)

KLEINE SYSTEM, GEORGE

(See General Film Exchanges)

METRO EXCHANGES

Feb. 24—Peggy Does Her Darndest (May Allison).....5
Feb. 17—Johnny on the Spot (Hale Hamilton).....5
Feb. 10—As the Sun Went Down (Edith Storey).....5
Feb. 3—Faith (Bert Lytell).....5
Jan. 27—In for Thirty Days (May Allison).....5
Jan. 20—The Divorcee (Ethel Barrymore).....5
Jan. 13—The Gold Cure (Viola Dana).....5
Jan. 6—The Spender (Bert Lytell).....5

NAZIMOVA PRODUCTIONS

Feb. 17—Out of the Fog (Nazimova).....7
Toys of Fate (Nazimova).....
Eye for Eye (Nazimova).....7
Revelation (Nazimova).....7

SCREEN CLASSICS, INC., SPECIALS

The Great Romance (Harold Lockwood).....5
The Great Victory (Special Cast).....
Pals First (Harold Lockwood).....6

NAZIMOVA PRODUCTIONS

(See Metro Exchanges)

PATHE EXCHANGES

Apr. 6—The Silver Girl (Frank Keenan).....5
Mar. 23—Go Get 'Em Garringer (Helene Chadwick).....5
Mar. 9—Carolyn of the Corners (Bessie Love).....5
Mar. 2—Common Clay (Fannie Ward-Astra).....7
Feb. 23—The Old Maid's Baby (Baby Marie Osborne).....5
Feb. 9—Todd of the Times (Frank Keenan).....5
Jan. 26—A Vagabond of France (Henri Krauss).....4
Jan. 12—The Midnight Stage (Frank Keenan).....5

AMERICAN FILM COMPANY, INC.

Feb. 16—Molly of the Follies (Margarita Fisher).....5
Feb. 2—The Amazing Imposter (Mary Miles Minter).....5
Jan. 19—When a Man Rides Alone (William Russell).....5

HODKINSON, W. W., CORPORATION

Mar. 23—The End of the Game (J. Warren Kerrigan).....5
Mar. 9—The Forfeit (House Peters).....5
Feb. 23—The Love Hunger (Lillian Walker).....5
Feb. 10.—Come Again Smith (J. Warren Kerrigan).....5
Jan. 27—Fighting Through (E. K. Lincoln).....6
Jan. 20—The Law that Divides (Kathleen Clifford).....5
Jan. 6—The Drifters (J. Warren Kerrigan).....5

MADE IN AMERICA (Series) Hodkinson

(Eight One-Reel Episodes)
Apr. 7—Eighth, Forward Ever Forward.....1
Mar. 31—Seventh, Overseas to Victory.....1
Mar. 24—Sixth, The Hated K. P.....1
Mar. 17—Fifth, Building the Soldier.....1
Mar. 10—Fourth, Victory Army in the Making.....1
Mar. 3—Third, The Rookie.....1
Feb. 24—Second, Nine Million Answer.....1
Feb. 16—First, Made in America.....1

ROLIN COMEDIES

Apr. 13—Just Dropped In (Harold Lloyd).....1
Apr. 6—Ring Up the Curtain (Harold Lloyd).....1
Mar. 30—Next Aisle Over (Harold Lloyd).....1
Mar. 23—Friend Husband (Harold Lloyd).....1
Mar. 16—Look Out Below (Harold Lloyd).....1
Mar. 9—I'm On My Way (Harold Lloyd).....1
Mar. 2—Hoot Mon (Stan Laurel).....1
Feb. 23—On the Fire (Harold Lloyd).....1
Feb. 16—Toto's Troubles (Toto).....1
Feb. 9—Ask Father (Harold Lloyd).....1
Feb. 2—Hustling for Health (Laurel).....1
Jan. 19—Love's Young Dream (Goulding).....1
Jan. 12—Wanted, 5,000 (Harold Lloyd).....1
Jan. 5—Do You Love Your Wife? (Laurel).....1

POST TRAVEL SERIES

Jan. 5—Japan of Today (2).....1
Jan. 12—Shanghai.....1

THE LIGHTNING RAIDER (Serial)

(Fifteen Two-Reel Episodes Astra Serial Starring Pearl White, Warner Oland, Henry Gsell)
Apr. 13—Fifteenth, Wu Fang Atones.....2
Apr. 6—Fourteenth, Cleared of Guilt.....2
Mar. 30—Thirteenth, the White Roses.....2
Mar. 23—Twelfth, Hurled Into Space.....2
Mar. 16—Eleventh, The Bars of Death.....2
Mar. 9—Tenth, The Baited Trap.....2
Mar. 2—Ninth, Falsely Accused.....2
Feb. 23—Eighth, The Cave of Dread.....2
Feb. 16—Seventh, Meshes of Evil.....2
Feb. 9—Sixth, The Mystic Box.....2
Feb. 2—Fifth, The Brass Key.....2
Jan. 26—Fourth, Through Doors of Steel.....2
Jan. 19—Third, Underworld Terrors.....2
Jan. 12—Second, The Counterplot.....2
Jan. 5—First, The Ebony Block.....3

THE TERROR OF THE RANGE (Serial)

(Seven Two-Reel Episodes Starring George Larkin and Bessie Compson; Produced by Diando)
Mch. 16—Seventh, Run to Earth.....2
Mch. 9—Sixth, Tangled Tales.....2
Mch. 2—Fifth, A Threat from the Past.....2
Feb. 23—Fourth, The Midnight Raid.....2
Feb. 16—Third, The Chasm of Fear.....2
Feb. 9—Second, The Hidden Chart.....2
Feb. 2—First, Prowlers of the Night.....2

NEWS AND REVIEW REELS

Sundays—Pathe Review (Educational).....1
Mondays—Official War Review.....1
Wednesdays—Pathe News.....1
Saturdays—Pathe News.....1

PERRET PRODUCTIONS, LEONCE

(Producing for the Open Market)

—A Soul Adrift (Dolores Cassinelli).....
—Stars of Glory (E. K. Lincoln-Dolores Cassinelli).....

RAPF PRODUCTIONS, HARRY

(At State Right Exchanges)

—Wanted for Murder (Elaine Hammerstein) Ind. Sales Corp.....6
—Sins of the Children.....

RAVER PRODUCTIONS, HARRY

(At State Right Exchanges)

—The Liberator (Maciste Serial).....

SELECT EXCHANGES

Feb. —The World to Live In (Alice Brady).....5
Feb. —Children of Banishment (Mitchell Lewis).....5
Feb. —The Belle of New York (Marion Davies).....5
Feb. —Romance and Arabella (Constance Talmadge).....5
Jan. —The Indestructible Wife (Alice Brady).....5
Jan. —Cheating Cheaters (Clara Kimball Young).....5
Jan. —Who Cares (Constance Talmadge).....5

SPECIALS

The Hidden Truth (Anna Case).....5
Ruling Passions (Julia Dean-Edwin Arden).....5
The Midnight Patrol (Ince Production).....5
The Cavell Case (Julia Arthur).....5
The One Woman (Special Cast).....6

SELZNICK PICTURES CORPORATIONS

(No Distribution Plans Announced Yet)

—Upstairs and Down (Olive Thomas).....5

S-L PICTURES

Virtuous Man (E. K. Lincoln) Ralph Ince Attraction.....

SHERRY SERVICE, WILLIAM L.

(See General Film Exchanges Outside New York State)

SOUTHERN FEATURE FILM COMPANY

(At State Rights Exchanges)

Beyond the Law (Emmett Dalton).....6

STATE RIGHT EXCHANGES

DOLL VAN FILM CORPORATION (CHICAGO)

(In Illinois, Indiana and Southern Wisconsin)
The Mad Lover.....
Public Defender.....

Advance Information on All Film Releases

(Continued from preceding page)

Carmen of the Klondike
The Grain of Dust
Hearts of the World
The Crucible of Life
Nine-tenths of the Law
The Belgian
The Zeppelin's Last Raid
Those Who Pay
Just a Woman

DOO LEE FILM COMPANY, INC. (NEW YORK STATE)

The Woman Who Dared
The Libertine 6
Babbling Tongues 7
Married in Name Only....6
Her Bargain 6
A Man's Law....5
Human Clay 5
One Law for Both....8
Sins of Ambition....7
A Slacker's Heart....7
Cleopatra 5
The Lonesome Trail....5
Mothers of Liberty....6
Gaumont News and Graphic....
Jester Comedies (Tweed Dan) once a month....2
The Silent Mystery (Serial in Fifteen Two-Reel Episodes (Francis Ford Mae Gaston and Rosemary Theby....

TRIANGLE EXCHANGES

Feb. 23—Breezy Jim (Crane Wilbur)....5
Feb. 16—Child of M'sieu (Baby Marie Osborne)....5
Feb. 9—Secret Marriage (Mary MacLaren)....5
Feb. 2—Restless Souls (Alma Rubens)....5
Jan. 26—Unto the End (Crane Wilbur)....5

UNITED PICTURE THEATRES

(See World Film Exchanges)

UNIVERSAL EXCHANGES

BLUEBIRD PHOTOPLAYS

Mar. 3—A Taste of Life (Edith Roberts)....5
Feb. 24—The Little White Savage (Carmel Myers)....5
Feb. 17—The Sealed Envelope (Fritzi Brunette)....5
Feb. 10—The Millionaire Pirate (Monroe Salisbury)....5
Feb. 3—Sue of the South (Edith Roberts)....5
Jan. 27—Who Will Marry Me (Carmel Myers)....5
Jan. 20—The Game's Up (Ruth Clifford)....5

SPECIAL ATTRACTIONS

Mar. 10—The Scarlet Shadow (Mae Murray)....6
Feb. 24—The Wicked Darling (Priscilla Dean)....6
Feb. 10—Creaking Stairs (Mary MacClaren)....6
Jan. 27—Roped (Harry Carey)....6
Jan. 13—After the War....5

JEWEL PRODUCTIONS, INC.

Feb. 10—The Heart of Humanity (Dorothy Phillips)....9

I-KO COMEDIES

Mar. 5—A Ragtime Romance (Lynch-Smith-Dunn)....2
Feb. 26—Lions and Ladies (Hardy-Mann-Gore)....2
Feb. 17—Call the Cops (Billy Armstrong)....2
Feb. 5—Hop, the Bell Hop (Armstrong)....2
Jan. 27—It's a Bird (Mann)....2
Jan. 22—The Freckled Fish (Novak)....2
Jan. 15—Charlie the Little Dare Devil....2

CENTURY COMEDIES

Mar. 12—Society Stuff (Alice Howell)....2
Feb. 10—Behind the Front (Alice Howell)....2

NESTOR COMEDIES

Mar. 10—The Hole in the Wall (Special Cast)....1
Mar. 3—A Poor Prune (Sammie Burns)....1
Feb. 24—The Movie Queen (Jane Bernoudy)....1
Feb. 17—Them Eyes (Ben Wilson-Neva Gerber)....1
Feb. 10—Mixed Wives (William Farney)....1
Jan. 27—He was No Lady (Vernon)....1
Jan. 20—Only a Janitor (Beery)....1

LYONS-MORAN STAR COMEDIES

Mar. 10—Chicken a La King....1
Mar. 3—Oh Ethel 1
Feb. 24—Mixed Tales 1
Feb. 17—His Body for Rent....1
Feb. 10—Up the Flue....1
Feb. 3—Kitchen Police 1
Jan. 27—Marry My Wife....1
Jan. 20—Sing Rose, Sing....1

WESTERN AND RAILROAD DRAMAS..

Mar. 15—The Black Horse Bandit (Helen Gibson—Pete Morrison)....2
Mar. 8—The Crooked Coin (Pete Morrison)....2
Mar. 1—Riding Wild (Helen Gibson)....2
Feb. 22—Raiders of the Range (J. Warren Kerrigan)....2
Feb. 16—Tapering Fingers (Ridgeway)....
Feb. 9—A Proxy Husband (Violet Mersereau)....2
Feb. 2—Sure Shot Morgan (Carey)....2
Jan. 25—The Border Terror (Mitchell)....2
Jan. 18—The Ghost Girl (Roma Drew)....2
Jan. 11—Rosalind at the Gate (Stonehouse)....2
Jan. 4—The Secret Peril (Helen Gibson)....2

THE LURE OF THE CIRCUS (Serial)

(Eighteen Two-Reel Episodes Starring Eddie Polo.)
Mar. 10—Seventeenth, a Race with Time....2
Mar. 3—Sixteenth, The Knockout....2
Feb. 24—Fifteenth, The Stolen Record....2
Feb. 17—Fourteenth, Flames 2
Feb. 10—Thirteen, A Plunge for Life....2
Feb. 3—Twelfth, A Strange Escape....2
Jan. 27—Eleventh, The Dagger....2
Jan. 20—Tenth, A Shot for Life....2
Jan. 13—Ninth, The Flying Loop....2
Jan. 6—Eighth, The Human Ladder....2

THE RED GLOVE (Serial)

(Eighteen Two-Reel Episodes Starring Marie Walcamp)
Mch. 17—First, The Pool of Mystery....2

NEWS AND MAGAZINE REELS

Mondays —Hearst News (International)....1
Wednesdays—Screen Telegram (International)....1
Fridays —Current Events (International) 1
Fridays —New Screen Magazine (Universal)....1

VITAGRAPH EXCHANGES

Mch. 31—Fighting Destiny (Harry T. Morey)....5
Mch. 24—Miss Dulcie from Dixie (Gladys Leslie)....5
Mch. 17—A Gentleman of Quality (Earle Williams)....5
Mch. 10—The Wishing Ring Man (Bessie Love)....5
Mch. 3—The Girl Problem (Corinne Griffith)....5
Feb. 24—The Lion and the Mouse (Special-Alice Joyce)....5
Feb. 17—Silent Strength (Harry T. Morey)....5
Feb. 10—Fortune's Child (Gladys Leslie)....5
Feb. 3—The Highest Trump (Earle Williams)....5

BIG V SPECIAL COMEDIES

Feb. 24—Damsels and Dandies....2
Feb. 17—Scamps and Scandal....2
Feb. 10—Soapsuds and Sap-Heads....2
Feb. 3—Love and Lather....2
Jan. 27—Footballs and Frauds....2
Jan. 20—Traps and Tangles....2

THE MAN OF MIGHT (Serial)

(Fifteen Two-Reel Episodes Starring William Duncan)
—Fifteenth, The Rescue....2
—Fourteenth, The Living Catapult....2
—Thirteenth, The Flood of Despair....2
—Twelfth, The Volcano's Prey....2
—Eleventh, The Ship of Dread....2
—Tenth, Double Crossed....2
—Ninth, The Crashing Horror....2
—Eighth, The One Chance....2
—Seventh, Into the Trap....2
—Sixth, The Height of Torment....2
—Fifth, The Human Shield....2
—Fourth, The Gripping Hand....2
—Third, The Creeping Death....2
—Second, The Leap Through Space....2
—First, The Riven Flag....2

THE IRON TEST (Serial)

(Fifteen Two-Reel Episodes Featuring Antonio Moreno and Carol Holloway)
Jan. 27—Fifteenth, Riding with Death....2
Jan. 20—Fourteenth, Desperate Odds....2
Jan. 13—Thirteenth, Hanging Peril....2
Jan. 6—Twelfth, The Span of Terror....2

WARREN, EDWARD, PRODUCTIONS, INC.

(At State Right Exchanges)

Weavers of Life
Souls Redeemed

WESTERN IMPORT COMPANY

(At State Right Exchanges)

Mickey (Mabel Normand)

WORLD FILM EXCHANGES

Mch. 31—The Love Defender (June Elvidge)....5
Mch. 24—Hit or Miss (Carlyle Blackwell and Evelyn Greeley)....5
Mch. 17—The Hand Invisible (Montagu Love)....5
Mch. 10—The Unveiling Hand (Kitty Gordon)....5
Mch. 3—Crook of Dreams (Louise Huff)....5
Feb. 24—The Moral Deadline (June Elvidge)....5
Feb. 17—Courage for Two (Carlyle Blackwell)....5
Feb. 10—Mandarin's Gold (Kitty Gordon)....5
Feb. 3—The Rough Neck (Montagu Love)....5
Jan. 27—Heart of Gold (Louise Huff)....5
Jan. 20—The Bluffer (June Elvidge)....5
Jan. 13—Love in a Hurry (Carlyle Blackwell-Evelyn Greeley)....5
Jan. 6—What Love Forgives (Barbara Castleton)....5

SPECIALS

Under Four Flags (Official Government Picture)....5

UNITED PICTURE THEATRES

—Her Code of Honor (Florence Reed)....6
Feb. 23—A Man in the Open (Dustin Farnum)....6
Jan. 26—Adele (Kitty Gordon)....6
Jan. 5—The Light of Western Stars (Dustin Farnum)....6

KINOGRAMS (News Reels)

Tuesdays—Kinograms 1
Saturdays—Kinograms ....

Classified Ads.—Tell Your Wants Here

[Where advertiser is to be addressed in care of Motion Picture News send all replies to the office of publication, 729 Seventh Avenue, New York City.]

SITUATIONS WANTED

PUBLICITY CONNECTION DESIRED

Press Sheet and Ad-Man Box Q, M. P. News

Whole or part time

ACCOUNTANT — Experienced accountant, 22 years of age, released from U. S. N. R. F., desires connection as assistant operator or publicity man. Willing to go anywhere to start. References exchanged. Will consider work in film exchange. Address H. H. T., Motion Picture News.

ASSISTANT DIRECTOR—Late with Bob Leonard, now with Canadian Engineers, Signal Corps. Expect to be in Los Angeles in February. Six years' experience, starting as property man with Wallace Beery. Twenty-two years old. If you want me communicate with Miss Gibsone, Mabel Condon Exchange, Hollywood.

OPERATOR-MANAGER—Operator and electrician, honorably discharged from aviation service, wishes position as operator or manager of small house in good town. Five years' experience. Can deliver the goods. Salary and all in first letter. Address O. V. Tilton, Auditorium, Defiance, Ia.

SALES MANAGER—Just out of army wishes place as sales manager and executive. Eight years' practical experience in national film distribution, organization, branch management, sales promotion, house organs and publicity. Highest New York references. Interview desired to offer concrete evidence of ability and previous accomplishments. Address B. B. B., care Motion Picture News.

ADVERTISING—Wanted, position handling advertising for photoplay concern or in responsible position directly under advertising manager. Have had extensive experience writing ad copy as well as practical newspaper and theatrical experience, press agenting large middle western houses. Am 23 years old. Address J. M. M., Motion Picture News.

STUDIO WORK—Position wanted by man who can qualify as assistant director, technical director, casting director, studio manager. Has had special experience on serials. Formerly with Pathe and Astra studios as general utility and assistant director to Louis Gasnier and Donald MacKenzie. Just completed fifteen months' service in U. S. N. R. F. Address Studio, Motion Picture News.



Hedda Nova, in "What Every Woman Wants," through Robertson-Cole

SITUATIONS WANTED

PUBLICITY—Who has a position for a young man, honorably discharged from the army? Previous to signing up with Uncle Sam I had been engaged in newspaper work and magazine writing. I am desirous of securing a position doing publicity or advertising work. Address L. J. B., Motion Picture News.

SALESMAN—Just received honorable discharge from U. S. Army and once more wish to take up duties as salesman. Am 20 years of age; 3 years' experience as a salesman and can furnish best references as to ability. Would be glad to take up any other position in *Film* game that would finally lead to the selling end. Faithfully promise *no* A. W. O. L. Can call at your convenience. Address M. G., care of Motion Picture News.

SALESMAN—First class film salesman discharged from U. S. Army. Capable of managing exchange. Desire to locate with reliable firm where executive ability is wanted. Highest credentials. Address R. S., care of Motion Picture News.

PUBLICITY MAN—Honorably discharged from the navy. Have had experience writing sub-titles, film editing and arranging general advertising matter. College graduate. Moderate salary with concern where there is chance to grow. Address Geo. Goldberg, 52 St. Nicholas avenue, New York City.

WANTED—Honorably discharged soldier desires position with film company. Nineteen years of age and can give best of references. Address M. Laurie, 1 East 118th street, New York City.

WANTED—Honorably discharged soldier, 19, wishes place with film company, doing anything which will be appreciated by advancement. Can furnish best references. Address James Luxemberg, 1487 Fifth avenue, New York City.

SITUATIONS WANTED

STUDIO—Position wanted by young man who can qualify as assistant director or under advertising manager. Still in navy, expecting to be discharged shortly. Graduate of technical college. Experience in newspaper and theatrical work. Address H. A. T., care Motion Picture News.

OPERATOR—Just discharged from service. Competent operator and electrician. Five years' experience; best of references. Go anywhere. Salary your limit. State all first. Address Wisconsin, Motion Picture News. H. J. Brackendor, 209 South Central Avenue, Marshfield, Wis.

PHOTOGRAPHER — Commercial photographer, 23 years of age, seeks opportunity to enter photographic end of motion pictures. Have had over six years' practical photographic experience. Canadian born, educated in England and Belgium, speak French. Not afraid of working hard. What I seek is the *start* and chance to learn. Address Montreal, Motion Picture News.

WANTED—Honorably discharged soldier wishes employment at anything with motion picture company. Acting preferred. Address V. Petione, 22 Prince street, New York City.

Three New Publicity Men for Universal

Three divisional publicity men have been added to the staffs of Universal exchanges according to announcement of Tarkington Baker, general director of publicity for Universal.

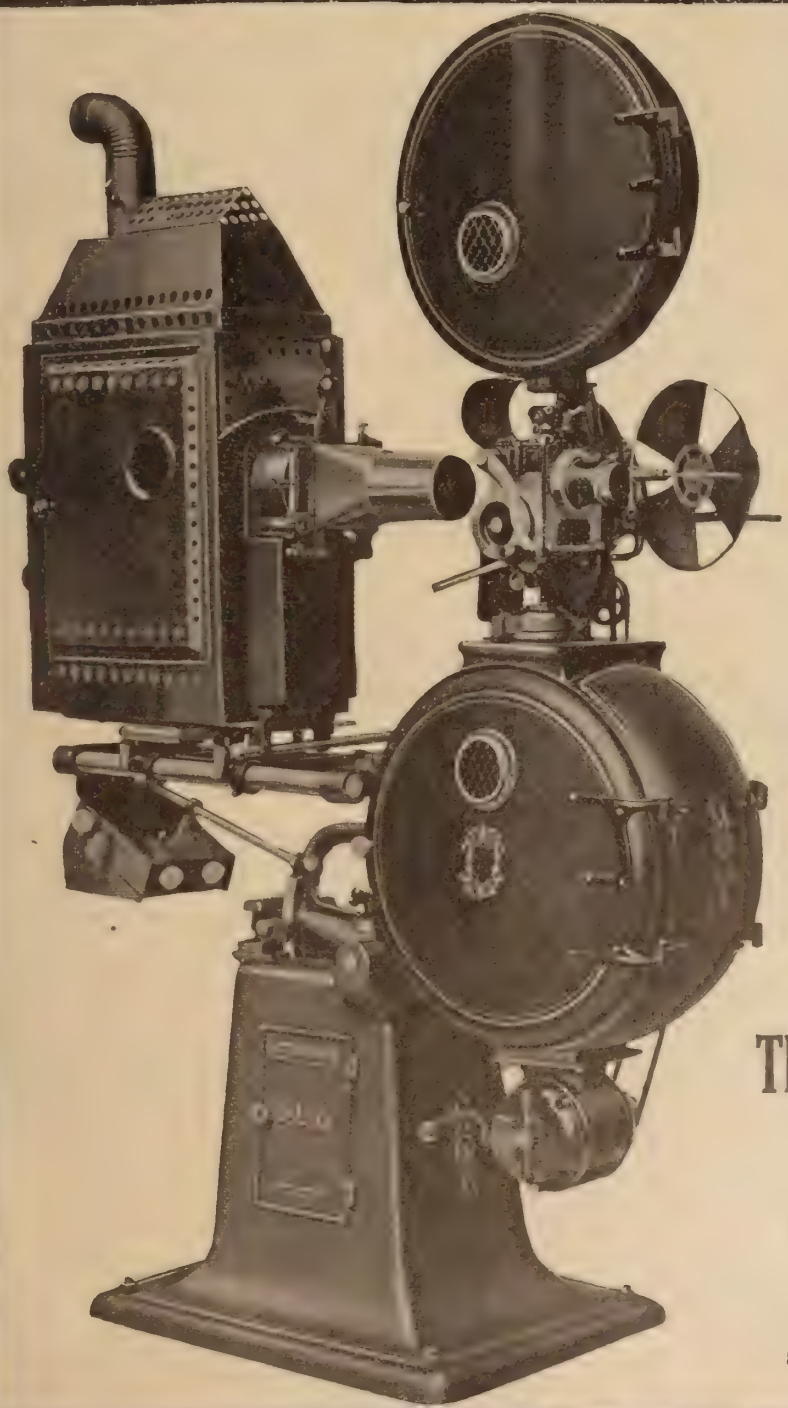
A. A. Millman, has been appointed publicity manager of the Philadelphia Universal branch; S. Clark Patchin, has been appointed publicity director of the Spokane, Wash. office, and M. Bellman, formerly of the *Seattle Times,* has taken over the publicity work at the Seattle, Wash. branch.

G. Horace Mortimer, who conducted the publicity campaign on "The Heart of Humanity" during its first run in New York, has been appointed special publicity representative for this production. Mr. Mortimer returned from Montreal February 14, where he helped prepare the advertising and publicity campaign on the initial Canadian showing of the film.

Short Subjects Coming

The increasing success of William Fox Sunshine Comedies in downtown Pittsburgh is cited by the Fox Film Corporation as an indication of the increasing recognition of short subjects value. The Harris Theatre has taken the Sunshine Comedies on second run. Other downtown houses that are using them are the Grand, which has them on first run, the Avenue, the Majestic, the Idle Hour, the Wonderland, Crystal, Arcade and Temple.

Equipment Service



If it is a serviceable, perfect projecting Projecting Machine you want in your booth, then the "MOTIOGRAPH" De LUXE would be a wise buy.

The Modern Theatre's success is built on SERVICE.

The "MOTIOGRAPH" De LUXE gives SERVICE that SERVES.

(Write for Literature)

The Enterprise Optical Mfg. Company

564 W. Randolph Street
Chicago, Illinois

WESTERN OFFICE:
833 Market St., San Francisco, Calif.

Projection Music Laboratory Studio Theatre



MOTION PICTURE CARBONS

For Alternating Current Projection

The White A. C. Special carbon completely covers the field of alternating current projection. No matter what your current requirement may be or whether your house has a long throw or a short throw, the White A. C. Special carbons fill the bill. These carbons are noted for their noiseless and flickerless operation.

The following requirements must be fulfilled by the light source in order that the picture be projected upon the screen perfectly:

1. A rugged light source not affected by any slight changes in voltage.
2. A penetrating, pure white light giving even screen illumination so necessary for clear and sharp definition.
3. A strong, flexible light, variable at the will of the operator according to the density of the film.

White A. C. Special carbons fulfill these requirements in every particular. No new current consuming apparatus needed.

COLUMBIA SILVERTIP COMBINATION

For Direct Current

GIVES A STEADY ARC WITH MAXIMUM BRILLIANCY

CIRCULARS SENT ON REQUEST

NATIONAL CARBON COMPANY, INC., Cleveland, Ohio

The Essential Requirements
for

Improved Projection

are

SPEER CARBONS

SPEER Alterno Combinations
for A.C. Work
and
SPEER Hold-Ark Combinations
for D.C. Work

Produce Incomparable Results

Write today for descriptive folders. Read the unbiased opinions of operators

Place an order *now* with your Supply House

"The Carbons with a Guarantee"

Manufactured by
SPEER CARBON COMPANY
ST. MARYS, PA.

Directors and camera men rely on the latitude, speed and dependability of

EASTMAN FILM

That this confidence is not misplaced is shown by the results on the screen.

Identifiable by the words "Eastman" and "Kodak" on the film margin

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

Equipment Service,

Devoted to the technical branches of the motion picture industry, containing records of the latest accomplishments in the mechanical and scientific field; projection helps, inventions and suggestions; camera devices analyzed and commented upon; musical cue sheets for important feature pictures; improvements and innovations in the building and furnishing field.

No charge is made in these departments for answering questions of any nature. Correspondence is invited.

E. KENDALL GILLETT.....*Editor*

"Speed Up, Jack"

NO, this is not a very large town. The last time the Mayor called the selectmen together they decided there must be about twenty-five thousand living within the town limits.

Competition? You bet there is competition. Did you ever see a live community of our size where there were not about three too many picture shows? We have four theatres and four "store fronts" and they all keep open, the "store fronts" on nerve I think.

We have two real houses—directly across the street from each other—real houses not because they seat more but because they are kept clean, always well ventilated and have fine music. My boss and the boss over there sometimes don't speak for months because they think they can compete better by being at odds. This is what the film salesmen like because it means better bidding on service and specials and a higher rental to report to the home office. Some people can't see beyond their noses.

The projection equipment is about the same. We both have motor generators, new projectors this year, new screens, about ninety foot throws, in fact, conditions are as near the same as two men who hate each other could possibly make them.

Both projection rooms, beside being well equipped and cared for, have windows on the street so that I can look out and see whether there is a line waiting for the second show over there or whether things are slow.

The competing projectionist and I are as much interested in beating out the other house as our bosses except that we talk, compare notes and then fight our battles on the screen for it takes a hundred per cent picture to put the house over, and don't let any one tell you different.

As I went up to the projection room Saturday night the boss told me he had closed for the greatest picture ever made, eight reels, battle scenes, a story the like of which had never been written before, in fact, the finest ever, with a background of eight weeks run on Broadway.

Monday it opened on a four day run after being advertised all over town—two days had before always been the limit. If this was the greatest picture produced it would take the finest projecting—that's where I came in.

The crowd was not large. It was a little over average, but with a twenty-five and forty cent price at the door it showed better box office receipts than usual. The patrons across the street were attracted and after each of their shows they came over and read all our advertising, looked at the stills and were impressed.

The next night?—well we were full before opening time—all the police in town were there keeping order to say nothing of watching the show. Across the street they did not have a "corporal's guard." The worst of it was, they kept coming, and could not get in. It certainly looked great. Two lines all the way down the block. As I finished the fourth reel the phone rang.

"Speed her up, Jack, I never saw such a crowd. We can't hold them much longer. Let her go—not over nine minutes—" Bang, went the receiver.

When I'm running this projection room no picture I run goes faster than twelve to fifteen minutes per reel, I said to myself, as I went back to work. It was not ten minutes when the bell sounded again.

"Didn't I tell you to speed up? Now do it or I'll fire you."

"Fire away but while I'm here this picture runs at standard speed"——Bang——again went the receiver.

The stairs creaked and the boss stuck his head in. He was purple with rage.

"Speed up, I tell you, speed up."

I paid no attention. He came in and again began his tirade. Bang, went the douser. The house was dark.

"What are you doing?" he raged.

"My duty," I said. "That picture is wonderful and I am not going to be the one to spoil it by improper projection. If you want to finish the show, do it." By this time I had my coat on and was ready to leave.

"For God's sake finish, but don't waste time. Think of those people waiting to get in." This he finished as he closed the door and went below.

The show went on. The interruption had lasted but little longer than it would have taken to straighten things out had the film broken, and as no one knew of our argument they were all happy. The second show was just as crowded as the first. All records had been broken.

After I had cleaned up I went down to the office and, to my surprise, the boss was still there. He was waiting for me. He apologized profusely. He said he had been a fool, that the picture would have been ruined had I done as he requested, and on the strength of it gave me a raise.

Now the point I want to make is that when the boss says—"Speed her up, Jack," it is up to the projectionist to tell him where he gets off in no uncertain terms.

Remember, pictures—good pictures—cost money to make. The people pay money to see them, therefore, the best the theatre man and the projectionist can do is to make them as near one hundred per cent perfect on the screen as is possible.

Every projectionist's job depends upon the gate receipts and the future of pictures depends upon the way he shows them.

E. K. GILLETT.

Equipment Operating Projection Questions Answered

The Small Town Projectionist

THE following letter is most interesting and should be read by all those who are interested in better screencraft.

We are accustomed to think that the city contains the best and most up-to-the-minute projectionists but I am beginning to believe that this is a wrong impression. The man who is the best in the long run is the man who has his heart in his work, whether he be in the small town or in the city.

This is well brought out in the following. Read it carefully and let us hear what you have to say:

February 17, 1919.

Motion Picture News, 729 Seventh avenue, New York City, N. Y.

Gentlemen:

I have been reading so much and many letters of late under projection that I have decided to give you an essay on small-town operators, they being left out because they are either afraid to write or have not the time. My experience may be interesting to some of the big ones, who have the idea that the city is the only place where motion pictures are shown. A little town not far from here, with a population of about 800, shows thirty-day stuff three times a week, and they have a real honest-to-God operator there who puts on an A-1 picture. The union in a small town is out of the question, on account of wages and, anyway, small-town people are down on the union. The union is all right, but please don't let the union get it into its head that the only operators are union men. There are several thousand operators outside of the city who don't even know what a union is, or what a license is, but they put a real picture on the screen. Now I will proceed with my essay.

The Small-Town Operator

A long time ago when I was working at the State Hospital for Insane as an electrician's helper for the Arthur Franz Electric Company of Chicago, I became interested in motion pictures and their projection. I remember the first machine I ever saw; it was an Edison barrel-type, calcium light. The film, as it came from the lower sprocket, went into a barrel, there being no take-up on the machine. I was working at night at the Grand Opera House in this city as "props." I might say here that I have always held down two jobs, one in the daytime and one in the evening. It was during this engagement at said opera house that I became interested in the projection of pictures.

Later, I became an electrician and contractor in the daytime and at night a stage electrician and operator. I have put in fifteen years doing stage work and operating, and have made small towns around here to repair and put machines in shape again.

The small-town theatre will seat around three hundred people. There are almost always two theatres in a town of 5,000. The booth, machine room or cage, as commonly called, is the last thing that is ever thought of. It is usually about 6 x 6 x 7, with one machine. There is room to turn around and that is all. It is from here a good picture is projected to please the people and, I might say, they are always pleased.

The daily work of an operator in a small town is work at some other job till 6 P.M., rush your supper, beat it to the show, grab your films, rewind on to large reels, trim your lamp, look over and oil machine, fix a belt or look the motor over, clean the booth, and have the show started at 7 P.M. Just one hour in which to do all this. The show starts at seven, a six-reel show; fifteen minutes to 1,000 feet; big crowd; manager pounding you on the back to rush the first show. If you rush it you spoil the production, spoil the film and have a breakdown. Then what happens? A calldown from the manager and next day people stop you and ask what was wrong.

For all this the operator receives the sum of $10 to $12 per week.

In a small town you have to be an electrician, operator, machinist—and now projectionist is added by the up-to-date. I find that most operators in this size town never take time to clean their condensers or clean the objective lens. A good clean cloth and a little alcohol will do the work.

Another thing overlooked is connections, as most machines around here use A.C. sixty cycles and a transformer is used, therefore, tight connections are absolutely necessary and, above all, the carbons should have good contact.

The head of the machine should be looked at at least every night; belts and motors should be inspected often to avoid delays.

I was called to a booth once by an operator. Upon arriving I found a full house but no picture. The exchange had sent a brand new print and the operator was up against it. After putting about 300 feet through, the film began to tear and emulsion began to gather on sprockets. Well, I cleaned it all off and took a candle and held it against the film as it came out of the upper magazine. The picture was run through and then gave no more trouble.

Little breakdowns cause worry and loss of patronage. Keep a small amount of extra parts on hand, such as take-up belts and drive belts, ring bolts for the lamp, asbestos wire, tension springs, etc., and you will never have any trouble. In changing reels do it as quickly as possible. Don't kill your arc, leave it burning. In changing carbons have the new ones ready. Don't wait till the light goes out then commence to dig around for carbons and find you have to break one.

Time counts in a small house where there is only one machine; use your brain and avoid delays.

When a small town operator has spent from one to two years in a booth, providing he is a fellow of fairly good education, he will no doubt turn out to be an A1 man. If some of the union operators were to work in places like we do and receive the wages we do, how long would they stay in a small town? I have seen an operator, a "union man," come to Cherokee to operate in a pinch, and I have seen the people leave the theatre on account of poor projection. The poor fellow was lost in a strange place. He should, however, have been able to step into any booth and put an A-1 picture on the screen.

Do unions consider small town operators second raters? I hope not, as we find some mighty fine operators outside of the union in the small town.

I joined the N. A. M. L., No. 661, and am ready to join anything else that will help in the projection of the silent drama.

All operators in every state should be compelled to pass an examination on projection before being allowed to enter the booth. In this way the public will get the best. The danger of fire from having a novice as operator will be eliminated. Is it not possible for all operators to get together and make projection 100 per cent for the coming year, to keep the machine clean, to give the best in the projection line, and, above all, put their whole heart and soul in the work.

Yours very truly,
Garland L. Goldie.

General Electric A. C. Compensarc

THE alternating current compensarc is designed to control the arc lamps on moving picture machines.

The need of some kind of a device for this purpose is obvious when it is known that moving picture machine arc lamps, where an A. C. arc is used, operate at approximately 35 volts at the arc, while the voltage obtainable from practically all commercial lighting circuits is either 110 or 220 volts. Some electrical device must of necessity, therefore, be used between the line and the lamp to take care of the difference in voltage. Formerly iron wire or grid resistance rheostats were used. Their use, however, resulted in a waste of all that energy supplied from the line over and above that actually required by the lamp.

The A. C. compensarc is a transformer, and has no parts to get out of order. The device is complete in itself, there being no auxiliaries external to the compensarc.



The core is made of the highest grade sheet steel laminations, similar to standard transformer construction. The outer surface of the core is fully exposed to the air. The coils are mounted within the core and are completely protected and thoroughly insulated. Core and coils are given a vacuum treatment, making them moisture and waterproof.

The assembled core and coils are supported by a cast iron base having four legs which hold the compensarc at a convenient height from the floor. The case is also of cast iron, and rests on the top of the core. It is liberally ventilated and encloses the ends of the coils and protects the connections on the inside. A slate top supports the switch blade and clips. The slate top, case and bare are securely held together by four long, heavy bolts, one passing through each corner of the slate top, case and base, outside the core.

A horizontal, three-step, continuous circuit switch is mounted on the slate top, providing three adjustments for intensity of light. Each adjustment is so designed that it maintains approximately the same voltage at the arc while passing from one step to the next, without at any time opening the circuit which would consequently break the arc and produce flickering. There is no waiting for the arc to settle and become steady before the intensity of the light can be determined. The compensarc increases or decreases the intensity of the light without a flicker.

A cast iron cover over the slate top completely encloses the switch blade and contacts, making it impossible for accidental short circuits to occur, and also removes all danger to the operator. The terminals to the line and lamp are brought out through porcelain insulators in the cover. The lamp terminals are plainly designated by the world LAMP cast on the cover where the terminals come through.

The compensarc is so designed that excessive current and consequent excessive heat cannot result even with the arc lamp carbons in contact.

In order to install the compensarc, it is necessary to connect both wires from the operating circuit to the two terminals marked "Line," and from the two terminals marked "Lamp" connect the wires leading to the terminals of the picture machine lamp. As this is an alternating current device, there are no positive or negative wires.

The primary or line wires should be fused with a fuse about half the size of the maximum current at the lamp. This would ordinarily require about 30 ampere fuse.

This device is adjustable in three steps, which three steps have been found to meet the general service conditions. When the switch is open no current flows through the lamp, so the operator can freely take out the carbons and make any adjustments required without opening the line switch.

Throwing the switch blade in contact with clip No. 1 gives an adjustment, so that with thee carbons separated about 3-16



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AN ANNOUNCEMENT

Our activities for the past year have been nearly 100 per cent. devoted to war production of vital importance to the government, compelling us to discontinue regular manufacture in practically all of our lines.

The cessation of hostilities has now enabled us to begin the readjustment to a peace production basis. While this adjustment must be gradual, we are pressing it with all possible speed in order to satisfy the requirements of our normal trade at an early date.

We appreciate the patience and understanding with which our patrons have reacted to the situation and trust they may continue to exercise such consideration until our manufacturing facilities are once more on a pre-war footing.

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LEWIS M. SWAAB
1329 Vine Street, Philadelphia, Pa.

inch the current supply is approximately 30 amperes. In contact with clip No. 2 the adjustment changes, so that approximately 40 amperes flow through the lamp.

Throwing the switch blade over to clip No. 3 allows approximately 60 amperes to flow through the lamp.

National Anti-Misframe League
Pledge

AS a motion picture operator who has the interest of his profession at heart and is willing to assist in eliminating some of the evils practised in the operating-room, I promise that I will to the best of my ability return films to the exchange in first-class condition. Furthermore, I will when it becomes necessary remedy all misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother operators and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.

Roll of Honor

Taylor Haystings ..... Enid, Okla.
Frank Fortenberry ..... Meridian, Miss.
Harry Lorenzo Shetler ..... Williamsport, Pa.

Members Previously Recorded	961
Members Recorded this Week	15
Total Membership to Date	976

Notice! Anti-Misframe League Members

Membership cards are now ready and are being sent out as fast as possible. There are a number of operators, however, who have neglected to send in the desired information. If you will fill out the blank and mail to this office, button and membership card will be forwarded.

Blank for New League Members

Member's name.....

Home address.....

Name of theatre where employed.....

Address of theatre and name of manager.....

This notice does not apply to those who have already sent in this information, but it is for those who have neglected doing so, many having merely given their names and name of city, without any street address, making it impossible for the post office to deliver the letters addressed to them.

Harry Levey Asks: Why Is a Projection Outfit?

THERE is an old saying that goes: "Anything worth doing is worth doing well." It is a saying which, in the last analysis,

has been responsible for success since the beginning of time; it is especially true in the case of American industry.

American industry long ago got into the habit of doing things well, of listening to the voice of progress and to the dictate of innovation. It has ever accepted any idea that spelled co-operation and success.

And so it was when the motion picture came along with its new wonders and opened up untold possibilities of efficiency and expansion. It is truly amazing how rapidly the services of this powerful organ of intelligence and understanding were impressed; how it has advanced its position in the ranks of industry—until today, when it has come to be regarded as one of the major essentials of any industrial unit. For no industry may call itself successful unless it has reached that stage where further advancement demands that the services of the cinema camera be called in to visualize and perpetuate its drama and romance. It may be truly said that the motion picture is the ultimate advertising hope of American business. Which is indeed a commentary upon the importance this comparatively new medium has assumed.

But up to the present time, it seems to me, leaders of industry have apparently overlooked a very important factor in getting their message over and in completing their conquest. I refer to projection; to independent projection. This, so it seems to me, has been the weakest link—next to the question of distribution, of course—in the entire Industrial Picture chain, and one which in a great many instances has prevented one hundred per cent. results. It is quite remarkable how so vital a matter as this could have been neglected in the manner it has been.

Is it not a fact that a man will go to great expense and trouble in having his plant, product or method visualized for screen purposes, secure outside distribution—and then let it go at that? Is it not a fact that in a great majority of cases he will be absolutely dependent upon outside sources for the proper showing of his own property?

To my mind, this state of affairs has existed all too long. There isn't a reason in the world why any organization owning an industrial picture of special or technical interest should not possess within it the means of showing that picture, at any time, at any place, and under circumstances and conditions of its own choosing. I will not say that the exhibitor, the man who runs the local theatre, is not the all-important factor in the matter of general distribution, but I do maintain that he can do no more for the industrial motion picture than industry itself is willing to do for it. You cannot count upon him for special showings; for that is not his business.

Let us consider what these special showings mean. To begin with, they mean those presentations which are of no moment to the public at large; but which are of immense interest to employees', directors' and stockholders' meetings, and conventions; to dealers, buyers and prospects—in fact, your most highly concentrated and productive field. A field that under no circumstances ought be left to the tender mercies of a casual exhibitor. To him a picture is something that must amuse and entertain—first, last and always! To you it may mean something quite different.

Happily, however, I am glad to note that this condition is swiftly passing and that everywhere captains of industry are keenly alive to the situation and are doing everything within their power to bring about the desired change.

Take the case of the Firestone Tire and Rubber Co., for instance, a large concern owning thousands upon thousands of feet of very interesting and productive Industrial film. A pioneer in this field, this company many months ago placed an order for projection machines for each of its numerous branches. Recently these machines, practical outfits costing no more than fifty dollars, were delivered! and to quote Mr. Firestone, who was more than delighted with them:

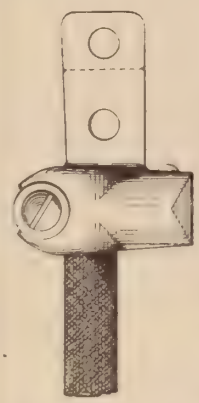
"Mr. Levey, of the industrial department of the Universal Film Co., is certainly a man of many clever ideas; but I doubt whether he ever interested me in a more valuable or more profitable investment than in prevailing upon me to acquire these splendid little projection machines. They make for expansion and they make for efficiency, and will pay for themselves a hundredfold. No one of my branches will ever again be without one."

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Cue Sheets Latest Hits | Music | Musical Equipment

Carrie Jacobs-Bond, Philosopher and Composer

HISTORY recounts that geniuses seldom are appreciated during their lifetime, no matter what sphere of activity their work lies. This is more true of the musician than any branch of profession or art. McDowell or Stephen Foster are to-day but scantily reaping the appreciations of their genius.

A song which has taken hold not only upon the American public, but almost the whole world to-day, solely because of its beautiful simplicity is "A Perfect Day," composed by Carrie Jacobs-Bond. The life of this female genius reads like a romance, and once more gives reason to asseverate that truth is stranger than fiction; for it is the record of struggles against odds and triumphing over obstacles. No easy thing is it to introduce something new to the American public and make a success. It required years of arduous incessant work, for Mrs. Bond's success has been one of gradual growth from the time that she began her publishing in one little room to the enormous business that she and her son now control and which is known from Chicago to the Antipodes.

With unlimited faith in herself and her gifts, she knew that she had something to give the public, something that would make appeal to the better nature of people, that something which is wholesome sentiment and a belief in human nature and which she could exemplify in song.

She worked on the principle that there is "so much good in the worst of us," and that it was only a matter of getting at it in a great broad way. She says her songs were, and are, for the simple people, and to them and for them she wrote. But, after all, it was not only for the people. Singers of high degree found her songs just what they wanted to get over the footlights, and realized that while the modern system of composition did well enough for the ultra-finished musician, the way to the heart was through such avenues of melody as Mrs. Bond provided. The people do not want counterpoint, they ask melody, and this is the reason why "Just Awearyin' for You" and "I Love You Truly" caught the popular fancy. They were melodious without being trashy. Her most famous song, "A Perfect Day," has run into millions of copies. Here is a song that great artists have sung and that orchestras have played and which is heard in every hamlet and village that can carry a tune. It is the subject of plays and around it sketches are written. It is heard at weddings and at dances and even in church services. Audiences redemand it at every hearing. It is the success of the century, and when one remembers that one woman wrote the words and music it is to marvel!

Carrie Jacobs-Bond is a born philosopher, and started out in life as do most American girls—with the dream to do things. She took up the study of water-color painting; to her the piano was a pastime, and she never dreamed that in later years it would become a part of her work as one of America's most popular song writers and publishers. Then came her romance. She married Dr. Frank Lewis Bond, and went to live in northern Michigan. There among the pine, hemlock and cedar she lived close to Nature in the logging and mining camps. The folk among whom she lived displayed the emotions common to all humanity, and she there learned to appreciate the bigness of little things; she learned to understand the value of simplicity. In thosee happy honeymoon days, amid the joys of establishing her home, she little dreamed that later these experiences would be so useful to her.

With the genius of adapting suitable words to express her musical ideas, Mrs. Bond has won a pronounced distinction as a composer. She writes songs around old-time memories—memories as sweet as the scent of lavender and wild roses, and she knows how to exploit these songs so they will reach the hearts of the people.

Though a dreamer, she is always awake during business hours; an executive who may be meditative and given to poetic fancy, but she knows how to take advantage of an opportunity. As the head of the music publishing house which bears the name of Carrie Jacobs-Bond & Son, she has earned her laurels as a business woman.

Her concerts are not in the stilted manner of a professional; they rather reveal the rare combination of poetess, singer and composer. Her voice might not be called a singing voice exactly, but seems more adapted to a recitative—a voice that in speaking is music itself. Even when she "talks" her songs, or half-sings them, there is the joyousness, the note of pathos that would make Mrs. Bond famous as an actress if she were not a composer.

'Tis the mission of some people to bring joy to the lives of others, but seldom does it happen that to one woman it is given to bring joy to millions, and yet this may be said to be the good fortune of Mrs. Carrie Jacobs-Bond, whose songs deal with the everyday life affairs, love, happiness, friendship and sorrow, but not much of the last, as she has known too well the sadness of life to wish to bring it too close. Her songs are sung wherever there is home life of the real people and where friends gather.

No career of to-day reads more like a fairy tale than this of the most successful song writer, who not alone writes the music, but the words. Her gifts are originality and charm, and there are few of the commonplacees of life that she has not made beautiful. She has sentiment and mind, a genius for combining the two, for in the very beginning of her career she was obliged to utilize her own judgment, her son being too young to have the knowledge demanded for the conduct of a business which to-day in size and scope is scarcely smaller than that of the publishers who are bringing out the words of dozens of different composers in the course of a year.

The entire plant is one most interesting, and it is to wonder how one brain could have created such a comprehensive piece of machinery or to keep such a splendid organization going year after year.

Carrie Jacobs-Bond is the "words" of the Bond shop. She is the power that has built up one of the most remarkable of all business. It is an education to visit the home of the "Bond" songs, and spend a day there experiencing the many details that pertain to the carrying on of the enterprise which now, in its seventeenth year, has an output that will run into the millions each twelve months. And when one remembers the discouragements that were hers in the early beginning, it is to wonder and admire.

Mrs. Bond, when she was thrown on her own resources, began her simple narrative with only the hope that she might be enabled to solve the problems of existence and in the way most natural to her. It required courage and infinite faith. How well she has succeeded needs no retelling. Carrie Jacobs-Bond is an American institution.

THE EDITORS.

"Heart of Wetona" Song Dedicated to Norma Talmadge

LEO FEIST, the music publisher, is bringing out a new song this month entitled "Heart of Wetona," with words by Sidney D. Mitchell, and music by Archie Gottler. The song is dedicated to Norma Talmadge, and bears an autographed photograph of the Select Star on the cover. Miss Talmadge's splendid work in "The Heart of Wetona," the picture scenarioized from the popular play of the same name by George Scarborough, was the inspiration for the Mr. Mitchell's charming Indian lyrics and likewise for Mr. Gottler's lovely music.

It seems to be getting the fashion to dedicate songs to Norma Talmadge. This is the third time she has been so honored. "San San," the song written by Danny Nirella, who has several highly successful songs to his credit, was dedicated to Miss Talmadge in recognition of her artistic portrayal of the role of San San in "The Forbidden City."

"Heart of Wetona" will be placed on sale the last week in January, and many professional singers will shortly introduce the song in vaudeville and restaurants and concerts. Exhibitors will probably want to take advantage of this tuneful little Indian song and use it as a part of their musical program during the showing of the picture.

Review of Latest Musical Compositions

1—"The Better 'Ole"—Ullo! 'ere's some 'its! Orchestra arrangements now ready from the tremendous comedy success, as presented by Mr. and Mrs. Coburn at the Cort theatre, New York, "The Better 'Ole." Selection, introducing the principal numbers, waltz, "When You Look in the Heart of a Rose," one-step (potpourri), introducing "When We Take That Trip Across the Rhine," "Rommy," and "A Little Regiment of Your Own." (Leo Feist, 335 W. 40th St., N. Y.)

2—"Bits of Remick's Hits No. 19B"—A new medley overture just published, containing the following late popular songs: "I've Got the Blue Ridge Blues," "I'll Love You More, etc.," "Smiles," "You Don't Know," "'Till We Meet Again," "For Your Boy and My Boy," "Medelon" and "Tackin' 'Em Down." This is a crackerjack selection and one which your audiences will appreciate. (J. Remick, 220 W. 46th St., N. Y.)

3—"When the Robert E. Lee Arrives in Old Tennessee All the Way from Gay Paree"—A go from the start—a coon war song of a tremendous popular calibre—it's by Jimmy Monaco—a dandy one-step. (Carl Fischer-Witmark Orch & Band Dept., Cooper Sq., N. Y.)

4—"My Dreamy Little Lotus Flower"—Fox-trot. Mr. Forster says of this number, "Not only my competitors but my worst enemies concede that 'Hindustan' is the greatest fox-trot hit published!" Well, it sure is SOME dance tune—so is "My Dreamy Little Lotus Flower," by Abe Olman. It's the type of fox-trot the dancers like—the kind you'll like to play. Why not play the kind of melodies your patrons enjoy instead of the SHOO FLY stuff that never makes good? Good! music costs no more in price than the poor stuff. (Forster Music Pub., Inc., 736 S. Mich. Ave., Chicago, Ill.)

5—"Military Suite"—The composer of this excellent suite has provided the musician with every necessary characteristic of music to depict an entire battle from the opening bugle call to the lamentable and pathetic scenes of a devastated battle scene. (Belwin, Inc., 701 7th Ave., N. Y.)

6—"Pathetic Suite"—If the famous and world-known "Lamento," by Gabriel-Marie, or "Bleeding Hearts," by Sol P. Levy are judged to be standards of musical literature, then "Reverie" and "Elegie" contained in the "Pathetic Suite" surpass either of the above world-famous numbers. (Belwin, Inc.)

7—"Chopiniana Suite"—In this extraordinary and beautiful suite will be found three of Chopin's best, but unknown creations. The orchestrations are particularly designed to meet the requirements of any combination of musicians. (Belwin, Inc.)

8—"Southern Nights," by Lee S. Roberts. Here's a sunny dance melody, the kind they all like. The remarkable success attained by this writer's compositions is one of the sensations in the world of music. "Smiles," "Hawaiian Nights" and his other numbers all reflect his extraordinary gift as a writer of beautiful dance numbers. (Richmond, 145 W. 45th St., N. Y.)

9—"In the Land of Beginning Again"—The newest Feist ballad—a beautiful melody that adapts itself splendidly for dancing. One-step by Geo. W. Meyer, that versatile and popular writer. (Feist Edition.)

10—"There's a Little Blue Star in the Window and It Means All the World to Me" (one-step). From the internationally popular ballad by F. Henrio Klickman. A sure hit. (McKinley Music Co., 145 W. 45th St., N. Y.)

LATEST MUSIC CUES

"SHADOWS OF SUSPICION"

Specially selected and compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Jealous Moon" (Moderato Ballad), by Zamecnik

1—Theme (2 minutes and 45 seconds), at Screening.
2—"Impish Elves" (Winsome Intermezzo), by Borch (3 minutes and 15 seconds), until—T: "Bally good shot, eh what?"
3—Theme (2 minutes and 45 seconds), until—S: When Doris runs from Cyril.
4—"Babillage" (Allegretto Intermezzo), by Castillo (2 minutes and 30 seconds), until—T: "You dear old silly."
5—"Heavy Dr. Ag. No. 1," by Luz (3 minutes), until—T: "At the office of the British."
6—"Norma" (Waltz Intermezzo), by Luz (4 minutes and 30 seconds), until—T: "Around the festive board at—."
7—"Furioso" (Half Reel Hurry), by Levy (4 minutes and 30 seconds), until—T: "The barbaric Hun sends" (fire, aeroplane and battle effects).
8—"Tragic Theme," by Vely (2 minutes), until—T: "Now Cyril, can't you understand?"
9—"Dramatic Tension No. 9," by Andino (2 minutes and 15 seconds), until—T: "You have your orders and I have."
10—"The Crafty Spy" (Original Descriptive Mysterioso), by Borch (2 minutes), until—T: "When Hammersley leaves I will" (auto effects).
11—"Heavy Desc. Ag. No. 2," by Luz (1 minute and 30 seconds), until—T: "What were Sir John's threats?"
12—"Galop No. 7," by Minot (3 minutes), until—T: "Faster, Stryker, faster" (auto effects).
13—"Hurry" (Half Reel Hurry), by Levy (3 minutes and 15 seconds), until—T: "They are after me, dear."
14—"Slimy Viper" (Mysterioso Tone Picture), by Borch (1 minute and 30 seconds), until—T: "On the morrow" (shot).
15—"Perpetual Motion" (Allegro Agitato), by Borch (4 minutes), until—T: "This is more of Hammersley's" (auto effects).
16—"Dramatic Tension No. 44," by Borch (1 minute), until—T: "Give me the papers and I will."
17—"Agitato No. 49," by Shepherd (2 minutes and 30 seconds), until—S: When Sir John sees paper (china-crash).
18—"Dramatic Tension No. 67," by Shepherd (3 minutes and 45 seconds), until—S: When Sir John escapes.
19—"Orchestra tacet (30 seconds), until—T: "We've got 'em, Chief."
20—"Heavy Dr. Desc. (Set. 18), by Luz (45 seconds), until—T:
21—"Heavy Agitato" Set. 18), by Luz (3 minutes), until—T: "And tonight we will blow."
"Within the hour" (auto effects).
22—"Heavy Andante" (Set. 18), by Luz (3 minutes and 30 seconds), until—T: "I have bad news, Miss Mather."
23—"Hurry No. 33," by Minot (2 minutes and 45 seconds), until—T: "Go with Miss Mather" (auto effects).
24—Orchestra tacet (1 minute and 15 seconds), until—S: When Germans drink toast.
25—"Furioso No. 11," by Kiefert (1 minute and 45 seconds), until—S: When Doris screams (shots).
26—Theme (1 minute and 30 seconds), until—T: "England owes you a debt"—until * * * * * * END.

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A VERY interesting booklet, describing the Typhoon System of cooling and ventilating theatres has been issued by the Typhoon Fan Company, New York. The pamphlet opens with a description of the advantages of air-cooling by the "Breeze Method"—its comparatively low cost, easy installation and highly satisfactory results.

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"A ROMANCE OF THE AIR"

(Lieut. Bert Hall-Independent)

Specially Selected and Compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Lento Allegro" (from Symphonette Suite), by Berge

1—"Aces High" (Aviation March), by Roberts (3 minutes and 15 seconds), until—T: "Orders from Colonel Deville."
2—"Sinister Theme," by Vely (2 minutes and 25 seconds), until—T: Somewhere behind and high.
3—"Furioso" (Half-reel Hurry), by Levy (50 seconds), until—T: Wounded in the head.
4—Continue pp. (1 minute), until—T: A bright idea.
5—"Dramatic Suspense," by Winkler (1 minute and 15 seconds), until—T: Counters ora.
6—Continue to action (1 minute and 45 seconds), until—S: Girl at piano.
7—Piano improvising to action (30 seconds), until—S: Girl leaves piano.
8—Continue pp. (10 seconds), until—T: The arrival at the German hospital.
9—"Oympia" (Dramatic Overture), by Ascher (1 minute and 35 seconds), until—S: Girls in automobile.
10—Theme (3 minutes and 50 seconds), until—T: General Von Hoch.
11—"The Crafty Spy" (Original Descriptive Mysterioso), by Borch (1 minute and 55 seconds), until—S: Close up aeroplane.
12—"Babillage" (Allegretto Intermezzo), by Castillo (1 minute and 50 seconds), until—T: "And I heard them making plans."
13—Continue pp. (1 minute and 15 seconds), until—T: "With dawn but a few."
14—Theme (2 minutes and 40 seconds), until—S: Close up of aeroplanes.
15—"Love Song" (Dramatic), by Flegier (3 minutes and 35 seconds), until—T: "And before the sun goes down."
16—"Perpetual Motion" (Allegro Agitato), by Borch (1 minute and 20 seconds), until—S: Aeroplane lands.
17—Continue pp. (30 seconds), until—T: "Oh, glorious France."
18—"Trio of Blue Devils" (French March), by Levy (1 minute and 15 seconds), until—T: "Despite his jealousy."
19—"Sparklets" (Moderato), by Miles (3 minutes and 55 seconds), until—T: "And now, young man."
20—"The Slimy Viper" (Mysterious Tone Picture), by Borch (1 minute and 55 seconds), until—T: "There are rumors of a French."
21—Continue pp. (1 minute and 30 seconds), until—T: "Have an aviator report."
22—Theme (1 minute and 50 seconds), until—T: Lieutenant Hall instructed.
23—Continue to action (1 minute and 20 seconds), until—S: Aeroplane leaves.
24—"Vivo Finale" (Symphonette Suite), by Berge (1 minute and 55 seconds), until—T: "Hall is a lucky boy."
25—Continue pp. (40 seconds), until—T: The eve of the big offensive.
26—"Half-reel Military Hurry," by Levy (2 minutes and 15 seconds), until—T: Only through the work.
27—Continue pp. (55 seconds), until—T: On scouting duty.
28—Continue ff. (30 seconds), until—T: A dressing station closed.
29—"Dramatic Recitative," by Levy (3 minutes and 20 seconds), until—T: The courtmartial.
30—"Victorious Democrarcy" (Grande Triomphale Fantaisie), by Borch (5 minutes and 15 seconds), until—T: Saddened by the approaching.
31—Theme (1 minute and 45 seconds), until—T: And the next day's sun.
32—"Tragic Theme," by Vely (2 minutes and 35 seconds), until—T: And in the shadows.
33—"Heavy Mysterioso," by Levy (40 seconds), until—T: The working of the.
34—Continue to action (2 minutes and 25 seconds), until—T: Miss Day induces the guard.
35—"Half-reel Hurry" (for general use), by Levy (4 minutes and 55 seconds), until—T: "She is dead."
36—Theme (1 minute and 30 seconds), until—T: "And they plan a house."
37—Continue ff (15 seconds), until * * * * * END.

Another Song Dedicated to Norma Talmadge

JOS. W. STERN & CO., the music publishers, have just brought out a beautiful love song entitled "Tears," dedicated to Norma Talmadge, with words by Frank H. Warren and music by S. R. Henry. Mr. Warren is the writer of "Indianola," "Kentucky Dream" and various other popular hits. The cover of this sheet music bears a very beautiful portrait of Miss Talmadge made from a specially posed photographic study by Alfred Cheney Johnston. This is the fourth song to be inspired by Miss Talmadge within the past two or three months. The "Heart of Wetona" by Sidney D. Mitchell and Archie Gottler will be out this week, and the publishers, Leo Feist & Co., are advertising it extensively. "San San" by Dannie Nirella, was inspired by Miss Talmadge's work in "The Forbidden City" and it is still selling well.

For the exploitation of "Tears," Miss Talmadge has given her consent to the use of six slides in color from six of her most popular motion pictures. Scenes illustrating the "tears of jealousy," "tears of anger," "tears of love," etc., have been selected. These will be thrown on the screen preceded by a large head of Miss Talmadge, bearing a few lines of dedication to her as the soloist sings the song. Because of these slides and the enormous publicity value, the singers are demanding it.

"FORTUNE'S CHILD"

(Gladys Leslie-Vitagraph)

Specially Selected and Compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "May Dreams" (Moderato Romance), by Gaston Borch

1—Theme (1 minute and 45 seconds), until—At Screening.
2—"Eleanor" (Intermezzo Moderato), by Deppen (2 minutes and 15 seconds), until—T: Not very far from Mrs. Gamp's. (Telephone bell).
3—Theme (1 minute and 30 seconds), until—T: "Mrs. Camp advertised good, plain."
4—"Phyllis" (Characteristic Allegretto Moderato), by Deppen (3 minutes and 30 seconds), until—T: "Mr. Demarest is waiting." (Piano only) (cat meowing).
5—"Mysterioso Agitato," by Smith (2 minutes and 15 seconds), until—S: When Louis enters lodger's room.
6—"Turbulence" (Allegro Agitato), by Borch (1 minute and 45 seconds), until—S: When lodger misses money.
7—"Hunkatin" (Half-tone One-step), by Levy (45 seconds), until—T: While the butler and maid trip.
8—"Dramatic Tension No. 9," by Andino (2 minutes), until—T: "And at home, Bob."
9—"Perpetual Motion" (Allegro Agitato), by Borch (3 minutes and 15 seconds), until—T: "Oh, Madame, the baby is gone." (Telephone bell).
10—"Popular Hawaiian One-step" (45 seconds), until—T: "Con Brown's another sort of."
11—"Impish Elves" (Winsome intermezzo), by Borch (1 minute and 30 seconds), until—T: "Con Brown, himself, manager of."
12—"Agitato No. 37," by Andino (2 minutes), until—T: "You get out o' here."
13—Theme (1 minute and 45 seconds), until—T: "I can't take care of a baby."
14—"Peacefulness" (Andante Pathetique), by Borch (2 minutes and 45 seconds), until—T: "You let me get the breakfast."
15—Theme (3 minutes), until—T: "After supper which Beth."
16—"Adieu" (Moderato Melodie), by Karganoff (3 minutes and 15 seconds), until—T: "And in the morning, Superstitious."
17—"Coquetterie" (Valse Rubato), by Mathews (1 minute and 30 seconds), until—T: "Oh, I see, Mr. Good-guy."
18—Theme (1 minute and 30 seconds), until—T: The Knight goes forth to battle.
19—"Dramatic Tension No. 36," by Andino (1 minute and 45 seconds), until—S: As scene fades to Louis.
20—"Valse Divine" (Moderato Valve), by Rosey (3 minutes), until—T: Morning.
21—"Andante Pathetique No. 10," by Berge (2 minutes and 30 seconds), until—S: When Beth enters Mrs. Wynne's room.
22—"Farewell to the Flowers" (Andante Moderato Reverie), by Hildreth (2 minutes), until—T: "Are you Mr. Wynne?"
23—"Hurry No. 33," by Minot (1 minute and 30 seconds), until—S: When Beth enters Mrs. Gamp's house.
24—"In the Glade" (Allegretto Scherzando), by Gruenwald (3 minutes and 15 seconds), until—S: When Mr. Wynne enters bedroom.
25—"Sleeping Rose" (Valse Lento), by Borch (2 minutes), until—T: "Do you think it's right for."
26—"A la Mode" (Popular One-step), by Rosey (2 minutes), until—T: Bob Wynne full of gratitude.
27—Theme (1 minute), until—T: "Jimmie," until * * * * END.

"THE ROUGH NECK"

(Montague Love-World)

Specially Selected and Compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Mountain Song" (Characteristic Andantino), by Borch

1—Theme (3 minutes), until—At Screening.
2—"Babillage" (Allegretto Intermezzo), by Castillo () minutes and 15 seconds), until—T: Rodney Armitage, a tourist.
3—"Allegro Agitato, No. 1," by Kiefert (1 minute), until—S: When Indian draws beads.
4—"Birds and Butterflies" (Intermezzo Capricioso), by Vely (2 minutes and 45 seconds), until—T: "I'm sorry I can't show you."
5—Theme (2 minutes and 15 seconds), until—T: Cogs in the machine.
6—"A Dream" (Andante Pathetique), by Borch (3 minutes), until—T: The boss abdicates.
7—Theme (2 minutes and 45 seconds), until—T: As the weeks pass the lure.
8—"Dramatic Narrative," by Pement (3 minutes), until—T: "He asked me to."
9—"Agitato Appassionato," by Borch (3 minutes and 15 seconds), until—S: When John speaks to Dale.
10—"Dramatic Agitato No. 43," by Borch (2 minutes and 30 seconds), until—T: "I have just told you, father."
11—"Dramatic Recitative," by Levy (2 minutes), until—T: "It's our only chance." (Telephone bell).
12—Theme (3 minutes and 15 seconds), until—T: After the wedding supper.
13—"Bleeding Hearts" (Andante Sentimento), by Levy (1 minute and 45 seconds), until—T: "I want you to know that this."
14—"Allegro Agitato No. 8," by Andino (45 seconds), until—S: When Dale meets Frances.
15—Theme (1 minute and 45 seconds), until—T: "You brute, there was some."
16—"Eleanor" (Moderato Intermezzo), by Deppen (3 minutes), until—S: When John returns home.

(Continued on next page)



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(Continued from preceding page)

20—Theme (3 minutes), until—T: "That evening." (Telephone bell).
21—"Marionette" (Allegro Moderato), by Arndt (3 minutes and 15 seconds), until—T: "Sorry, Ellery, but never mind."
22—Theme (3 minutes and 30 seconds), until—T: "What liver and bacon for my."
23—"Sparklets" (Allegretto Moderato), by Miles (3 minutes and 30 seconds), until—T: "Why, aren't you the man my."
24—Theme (2 minutes and 30 seconds), until—T: Washing a la mode.
25—"Tulips" (Characteristic Moderato), by Miles (2 minutes and 30 seconds), until—T: "Get your things together."
26—"Dramatic Tension No. 36," by Andino (2 minutes and 45 seconds), until—T: "You've given me up."
27—"Furioso" (Half-reel Hurry), by Levy (3 minutes and 45 seconds), until—T: "You can get to the village." (Shots).
28—Theme (1 minute and 30 seconds), until—T: "Now you have twenty-four," until * * * * * END.

"SILENT STRENGTH"

(Harry Morey-Vitagraph)

Specially selected and compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Mountain Song" (Characteristic Andantino), by

1—Theme (3 minutes and 30 seconds), at Screening.
2—"Shepherd's Pipe" (From Romantic Suite) (Allegretto Moderato), by Grieg (2 minutes), until—T: "It was more curiosity than."
3—"Remembrance" (From Romantic Suite) (Andante Moderato), by Schumann (3 minutes), until—T: "A few weeks of New York" (water-fall effects).
4—Theme (2 minutes and 30 seconds), until—T: "Ruth Madison in whom."
5—"Scherzetto" (From Symphonette Suite), by Berge (2 minutes and 30 seconds), until—T: "While in New York, Henry."
6—"Dramatic Tension No. 9," by Andino (2 minutes and 30 seconds), until—T: "I had an idea that you would" (water-fall effects).
7—Theme (1 minute and 45 seconds), until—S: When Dan sees Ruth.
8—"Perpetual Motion" (Allegro Agitato), by Borch (1 minute and 45 seconds), until—S: "When log falls."
9—Theme (1 minute and 30 seconds), until—S: When Dan enters shack.
10—"Sinister Theme," by Vely (2 minutes and 15 seconds), until—S: When Ruth receives telegram.
11—"Agitato No. 49," by Shepherd (2 minutes and 30 seconds), until—T. "Face to face."
12—"Kathleen" (Valse Lento), by Berg (1 minute and 30 seconds), until—T: "And then Henry Crozier meets."
13—Theme (1 minute and 45 seconds), until—T: "Miss Ruth Madison, daughter."
14—"Adagio" (From Tragic Suite) (Characteristic), by Luz (4 minutes and 15 seconds), until—T: "Henry Crozier, his lust for—" (telephone-bell).
15—"Cradle Song" (From Tragic Suite) (Andante), by Luz (3 minutes), until—T: "The prospectus and reports."
16—"Dramatic Suspense," by Winkler (3 minutes), until—S: When Dan sees Ruth.
17—"Tragic Theme" (Dramatic), by Vely (1 minute and 45 seconds), until—S: When Henry Crozier returns.

Borch

18—"Dramatic Agitato No. 38" (Subdued Agitato), by Minot (2 minutes and 45 seconds), until—T: "I have been called back."
19—"Dramatic Narrative," by Pemet (2 minutes), until—T: "The following night."
20—"Heavy Mysterioso," by Levy (2 minutes and 15 seconds), until—T: "Henry, I'm so glad."
21—"Hurry" (Half Reel Hurry), by Levy (5 minutes and 30 seconds), until—S: When Dan's escape is discovered (shots).
22—Theme (2 minutes), until—S: When Dan enters shack—until * * * * * END.

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"The Scarlet Shadow," with Mae Murray

(Universal Special—Directed by Robert Z. Leonard)

LIGHT comedy touches evenly distributed throughout a well developed dramatic plot, make a picture that is, besides being interesting, highly entertaining. It surely is the kind of an attraction the present day picturegoer prefers to see; free from abhorrent, or in any way, displeasing features, such as deaths, death-beds and suicides, also free from the taint of the sex question.

The second marriage of the heroine's mother, a fact considered by her Puritanical relatives a crime—a scarlet stain—forms the basis of the story. The heroine, now an orphan, is raised by her aunt under strict and austere rules. She shall not meet young men of her age, nor shall not talk to any male. By chance, she gets acquainted with a young student, who induces her to steal out one night and go with him to a theatre. In their return they are apprehended by the austere aunt, and the heroine is evicted from the house.

The uncle of the young student, and hero of the story, happened to come to town to look after the nephew. Learning of the occurrence, he takes the heroine with him to the young man's home, to remain there until both young folk shall be of age, so that they may marry.

In time the young student proves worthless, while the uncle feels love for the heroine. The mother of the student, however, loves the hero, brother of her dead husband, and wants him for herself, so she tries to get rid of the heroine by arranging a marriage between her and an ignorant, wealthy man. The scheme eventually fails, and the hero marries the heroine. Released March 3. Length, six reels.—*P. S. Harrison.*

"The Two Brides," with Lina Cavalieri

(Paramount—Directed by Edward Jose)

ARTISTICALLY, "The Two Brides" is the last word in picture production. Direction, photography, interior settings, exterior scenes, and almost everything needed to make an up-to-date picture, will be found in it. But here is where the greatest weakness of the picture lies; that all the care has been lavished upon the production at the expense of the story. There is hardly any plot to it; and whatever plot there is, it is hardly interesting enough to satisfy the present day wants. Beyond its ability to hold the attention of the spectator in whatever is shown at the moment as the picture is unfolded, it accomplishes no other feat. It utterly fails to arouse any expectation in the mind of the spectator, that expectation usually called suspense, and which must in some degree be present in a picture before it can be counted upon to give satisfaction. In other words, it lacks dramatic values.

The story deals with a love affair that takes place in Italy, the characters being all Italians.

There are certain situations in the picture that may jar the spectator. For instance, it seems incredible that a daughter would break to pieces a statue from the hands of her father, and which is considered a masterpiece, much less the daughter of an Italian artist, the love of Italians for art being so well known. It would be more logical to think that she would cherish that statue and would be extremely careful lest some harm befall it. The act of breaking it up will undoubtedly cause the sympathy of the audience to fall away from her to a certain extent.

Unquestionably, Miss Cavallieri is as good an actress and as graceful a woman as there is on the screen today. She is of very imposing appearance. Her past contributions have not drawn money for anybody, but that is not her fault. They lacked the vigor the present day spectator demands. With the proper vehicle to work with, a vehicle that will give her dramatic art and her talents full play, there is no reason why she should not become a drawing card.

The picture is clean. Released February 9. Length, five reels.—*P. S. Harrison.*

"Typical Mexican Aspects"

(George D. Wright-Educational—Ten Reels)

GEORGE D. WRIGHT, who gave the trade that highly interesting series of pictures entitled "Mexico Today," has returned from the southern country with ten new reels which were shown last week at Wurlitzer Hall under the title of "Typical Mexican Aspects." Mr. Wright was enabled to procure these scenes through the co-operation of the Mexican government and as a consequence he has brought to public view a variety of locations as well as public men of Mexico that otherwise would be quite impossible to secure. The pictures were shown last week for the friends of the Mexican consulate in New York City and contained Spanish titles. Educational is at present cutting and preparing the ten reels for domestic consumption and, according to E. W. Hammonds of Educational, they will be released in one reel form as was the previous series.

The reels contain some intimate pictures of President Carranza, numerous points of interest in Mexico City, the operation of industries, both ancient and modern, a number of beautiful country shots and views of the yearly festival of Mexico when on each September 16, the republic celebrates its independence. When these various scenes are classified and presented in one reel form, with full explanatory subtitles, they should prove of considerable interest to the American public. Mexico is a country that is to be heard from more and more as time goes on and a knowledge of its industrial and social life will, as a consequence, be of ever-increasing interest.—*Peter Milne.*

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"PEGGY DOES HER DARNDEST"—METRO

A May Allison Comedy That Registers Nicely

METRO offers another May Allison comedy in "Peggy Does Her Darndest," an adaptation of one of Royal Brown's Red Book stories. The picture is light and amusing in its entirety and its comedy is of a thoroughly human variety. Nothing more laughable than the quarrels of Peggy and her elder sister over men and clothes has come to the screen in some time and this because the occupant of the theatre chair at once catches the truth of the situation.

Peggy is a tomboy and takes up "detecting" as a hobby. Naturally she captures the crook who is after her father's rare jewel and likewise the heart of the man who had previously thought himself in love with the sister. The story has been handled with Miss Allison always, or nearly always, in the center of focus. Her spirited playing of the part is catching and she creates such a good impression, all things considered, that we can forget that sometimes the action is stopped to permit her to pose.

The picture is laid in pretty backgrounds that have been capably photographed. Robert Ellis, Rosemary Theby, Frank Currier and Augustus Phillips render adequate assistance and contribute in no small measure to the success of the offering.—Length, 5 reels.—Released Feb. 21.—*Peter Milne.*

THE CAST

Peggy Ensloe.....May Allison
Eleanor Ensloe.....Rosemary Theby
Edward Ensloe..... Frank Currier
"Lonesome Larry" Doyle....Augustus Phillips
Hon. Hugh Wentworth.....Robert Ellis
Nick Nolan.....Wilton Taylor
Bob Ensloe..... Dick Rosson
Mrs. Ensloe.....Sylvia Ashton
Snowball Snow.....Ernest Morrison

By Royal Brown.
Adapted and directed by George D. Baker.
Photographed by William E. Fildew.

ADVERTISING AIDS

PAPER:—Two one-sheets; two three-sheets; two six-sheets.

LOBBY DISPLAY:—Photographs are provided in 8 x 19 sepia; 11 x 14 sepia and 22 x 28 colored. These include star photographs and production scenes. Title and synopsis cards are provided with which to complete the display.

CUTS AND MATS:—Star cuts are provided in one-half, one and two-column sizes, designed that they may be used in the advertising or news columns of newspapers or for the exhibitor's own program announcement.

Silhouette cuts of Miss Allison in one-column size are also provided. These are original and provide still another means for publicity promotion.

SLIDE AND MUSIC CUE SHEET also procurable with other accessories at all Metro exchanges.

AD TALK

May Allison will be seen at the ——— theatre on ——— of ——— week in her latest Metro comedy entitled "Peggy Does Her Darndest." This picture is an adaptation of one of Royal Brown's stories which appeared recently in the Red Book Magazine and is the charming and spirited recounting of the events in the life of Peggy Ensloe, the younger and tomboy daughter of the house of Ensloe. Peggy believes she was never meant for skirts—but that is because she doesn't look in the mirror as often as other girls. She prefers the divided lower garment and moreover, insists on wearing trousers whenever she feels so inclined. This rampant nature of hers bothers her older sister, Eleanor, exceedingly. Eleanor is very feminine and and very much in love—with every good-looking man that comes along. Peggy doesn't get a chance and this is another little item that makes her furious at herself and everyone else.

But Peggy's chance comes finally in the person of the Honorable Hugh Wentworth of England. How she captures him, despite all Eleanor's endeavors to defeat her, and how, in an amusing episode, she proves herself a thoroughly competent detective by saving a rare gem of her father's from the claws of "Lonesome Larry" Doyle, makes capital entertainment as set down in the five reels of "Peggy Does Her Darndest." The comedy is richer than that found in the ordinary feature in that it contains a touch of the human and the life-like that serves to make it quite irresistible.

Miss Allison is supported by Rosemary Theby who gives an excellent interpretation of the elder sister, by Robert Ellis as Hugh and by Frank Currier, Augustus Phillips and Sylvia Ashton in other prominent parts.

THE STORY

Peggy is the tomboy in the Ensloe family. Pants appeal to her more than skirts. Nothing pleases her more than a five-round go with her brother Bob and it is on such an occasion that she meets the Hon. Hugh Wentworth from England, who has brought a jewel of incalculable value to her father, one of the leading experts on stones in the city. Eleanor, Peggy's older sister, is showing the Hon. Hugh about the grounds when he lays eyes on Peggy, and right there Eleanor loses all her chances, although she doesn't know it.

Hugh remains at the Ensloes' house and is very much amused at Peggy's various pranks, one of which is "detecting" through a correspondence school course. Neither her father nor anyone else will take her seriously but Peggy insists that she is to guard the destinies of the famous jewel. Ensloe employs a detective, who poses as a butler, to look after the precious gem but Peggy has no use for him. One day while Peggy is masquerading as maid of the house and is taking a stroll on the lawn she is approached by "Lonesome Larry" Doyle, a celebrated crook, who takes her for what she appears to be.

The upshot of it is that Larry invites himself to the Ensloe house some time while the "family" is out and gets the lay of the land from Peggy. At night he returns with intent to get the stone. The detective-butler is fast asleep on the couch but Peggy hears the intruder and makes him captive. The family is aroused and Hugh, seeing Peggy in all the glory of a "vampire" gown (borrowed from her sister's wardrobe) and Eleanor in all her curl-papers and cold cream, instantly decides that Peggy and none other was meant for him.

CATCH LINES

A high comedy of a tomboy-girl, her exceedingly annoyed sister and a delightful English gentleman—a comedy that for sheer "pep," good humor and reality has seldom been equaled on the screen.

Based on the story by the popular writer, Royal Brown, which appeared in a recent issue of the Red Book Magazine. This author's thoroughly genuine, human and irresistible style has been transferred to the screen with gratifying results.

How a young girl proved herself better at "detecting" than an experienced detective, is told in this charming Metro comedy. It is full of original comedy, real human comedy, that you'll recognize as taken from everyday life.

May Allison in her latest Metro comedy supported by a distinguished cast including Rosemary Theby, Robert Ellis, Frank Currier and Sylvia Ashton.

SUGGESTIONS

The May Allison pictures having been setting a standard for comedy of late which the exhibitor will do well to cash in on. Lines like "another May Allison comedy," "a worthy successor to her previous Metro comedy," should be used in advertising this feature and other of her comedies to follow. In this way you will be creating a staple product; one which the public will come to recognize and patronize.

In the case of "Peggy Does Her Darndest" don't fail to mention that it is an adaptation of one of Royal Brown's Red Book Magazine stories. Both the author and the circulation medium are well known before the public. As has been suggested with other magazine stories in these pages, a good idea would be to procure a few copies of the issue of the magazine in which the story appeared and use them in connection with your lobby display.

The supporting cast is worthy of special note. Rosemary Theby has come into great prominence recently and deserves a good place on the billing. Sylvia Ashton, through her work with De Mille, and Frank Currier, through his many appearances in Metro pictures, are players that should be awarded some prominence in publicity stories, advance notices and even in the actual advertising itself.



MAY ALLISON

One-column star cut

"HELL ROARIN' REFORM"—FOX

Full of Action and Interest; Star Has Human Part

THOSE of you who run the Tom Mix contributions need not worry about this picture. It is full of action and interest. The star's dare-devil tricks are again in evidence in almost every one of the situations, offering thrills such as would cause any one to sit on the edge of his seat. The star is given a human part, so he wins the good will of the spectator; and as there are no repulsive or in any way displeasing situations, the picture should leave an audience in a pleasurable mood.

The hero, a cowboy, peace-loving when sober, finds himself in circumstances where he has to perform the duties of a minister of the gospel. He manages, by aid of his "hip bible," to make the "bad" men of the town good; but not till he has sent to the long journey their leader, who once nearly had him strung up. In the end, the heroine, with whom the hero became acquainted when he prevented a hold up of the stage in which she was one of the passengers, consents to become his other half. She then for the first time learns that he is not a regular minister.

The picture should have a strong appeal, especially among those who enjoy the Western photodrama of the virile sort.—Released Feb. 16.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Tim .....Tom Mix
Doris Jenkins.....Kathleen Connors
Jenkins, her father.....George Berrell
Minister.....B. M. Turner
Baxter .....Jack Curtis
Bartender.....Cupid Morgan
Story by Joseph Roach.
Scenario by Charles Kenyon.
Direction by Edward LeSaint.

CATCH LINES

They pulled the church down over Tim's ears but he didn't give up—Tarantula just had to be reformed and it was up to him to do it—and before he got through the bad men were finished off from A to Z. Don't miss "Hell Roarin' Reform," Tom Mix's greatest picture.

You never saw such thrills as this before in a western or in any other kind of a picture. They pull the church down over the fighting parson's head and he, just to get even, jumps his horse through the roof of a bar-room from a nearby balcony! And that's only two of the thrills. See them and a score of others in "Hell Roarin' Reform," Tom Mix's greatest picture.

A story of the West, how a cowboy in the guise of a minister, cleaned up the town of Tarantula that had a sting longer than its name. One of the fastest, cleverest and most original western comedy-dramas ever released in these parts—or in any parts. Don't miss it.

AD TALK

Tom Mix, the cowboy, athletic stunt star who has been seen in so many successful William Fox features will be the attraction again on the screen of the ——— theatre on ——— of ——— week. Without a doubt "Hell Roarin' Reform," the title of this, his latest effort, far surpasses anything he has done before. "Hell Roarin' Reform" is right. Before the five reels have run their course the town of Tarantula, possessed of a sting for any virtuous person that comes within its limits, has its fangs neatly extracted by Tom, or Tim, we should say, for under that name he appears here.

Tim is a cowboy with a vengeance against Tarantula. Bandits from the place have robbed him of his Milk Fund receipts which he was carting to the bank. Score No. 1. Bandits from the place had held up the stage and frightened a pretty girl with whom he knew himself in love as soon as he laid eyes on her. Score No. 2. Bandits from the place had driven a perfectly good minister from his church. Score No. 3. Bandits from the place had done everything, in fact. There were no other people but bandits in Tarantula.

So Tim, to get even, dresses as a minister, rides into Tarantula and begins to whoop up religion. Of course he is successful before long. Among the unusual thrills contained in "Hell Roarin' Reform" are the star's leap through the roof of the saloon on horse back and the bandits' trick of pulling the church down over his ears. These are unusual thrills; two of them. But all the thrills in the five reels are unusual and we can't count how many there are. To see is to learn. Don't forget the date.

THE STORY

Tarantula had driven one preacher out of town and didn't want another one so soon. So when one came riding in shortly after his brother's enforced departure there was much disgust among the Tarantula townsfolk. Unlucky for them, they didn't know the identity of this preacher. For preacher he was not and never thought to be, really. It so happened that while Tim, cowboy, good-fellow, was riding along the road with money of a Belgian Babies' Milk Fund, he had been set upon by bandits and robbed. Shortly after, he had met the preacher who had been run out of Tarantula. Then and there he decided to approach the wicked town and teach its inhabitants a whole bunch of lessons.

So Tim arrives and opens church. Not for long, however. The bandits lock him in and then by skillfully employing their lariats they pull the house of worship down over his ears. He escapes and determining upon revenge, rides to Baxter's saloon. Baxter just about owns Tarantula. At least he operates it according to his own way of thinking. Baxter had locked the doors, anticipating the coming of Tim but, nothing daunted, the pseudo minister rides his horse up on a balcony, leaps him to the roof of the saloon and crashes through to the floor. Baxter escapes him and—stealing Tim's girl—dashes off to force her to marry him. Tim gives pursuit and overtakes the villain just in time. At the point of a gun he forces Baxter to be a witness to his marriage while, still at the point of a gun, he forces him to make out a check to go toward building a new church.

SUGGESTIONS

Follow out the ideas of the Fox advertisements and get all the action you possibly can into any that you write yourself. Action, thrillers, comedy. These are the elements that comprise "Hell Roarin' Reform," so be sure to bring them out in any and all advertising that you give the picture. For that matter, these elements characterize all the Tom Mix pictures and it would be well to follow a similar form of advertising on each one in order to standardize the series. Mix

(Continued on page 1393)



"A LITTLE WHITE SAVAGE"—BLUEBIRD

Story Handled Skillfully; Holds Interest Throughout

PICTURE goers ought to derive perfect enjoyment out of this offering not only because the story has been handled skillfully, but also because the very foundational idea of the plot is funny. It consists of a false tale told by two of the principal characters in order to get out of a difficulty.

The picture opens showing a circus in a small town. Because he couldn't get a good seat, a newspaper reporter threatens to attack the show in the paper. The manager, in order to soften his wrath, approaches him and starts telling him a wild story about the woman they have on exhibition (the heroine of the story). He relates how they captured her on an island in the Pacific. The show-manager's partner now joins them and adds to the lies. At the end of the show, the heroine comes out. The reporter approaches her and tells her how much he has been impressed with her past life on the island, and that he wants to know more of it. Not knowing what went on before, she is surprised and asks him what island did he mean. The whole scheme now is disclosed to the reporter (as well as to the audience) as a made up affair.

The star impersonates her role amusingly. The funny dresses she wears in her imaginative role will draw good laughs.

The picture holds the interest well; and as it is clean, should have wide appeal.—Released Feb. 24.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Minnie Lee.....Carmel Myers
The Minister.....Harry Hilliard
Larkey.....William Dyer
Mate.....Richard Cummings
Sailor.....John Cook
By Francis Greene.
Scenario by Waldemar Young.
Directed by Paul Powell.

ADVERTISING AIDS

PAPER:—Two one-sheets; two three-sheets; two six-sheets.

LOBBY DISPLAY:—A variety of stills from the production and star photographs in the various standard sizes are furnished on this production as on all Bluebirds. These may also be used for the making of special production or advertising cuts according to the individual exhibitor's needs. Title and synopsis cards are provided with each set to complete the display.

CUTS AND MATS:—Stock one and two-column cuts of Carmel Myers are available at all Bluebird exchanges. One and two-column scene cuts for this production also procurable while in mat form a two-column advertisement can be secured.

SLIDE AND MUSIC CUE SHEET among accessories on hand at all Bluebird exchanges.

AD TALK

Carmel Myers, the vivacious young star of the Bluebird Company, will appear at the ——— theatre on ——— of ——— week in her latest picture entitled "The Little White Savage." This picture offers the star an unusual role in that she appears as Minnie Lee, member of a tribe on a remote island. Its members are white and are evidently descended from old English settlers. But as far as being modern is concerned Minnie Lee and her relatives are living in the dark ages. A circus man kidnaps the girl and takes her to the states with intent to exhibit her as some new sort of freak. But she runs away from him and takes refuge in the home of a country minister—a very nice and respectable young fellow.

Of course it wouldn't do at all to have the ultra-respectable townsfolk learn of Minnie Lee's presence, particularly as she refuses to regard conventional clothing seriously. The reader can well imagine the array of humorous situations that arise from the minister's strange predicament. Of course in the end, all terminates happily for them—the minister discovers that he loves Minnie Lee and he doesn't give much of a darn whether he has lost his pulpit for harboring the girl in his house.

Miss Myers gives a spirited performance in the title role and is ably supported by a cast headed by Harry Hilliard and which includes William Dyer, Richard Cummings and John Cook. The author of the story is Francis Greene, while the direction was entrusted to Paul Powell.

THE STORY

On an island where he and two other men are shipwrecked, Kerry, a pastor, discovers a long-lost tribe, probably colonized by Walter Raleigh, the members of which speak the old English tongue. Minnie Lee, known as "The Wilding," meets the minister and when he flashes an electric light on her she believes he is a god. One of the other men stranded is a rude fellow on a hunt for animals for a circus. He realizes that Minnie Lee would be a valuable addition to the show and before the minister knows what he is about the girl has been spirited away by this man.

He takes her back to the circus but has a hard time with her even though he claims her to be his sister. She takes a sister's prerogative and scratches and bites her captor until he finally lets her run away. Nothing could be more natural for the purpose of the narrative than she should take refuge in the minister's house. Minnie Lee is rather wild and the minister has a hard time of it, particularly when she wants to come in his study arrayed in stockings and a mere slip, when he is entertaining two of the church elders.

But despite all precautions, the townsfolk soon discover that the leader of the flock is harboring a girl in his house. They demand his resignation and he gives it. What to do with Minnie Lee is a question. She is unable to grasp the seriousness of the situation. But as he tries to explain he decides that Minnie Lee's mouth was meant for a kiss and with this there is no more cause for worry—for Minnie Lee becomes his wife.

CATCH LINES

It was rather an uncomfortable position for the minister. Here he was trying to entertain two elders of the church as if unconcerned when all the time Minnie Lee was showing herself through the crack in the door. And when it is considered that Minnie Lee, little savage that she was, was only scantily clad, the predicament of the minister may well appear in its serious light.

Contrasting the character of a young minister with that of a girl brought up on a distant island with no knowledge of civilized living. Here is a picture that mingles humor and startling situations delightfully. Each moment of suspense is followed by a laugh.

Carmel Myers, the adorable young Bluebird star, in another role wherein she displays those charming talents of hers. She is the Little White Savage, very little, very white and very savage—you'll be amused—yes, perhaps a little bit shocked by her!

(Continued on page 1388)



Two-column scene cut

"THE FALSE FACES"—Paramount-Artcraft

Strong Melodrama of the Spy Sort; Should Please

THIS offering should please picture goers, especially those who like the strong sort of melodrama. It has been built on the spirit of the present war, strong suspense being its predominating element. Barring the first reel, the picture is free from battle scenes or military display of any sort. It is simply a spy picture, the activities of the German spy organizations in America and the hero's wit in rounding them up forming the basis of the story. Even the war scenes shown in the first reel are not gruesome, no close ups whatever being shown. On the contrary, they are pleasing to the eye as they are very spectacular.

The plot is based on the book of the same name by Louis Joseph Vance. The hero of it is supposed to be the same one as in "The Lone Wolf," a crook play by the same author, but in this case he is presented as having reformed.

An extensive review of this picture was published in last week's issue, on page 1221.—Released Feb. 16.—Length, 7 reels.—*P. S. Harrison.*

THE CAST

The Lone Wolf.....Henry B. Walthall
Cecelia Brooks .....Mary Anderson
Eckstrom (Karl) .....Lon Chaney
Ralph Crane .....Milton Ross
Lieut. Thackeray .....Thornton Edwards
Submarine Captain.....William Bowman
Submarine Lieutenant .....Carry McGarry
Blensop .....Ernest Pasque

By Louis Joseph Vance.
Directed by Irvin V. Willat.
Produced by Thomas H. Ince.

CATCH LINES

If you thrilled at the story, "The False Faces," when it appeared in the Saturday Evening Post—if you responded to the exciting adventures of Lanyard, the Lone Wolf, who reformed to serve his government on a perilous mission, you'll be five times thrilled through his experiences on the screen.

An adaptation of the famous Louis Joseph Vance stories of Saturday Evening Post fame. All the sensations and thrills of the story of the Lone Wolf brought to the screen with increased power.

A notable cast. Henry Walthall, never-to-be-forgotten for his performance in "The Birth of a Nation," Mary Anderson, heroine of many Vitagraph features and exception support heading by Lon Chaney, one of the leading character actors of the profession.

Wheels within wheels, German spies in the British Secret Service! And Lanyard, the Lone Wolf, smokes them out in a style that will thrill you to the very marrow.

AD TALK

Those thrilling spy and mystery stories which appeared in the Saturday Evening Post some time ago under the title of "False Faces" have been brought to the screen in one sensational picture which will be presented at the ——— theatre on ——— of ——— week. "False Faces" was written by Louis Joseph Vance and deals with the further adventures of "The Lone Wolf," the Paris Apache. In previous stories in which this figure was central he had been working systematically against the law. Now, however, in "False Faces" he turns his cleverness into channels to assist the Allied governments in their fight against German Secret Service agents.

But let it be said here and now that "False Faces" is no ordinary spy melodrama. Mr. Vance's amazing ingenuity for conjuring up new and original situations, his ability to write suspense between every line of his work and his colorful descriptions which are never missed on the screen stamp his work as something unique, something apart from anything else ever before attempted in this line. As a result "False Faces" seems destined to entertain and thrill both those who followed the story in the Post as well as those who missed the Lone Wolf's adventures in printed form.

The star of "False Faces" is the celebrated Henry Walthall and its producer is Thomas H. Ince. The picture is released as a Paramount-Artcraft special and from the previous productions so released by this company you know what their definition of "special" is. Don't miss "False Faces."

THE STORY

Michael Lanyard, known among the Apaches of Paris as the "Lone Wolf" has reformed his evil ways and enlisted in the Allied Secret Service with intent to run down German spies in general and one in particular, Karl Eckstrom. He bears a special hatred for Eckstrom, as this man killed his child and left his wife to die of exposure and starvation during the German march through northern France. Eckstrom is in possession of important secrets desired by Lanyard and so he books passage on the same ship bound for America. On board he meets Cecilia Brooks. One day after a scrimmage with Eckstrom's lieutenants, Cecilia intrusts a cylinder containing secrets of vital import to Lanyard. Eckstrom learns that Lanyard has it and attacks him.

He is unable to find it, however, but overpowering Lanyard he throws him overboard. Lanyard is picked up by a German submarine and taken to its base at Martha's Vineyard. From here he escapes and makes his way to New York, where he learns both Eckstrom and Cecilia are located. He discovers that Eckstrom is parading under his alias before the British Secret Service authorities. Eckstrom negotiates the sale of the secrets to the British government. Lanyard, desiring to retrieve them for Cecilia, breaks open the safe, but is unable to find them. He realizes that there are wheels within wheels and that there is a spy in the British Secret Service.

While he is at the safe Eckstrom appears and by a clever trick Lanyard so disguises him that when his confederates arrive they shoot and kill him. After this it is a simple matter for Lanyard to find the cylinder which the spy in the Secret Service has in his possession. He restores it to Cecilia and earns her undying gratitude—and love.

ADVERTISING AIDS

PAPER:—Two one-sheets; two three-sheets; one six-sheet; one twenty-four-sheet;; rotogravure one-sheet. All paper serves to bring out thrilling and mysterious side of the film. Gun play and struggle dominate in every scene and serve to get the idea of the story over to advantage.

LOBBY DISPLAY:—Eight 8 x 10 black and white photographs; eight 11 x 14 sepia photographs; one 22 x 28 sepia; and 8 x 10 photographs of star.

CUTS AND MATS ON PRODUCTION:—Five one-column; three two-column; two three-column. Here again, both in portraits of Walthall and the scenes selected for reproduction, the fighting and thrilling elements of the film are uppermost.

STOCK CUTS AND MATS OF STAR:—Five one-column; three two-column; two three-column.

ADVERTISING LAYOUTS:—One three-column; one two-column; one one-column. Like the paper and the production cuts furnished, these advertisements accentuate the mysterious nature of a play to a surprisingly good degree. The ads attract attention in the first place and once read, the reader will find it hard to keep away from the theatre showing the production.

SLIDE AND MUSIC CUE SHEET also on hand at all Paramount-Artcraft branches.

SUGGESTIONS

The story, "False Faces," was extensively read in the Saturday Evening Post, as are indeed all stories in this publication. However, a public was created for this story in advance as it continued with the adventures of the Lone Wolf which the author, Louis Joseph Vance, had previously immortalized on the printed page. The leading character is generally known as the Lone Wolf and therefore, in all your advertising it would be a good idea to carry a line "Further adventures of the Lone Wolf" or one which suggests the same idea.

You have a number of melodramatic situations and incidents to play up in putting the picture before your public. The making captive of the hero in a German submarine is perhaps the most prominent. However, there are stunts and thrills galore and if you do not choose to mention any particular one you can safely promise a lot in this line.

Don't forget Henry Walthall, for here again he comes under capable direction and, besides, he fits the part admirably well. Mary Anderson is also well known as a lead and could be given second position on the billing.

You might use a copy of the Saturday Evening Post as a background for your advertisement, of course,, employing sufficient descriptive matter to designate the story's original source.



A three hundred foot drop!

THOMAS H. INCE presents

HENRY WALTHALL
IN **"THE FALSE FACES"**

A Paramount-Artcraft Special

By Louis Joseph Vance
Directed by Irwin V. Willat

One-column ad cut

"CROOK OF DREAMS"—WORLD

Clever Story with Louise Huff in Appealing Role

THE personality of Louise Huff and a cleverly conceived and executed story serve to make "Crook of Dreams" a picture that ranks well with the meritorious standard upheld by the World company of late. Miss Huff has the faculty of registering a decided appeal whatever the nature of her part and in this number her role, so congenial to her capabilities, furnishes sincere backing to her talents.

The story is the work of Forest Halsey, a man well acquainted with all sorts of life, and in "Crook of Dreams" he has dealt from the top of the deck of his knowledge and has turned out a plot that is full of original situations, swift moving incident and clever characterization. It concerns an underworld waif who is introduced to a wealthy widow as her long-lost daughter. From this situation the author has builded a strong vein of suspense and a romantic and a sentimental interest that is not to be considered lightly. The plot, supplemented by the careful and expert direction of Oscar Apfel, blends into a whole that is always enjoyable.

George Proctor made the scenario and his work is characterized by that comprehensive knowledge of life and living that make all his continuities things of reality. Miss Huff is delightful in her role, while Frank Mayo, Kempton Greene, Florence Billings and Virginia Hammond give performances of the utmost in appropriateness.—Length, 5 reels.—Released March 3.—*Peter Milne.*

THE CAST

Constance Waldron.....Louise Huff
Mrs. Waldron.....Virginia Hammond
Laura Campbell.....Florence Billings
Sam.....Kempton Green
Sam's Mother.....Josephine Williams
Pete.....Edward Elkas
Mrs. Hadwin.....Kate Lester
Charles Hadwin.....Frank Mayo

Story by Forest Halsey.
Scenario by George Du Bois Proctor.
Directed by Oscar Apfel.
Photographed by Alfred Gondolfi.

ADVERTISING AIDS

PAPER:—One six-sheet; two three-sheets; two one-sheets.

LOBBY DISPLAY:—Two 22 x 28 colored photographs; eight 11 x 14 colored; eight 8 x 10 black and white.

CUTS AND MATS:—The advertising cuts include two one-column and one two-column, these dressed in the usual World style.

Production cuts are three in number, one two-column and two three-column, containing dramatic scenes from production. Mats of these are supplied exhibitors free of charge.

A two-column star cut of Miss Huff is also available while a mat of a scene between star and director comes with a specially prepared story.

AD TALK

"Crook of Dreams," a five-part World Film picture, will hold the place of honor on the screen of the ——— theatre on ——— of ——— week. This is the story of a little waif of the underworld, the slavey of crooks, who is introduced into the home of a Mrs. Waldron as her long-lost daughter. The girl's presence saves the lady's mind and Constance finds herself ideally happy in her new surroundings until she is shocked into an awakening by Mrs. Waldron's companion, who in a fit of jealousy, tells her that she is robbing the rightful girl of her true home.

How the innocent little Constance suffers under this realization, how her romance comes near tumbling down about her ears, but how, when her old companions approach her with intent to blackmail, it is discovered that she is the real heir, after all, are events which go to make "Crook of Dreams" a picture to be enjoyed from first to last. Louise Huff is charming in the featured role of the picture, playing the character of Constance with all that appeal and vivacity that are dominating qualities in her personality. Her support is notable, consisting, as it does, of such skillful players as Frank Mayo, Kempton Green, Virginia Hammond, Florence Billings, Josephine Williams, Edward Elkas and Kate Lester.

"Crook of Dreams" is the work of Forest Halsey, a versatile writer, indeed. It was scenarioized by George D. Proctor and produced under the direction of Oscar Apfel, one of the ablest exponents of his art in the country.

CATCH LINES

The story of a girl reared among crooks who was introduced into a home of wealth as the long-lost daughter. It leads up to a fine, exciting climax and contains many moments of humor and pathos. You'll like it.

From the home of a receiver of stolen goods, from a home of beatings, brutality of mind and moral, from this sort of a home Constance was introduced into the life of the wealthy Mrs. Waldron who took her as her daughter, despite all her rough edges. Why? See the answer in "Crook of Dreams," a highly fascinating film play.

By Forest Halsey, a man well equipped to write of all sorts of life as he has written of all sorts of life here. And directed by Oscar Apfel, one of the screen's leading directors.

THE STORY

Constance's life with the low family of the east side, with whom she lives, is far from happy. Sam, her brother, is a crook, her mother is a receiver of stolen goods while Pete, an old man who lives with them, though he has a kindly feeling toward Constance, is also of the crook gentry. One day the police raid the place and while Constance and Sam escape the others are captured and cast in jail. Sam, acting on a suggestion previously dropped by Pete, tries to pass Constance off as Constance Waldron, a long missing daughter of a wealthy widow whose mental state is growing serious because of this loss. Mrs. Waldron's companion sees through the deception immediately but takes Constance home with her, nevertheless, as the mother is near insanity.

Constance acts like a tonic on Mrs. Waldron's nerves and before long she is living happily again. Charles Hadwin, a young lawyer, falls in love with Constance and she with him. However, in time, Mrs. Waldron's companion, Laura Campbell, grows jealous of the riches showered on Constance and tells her that she has really stolen them all from the real heir. And so Constance lives in a continual state of fear. In time, Pete and the old woman are released from the jail. Sam brings the woman to Constance, intending to blackmail her, but instead, Mrs. Waldron recognizes the woman as her nurse-maid of years ago, the one who stole her baby. This is the last bit of evidence that proves Constance is the real Constance Waldron and so all ends happily for the "little crook."

SUGGESTIONS

This picture does not call to mind any unusual advertising possibilities, although the story is good and holds the interest by way of its variety and unusual incident from beginning to end. It would be well to dwell on the capabilities of the star and the fact that her role in "Crook of Dreams" is one of the most appealing she has ever had in her career before the camera. The supporting cast reveals Frank Mayo and Kempton Green, Florence Billings and Virginia Hammond, all players worthy of being mentioned in the billings.



Two-column ad cut

"A TRICK OF FATE"—ROBERTSON-COLE

Bessie Barriscale Is Doing Best Work of Career

LET Miss Barriscale be supplied with fairly good stories, as she has been lately; let the continuity be written with the same skill and be handled with the same care, and you won't have to break your neck advertising her pictures in order to bring them in—a simple announcement will do the trick for you. It has always been a common knowledge that this star had the goods in her; but it remained for Mr. Hickman, her new director, to bring out those talents in full blast. "The Heart of Rachel," as well as all of her contributions since, will testify to this assertion.

In "A Trick of Fate" the star scores another success. To be accurate, the story is not the best she ever had—it is of the dual role type, and consequently not true to life; but the resultant picture is no less entertaining than if the story had been the best. It is the intelligent adjustment of the plot and the subsequent skillful treatment that raises it to such a level.

The picture is clean and should give good satisfaction.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Anna Gerard }
Mary Lee } .....Bessie Barriscale
Richard Crane.....Alfred Whitman
Pierre La Rouge.....George Fields
Raoul Garson.....Joe Swickard
Major Lee.....Joe Dowling
John Wentworth.....Frank Whitson
Directed by Howard Hickman.

CATCH LINES

The strange tale of two women—a southern girl and an Apache dancer of Paris—see how their destinies crossed by a mere trick of fate—see the perfect whirlwind of dramatic crises this likeness causes—the ideal dual rol epicture.

Bessie Barriscale in a dual role subject—in which she is seen as a southern beauty of inate refinement and a tempestuous and common dancer of Paris—one of the strangest of all dual role stories ever told.

She was obliged to pose as Mme. Zura, Mme. Zura the notorious, the ignorant, the common, obliged to pose as this creature before the whole world, before even her lover! A tremendous climax to this story.

Miss Barriscale is not the ingenue type but she is a skilled actress as her work in the strange dual role awarded her here readily proves. One of the strongest features of the dual role variety.

ADVERTISING AIDS

PAPER:—Two one-sheets; one three-sheet; one six-sheet; one twenty-four-sheet. All paper very well brings out character of the film.

AD TALK

That accomplished actress, Bessie Barriscale, will be seen at the ——— theatre on ——— of ——— week in her latest photoplay success entitled "A Trick of Fate." In this picture the star assumes a dual role, that of a naughty Parisian dancer and that of a southern girl of a long and illustrious line. Their fortunes cross and the resemblance is responsible for a varied set of complications all of which are set down with due dramatic skill in "A Trick of Fate." Miss Barriscale delineates the two characters excellently, shading the roles so that there is never for any moment the slightest confusion. Alike in appearance from tip to toe the two women are vastly different as to personal character and this contrast Miss Barriscale brings out with remarkable power.

Mary Lee, a southern girl, is bereft of father and home at one blow. All that is left her is a varied assortment of debits, all of which she sets out to pay. A visit to New York realizes her nothing at first. She has danced somewhat but not enough to attract the managers, until one day a man on the street approaches her and asks her to go on that night in place of the famous Mme. Zura. The man is full of pardons, says that Mary is the exact counterpart of Mme. Zura, who has quit the show, and offers her a large sum of money if she will but try and assume the vacant place!

And so from this strange situation springs the amazing series of events which are to play such an important part in the life of Mary Lee. To relate them all here would be an injustice to those intending to see the picture. It is at the ——— theatre on ———. Don't forget.

(Continued on page 1390)



Bessie Barriscale in "A Trick of Fate"

"THE GIRL PROBLEM"—VITAGRAPH

Matinee Sort of Picture; Display of Women's Wear

THIS is another picture of the "matinee" kind—very pretty to look at. It may really be called a fashion show, as considerable portion of it has been devoted to the display of the latest women's wear. Emotionally, however, it is dry; it hardly ever stirs any of the feelings.

The story lacks the human element; it fails to arouse the interest or create suspense. Its plot is mostly based on book-writing. The heroine works as a model in a dress-making establishment, writing a story now and then as a side issue; the hero makes a living writing fiction. Chance brings them together, and they fall in love. The hero breaks the engagement with his sweetheart who, by the way, loves another man, and marries the heroine.

Since there are no repulsive features in the picture, you may be able to get by with it.—Released March 3.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Erminie Foster.....Corinne Griffith
Helen Reeves.....Agnes Ayres
Ernest Sanford.....Walter McGrail
Monte Ralston.....William David
Mrs. Reeves.....Julia Swayne Gordon
Aunt Julia.....Eulalie Jensen
Eric Garland.....Frank Kinsley
Hasbrook.....Harold Forshay
By Joseph Franklin Poland.
Directed by Kenneth Webb.

CATCH LINES

Corrine Griffith, perhaps the most beautiful girl on the screen, appears radiant in a number of stunning gowns in this Vitagraph feature—the charming story of a modiste's model who became an author's inspiration—and his wife.

Erminie Foster, returning from the modiste's shop, clad in a beautiful evening gown saw a reception going on in one of the big houses of the city—in a spirit of fun she mingled with the guests and was soon the center of admiring eyes—and then her employer appeared on the scene! What a situation! And how did Erminie get out of it? That remains for "The Girl Question" to tell; you'll see it at the ——— theatre.

Corrine Griffith, the reigning beauty of the screen, supported by a wonderful cast of Vitagraph favorites. A picture for everyone.

Corrine Griffith in a beautiful gown in a beautiful picture—one that is filled with ideal romance and clever humor—see it at the ——— theatre.

AD TALK

Corinne Griffith, the beautiful Vitagraph star, will be seen at the ——— theatre on ——— of ——— week in her latest offering from this company entitled "The Girl Question." This picture, written specially for Miss Griffith by Joseph Franklin Poland, awards her the role of a modiste's model who is taken in the home of a literary man, duly chaperoned, as his type for a satire he is writing on the modern girl. How she proves to be the wrong type after all but exactly the right girl to become the literary fellow's wife makes an entertainment filled with the most amusing situations.

Miss Griffith appears resplendent in a number of gowns during the course of the picture. Without doubt she is one of the reigning beauties of the screen and her appearance in this feature certainly adds new lustre to her name and fame. Her work too in handling the subtleties of the various situations in which she is the central figure is the ablest sort. Altogether the effect she creates in this picture is excellent.

Miss Griffith is supported by such well known Vitagraph players as Walter McGrail, Agnes Ayres, William David, Julia Swayne Gordon, Eulalie Jensen, Frank Kinsley and Harold Forshay. The picture was produced under the direction of Kenneth Webb.

THE STORY

Erminie Foster, though she has literary leanings, is forced by circumstance to work in a modiste's shop where she is the prize model. One day Ernest Sanford encounters her. He is looking for a type on which to base a forthcoming book, a satire on girls of the day. In Erminie he believes he sees the usual "flapper" type and when he tells her so she is insulted. Sanford is scheduled to marry Helen Reeves for no particular reason at all. She is in love with Sanford's money and the person of Monte Ralston. On a certain evening shortly after their first meeting, Erminie is returning from a customer's house, gowned in the height of fashion. Her car caught in a jam in front of a house wherein a brilliant reception is in progress, she decides to have some fun and, mingling with the guests, passes in.

Her employer is there, however, and is about to have Erminie ejected when Sanford comes to the rescue, declaring that she is his cousin. She stays the dance out and is escorted home to her aunt's house by Sanford at 3 A. M. and is straightway turned from the door by the uncompromising old lady. Nothing daunted, Sanford offers her the shelter of his home and hastens to add that his aunt is there to perform the functions of a chaperone. He begs her to remain as the inspiration of his book and Erminie then also starts writing.

Monte comes to the city to learn that Helen's engagement to Sanford has become public. He threatens to hand over Helen's letters to Sanford unless he release her and this Erminie hears. She compromises herself by going at night to Monte's apartments to get the letters and save Helen, not knowing that Sanford really loves her. She is late returning and Sanford is angry. She can not explain and is having a hard time of it when Helen and Monte arrive and explain matters. So things end happily for all four concerned.

SUGGESTIONS

Lay stress on the beauty of the star of this feature and, particularly to get the eye of the feminine portion of your audience, announce that she will be seen in a striking array of gowns. Use her photographs and the stills in which she appears in her various gowns as profusely as possible. You might place a few in the window of a modiste's shop with sufficient explanatory matter telling of the feature.

The supporting cast is made up of a number of old Vitagraph favorites and if you cater to a regular "fan" crowd it would be an oversight not to mention them.

ADVERTISING AIDS

PAPER:—One one-sheet; one three-sheet; one six-sheet.

LOBBY DISPLAY:—Two 22 x 28 colored photographs; eight 11 x 14 black and white photographs and title card.

8 x 10 photographs of star are also provided for use in making additional display, extra cuts, etc. A selection of 5 x 7 black and white scene stills are offered at all Vitagraph exchanges for the same purpose.

CUTS:—One two-column (scene); one one-column (scene); one two-column (star); one one-column (star). Cuts are fashioned to be of use in the compilation of advertisements, text stories or for program announcements.

SLIDE AND MUSIC CUE SHEET also on hand at all Vitagraph branches.



CORINNE GRIFFITH
Vitagraph Star, in
"THE GIRL PROBLEM"

"SHADOWS"—GOLDWYN

Should Break All Records; Many Good Points Shown

HERE is a picture that, by all rules of the game, should break all records in attendance. It possesses many good features, the chief one being the star. She has been gaining in popularity ever since human stories—stories that are close to life—have been forming the foundation of her pictures. Another important feature is the title; it is short, impressive, and sounds catchy; in fact, it seems to be as good a title as any ever attached to one of her pictures, and nobody knows the importance of a good title better than you, who foot the bill.

As to the production end of the picture, there can be no argument; it is flawless and artistic in every sense of the word—of the regular Goldwyn standard. The acting of Miss Farrar is of the usual excellence, while the direction, photography and settings are all that could be desired.

The story furnished by Willard Mack is of the sort that makes typical Broadway melodramatic stage successes the dramatist's aim and result being a succession of "situations" that interest. A difference of opinion might exist as to its emotional appeal. The writer found it difficult to feel sympathy for the heroine. Whether your patrons will feel the same way is a question; it is very possible that the many good qualities of the picture and the personality of Miss Farrar might completely dim what jarred the writer as a reviewer.

Although in part of the story the star is given the role of a dance hall girl, the spectator is at all times kept informed that she is straight; so the picture remains clean.—Released Jan. 26.—*P. S. Harrison.*

Muriel Barnes / Cora Lamont ..... Geraldine Farrar
Judson Barnes ..... Milton Sills
Jack McGoff ..... Tom Santschi
Frank Craftley ..... Fred Truesdell
The Child ..... George Smith
By Willard Mack.
Directed by Reginald Barker.
Photographed by Percy Hilburn.

THE STORY

Muriel, popular in the social life of her city, marries Judson Barnes, a man prominent in the business world. He is approached by Frank Craftley, a dishonest mining promoter, who urges him to invest in a project in Nevada. Muriel feels that he is attempting to swindle her husband and advises him against entering the deal. Craftley realizes that it is the woman who is blocking his path and goes to his silent partner, a man who has traveled the world over, telling him that he believes he recognizes Muriel. When McGoff, the partner, produces a photograph of Cora Lamont, an Alaskan dance hall girl, Craftley realizes that Muriel is the same woman. He threatens her with exposure and as a result Muriel talks to her husband until he has again changed his mind about the mining project. With Craftley he sets out west to look things over.

Now it is that Muriel recalls her past in the Alaskan dance hall where McGoff attempted to make her his plaything. How she played the game safe, always promising, yet giving nothing and how she made her flight from her sordid existence to the more civilized south, are events which come rapidly to her mind. Yet if all this past comes out—if her husband learns of it, she will be lost—moreover her baby will be lost to her. McGoff has signified his intention of coming to see her to claim her, and Muriel, making ready for him, lays out her jewels as if to tempt a burglar.

When McGoff crushes her in his arms she shouts and warns the household. A policeman, rushing in, shoots and kills the intruder. To him and to the rest of the household it appears as if Muriel had merely surprised a burglar. Taking her baby in her arms, Muriel offers thanks for her safety!

AD TALK

Geraldine Farrar will be seen at the ——— theatre on ——— of ——— week in her latest Goldwyn photoplay, the third for this company. It is entitled "Shadows" and like the immediately previous offering of hers, "The Hell Cat," it was written by Willard Mack. The Goldwyn policy has been to cast Miss Farrar in modern stories, dramatic offerings in which her broad array of talents could be exercised to their utmost. To say that "Shadows" permits of this opportunity is stating the truth for when all is said and done it is doubtful if ever before the screen of the ——— theatre held such an intensely dramatic offering as "Shadows."

In its essentials it is the old story of a woman with a past, a past that rises up to damn her marital happiness. Innocent though the past is in reality it would appear black before one not thoroughly acquainted with its essentials. How to keep this past from coming to the attention of her husband?—this is the question that confronts the wife and her carefully laid plan forms the climax of the picture. To relate it here, however, would be to spoil good dramatic fare. Our advice is to see it when it arrives at the ——— theatre.

Mr. Mack's craftsmanship shows to meritorious advantage throughout the length of the film. His scenarios are all skillfully constructed and teeming with a strong dramatic interest. Miss Farrar's support here consists of Milton Sills, the same Thomas Santschi of "The Hell Cat," Fred Truesdell and a child by the name of George Smith. It is a small cast in a big drama, a drama that is moving from first to last.

CATCH LINES

The powerful drama of a woman's fight to hold the love of a man, written in Willard Mack's best style and produced with customary Goldwyn lavishness as to effect and setting. A climax with a punch to the heart.

The story of a woman who fought to keep down her past—a past innocent she knew but one which her husband might recognize as suspicious. How she accomplished her ends and saved her happiness and her child forms a climax, the power of which is sweeping.

Yes, it's the old, old story of the eternal triangle, the husband, the woman who fights down her past and an intruder. The old, old story, but one which is enacted in real life again and again and one which, told with the force that it is in "Shadows," becomes as powerful as though it were new.

Geraldine Farrar in a new role—from Alaskan dance hall girl to wife of a prosperous New Yorker.

In which the Shadows of the Past arise and threaten to blot out the Happiness of the Present.

ADVERTISING AIDS

PAPER:—Paper is supplied in one, three, six and twenty-four sheet size. There is also a rotogravure one-sheet.

LOBBY DISPLAY:—Photographs are provided in three sizes, 8 x 10, 11 x 14 and 22 x 28.

PRODUCTION CUTS:—Two two-column; three one-column. One one and the two's are dramatic scenes from the production. There is one dramatic pose of star, while the other one is portrait.

Star cuts of Miss Farrar obtainable in one and two-column sizes.

ADVERTISING CUTS:—Two two-column; two one-column. These prepared in usual Goldwyn style in varying depths. They are also available in photographic form so that the exhibitor who desires more newspaper space may have them reproduced the desired size.

SLIDE AND MUSIC CUE SHEET are available with the other accessories at all Goldwyn exchanges.

(Continued on page 1390)



"MADE IN AMERICA"—HODKINSON

Shows Making of American Soldier; Stages of Training

THE making of the American soldier forms the basis of this attraction. The different stages of his training, from the day he is taken from the civilian life, until he is turned out as a finished product, is interestingly depicted in the eight reels.

The picture is not only entertaining, but also instructing; it should prove a source of interest to those who have never visited a camp, or never have tasted the army life.

The patriotic element abounds in the picture; on the other hand, there are enough comedy situations in it to draw good laughs. A more lengthy review of this picture was published in last week's issue, on page 1221.—Length, 8 reels.—To be released one reel weekly, starting Feb. 16.—*P. S. Harrison.*

THE CAST

40,000 U. S. Soldiers and
John Evers.....Richard Turner
Jimmy Evers.....Edward Burns
Mrs. Evers.....Lillian Lawrence
Nancy Evers.....Emily Marceau
Joe Nelson.....Philip Sanford
Mrs. Nelson.....Florida Kingsley
Mr. Nelson.....Brian Darley

A Series in Eight Episodes Produced and Directed with the co-operation of the U. S. Government.

By Ashley Miller.

Published and distributed by the W. W. Hodkinson Corporation through Pathe Exchange, Inc.

PRODUCING CAST

Story and Scenario by.....Division of Films, Committee on Public Information
Producer and Director.....Ashley Miller
Cameraman .....Jas. Hutchinson
Released .....February 16th

THE STORY

(First Episode)

The first reel of "Made in America" shows how the United States put into effect the Selective Draft system. Secretary of War Baker drew the first draft numbers, while excited crowds gathered about bulletin boards. Among those in the crowd are John and Jimmy Evers and Joe Nelson. John and Jimmy are 100 per cent Americans and eager to be called. John's number is one of the early ones to appear.

(Second Episode)

The second episode opens with Provost Marshal General Crowder and his sixteen-page questionnaire, designed for the purpose of bringing out the exact usefulness of each of Uncle Sam's recruits. Jimmy Evers and Joe Nelson are both called before the local board where their questionnaire is filled in for them. Joe's exemption claims are not accepted and he and Jimmy leave for training camp. In the meantime Jimmy's brother, John, has received his preliminary training and is ready to leave for France.

(Third Episode)

The third episode shows the transports and their convoys leaving New York harbor, and then shifts to Jimmy, having been placed in charge of his contingent, turning his men over to the detraining officer at the camp depot. The new draft arrivals are greeted by the soldiers with, "Wait until you get that needle!" "You'll like it here, it's great!" at which latter remark Joe Nelson's frown of disgust grows deeper.

Camp routine, efficiency tests and the precautions taken by the government to guard the soldiers' health are shown.

(Fourth Episode)

Modern warfare needs trained specialists. The opening of the fourth episode shows the trade tests through which each man must pass who claims an occupation in civilian life. Jimmy Evers, who had been an assistant to the manager in a garage back home, takes the truck driving test with high honors, and Joe, an electrician, passes his test. Jimmy has received news of the safe arrival overseas of his brother John. Jimmy tells the boys that he has promised Joe's mother to take care of him, and suggests that if they try to show him a good time Joe might take more interest in his military work. So when Joe returns to the lighted room he is seized by the boys and hoisted to their shoulders. Later Joe tears up the complaining letter he had started to write his mother and writes a more cheerful one instead.

(Fifth Episode)

The soldier's day of hard work begins at seven o'clock, when they make their beds. At 7.30 comes drill, and Joe, in spite of himself, is getting interested. Various forms of drill are shown and comparisons drawn between the awkward squad and those who have had several weeks' training.. After their vigorous forms of exercise, even the ground seems soft, and the rest call is welcome. Jimmy Evers receives a letter from his mother saying she and Nancy will be at the Y. W. C. A. Hostess House on Saturday to see him. After mess, each man's mess kit washed, if not wiped, there is nothing to do until morning. Jimmy wants Joe Nelson to join him at a French class, but Joe claims to be feeling rotten, but cheers up when he gets a letter from his mother saying that Jimmy's pretty sister, Nancy, has been over to see her and she believes Nancy likes Joe. This gives Joe courage, for he is of the opinion that he is standing rather low in Nancy's estimation these days. In France Jimmy's brother, John, is going through the advanced stages of his training. Cavalry and infantry troops in action, the trenches and clouds of poisonous gas are shown.

(Sixth Episode)

It is hard to get dressed correctly in five minutes, and the morning in camp on which the first scene of the sixth episode opens shows Joe Nelson up for inspection and being told to report for kitchen duty that morning. While Joe awkwardly burns his hands and scrubs kettles and pans in the kitchen, Jimmy and his comrades are playing some strenuous physical games. After Joe has been relieved of K. P., he realizes that his trousers are not exactly presentable if he is going to see Jimmy's mother and sister when they come, so he goes down to the stream and scrubs them and stretches them out on the barracks roof to dry. When Jimmy and Joe meet the home folks, Joe finds a subtle difference in Nancy's attitude toward him and is happy. While Jimmy has been having a little play at home, his brother John in France is also enjoying recreations, such as baseball, for a delighted French audience.

(Seventh Episode)

At the beginning of their third month in camp the men of the Liberty Army enter on the more advanced stages of their training. Bayonet and fencing drills are shown. Real grenades are used in practice, and the difference depicted between the use of grenades in defense and in attack. Six seconds is the limit in a gas mask drill. In France John Evers goes out on his first reconnoitering expedition. The commanding officer gets possession of some German dispatches, but is wounded before he regains his trench. Safely back in the trench, John goes out and gets the officer, getting wounded himself. In the United States Jimmy and Joe are bidding their families good-bye, as they are soon to leave for overseas. Before he goes, Nancy relents entirely toward Joe and he promises to bring her the Kaiser.

(Eighth Episode)

U-boats failed to stop the irresistible sweep of the 250,000 men that poured into France each month from the United States. Jimmy and Joe at last arrive at a French port, and Jimmy, at first opportunity, looks John up in the hospital where he is recovering from his wounds. John has just been notified that he has been promoted to Second Lieutenant, and a medal of honor will be bestowed upon him for his bravery, and later General Pershing presents him with the greatest honor his country can bestow.

AD TALK

Beginning with this week's show at the ——— theatre the management will offer the first one-reel episode of a new series of pictures entitled "Made in America." As the title suggests, this has something to do with the life of our soldiers. The eight episodes of one reel each take up the life of the rookie from the time of his entrance into camp until he became a full-fledged fighter on the battle-fields of France.

These reels are in way of retrospect at this time. But the management believes there are few who will not enjoy a peep backwards at those exciting times of the selective draft and the hurried leaving of the boys for the training camps. Big events those were. Events which changed the lives of hundreds of thousands of Americans. To witness the various transitions which the men went through is to witness a series of deeply moving episodes.

One episode of the series will be presented at the ——— theatre each week.

(Continued on page 1391)



"Made In America" Company on Location

"THE INDESTRUCTIBLE WIFE"—SELECT

Reviewer Classes It as Matinee Picture; Go Easy

"MATINEE PICTURE" is the best classification that can be made of this offering. It is one of those soft, tender kind of attractions, whose predominating feature is artistic beauty. Women, and those of men who abhor the "vile" rapid action, or sternly object to have their slumbering emotions disturbed, may enjoy it immensely; but anybody who looks for life and vigor in a photoplay may beg and pray for the Sennett comedy that might be next on the bill.

The story was apparently considered as fit to form the basis of a pretty lively comedy-drama, but in translating from story to picture, the speed was lost somewhere in the way; it wasn't in the plot to start with. The well constructed subtitles have worked overtime to put some ginger into it; also to make the heroine appear as a "fire-eater," but hardly with much success.

By dressing the program with some lively short stuff, you may be able to get by without any serious kicks.

The picture is clean.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Charlotte Ordway ..... Alice Brady
Jim Ordway ..... Saxon Kling
Mother ..... Sue Balfour
Father ..... George Backus
Brandy ..... Roy Adams
Peter Brooks ..... W. A. Williams
"Toots" Brooks ..... Anne Cornwall
Schuyler Horne ..... Percy Marmont
Julia ..... Leonore Hughes
Butler ..... Thomas Donnelly

By Frederic and Fanny Hatton.
Adapted by Charles Maigne.
Directed by Charles Maigne.
Photographed by Leo Rossi.

CATCH LINES

Charlotte Ordway was indestructible. Her life was one grand round of pleasure, with never a letup between one social event and another. Jim, her husband, found the pace a pace that kills and decided to put a stop to it. How he managed is graphically depicted in this feature, a picture filled with dramatic situations and humorous interludes.

A story of high society life written in the best style of Frederic and Fanny Hatton, those authors whose stage plays set the whole country agasping. And "The Indestructible Wife" is one of their best works. It tells of the life of a married couple, high in the social world, in bold, fearless and dramatically sensational fashion. Never a dull scene.

Alice Brady, a spirited actress, in a role that permits full play of her dazzling personality. A real actress in a real part—a part that thrills in a picture that thrills.

AD TALK

Alice Brady returns again to the ——— theatre on ——— of ——— week in her latest Select offering entitled, "The Indestructible Wife," the joint work of those popular playwrights Frederic and Fanny Hatton. The Hattons are noted for their writing of life in high society. They treat it mercilessly. When it is bad they never spare it. When it is good they give it just credit. In "The Indestructible Wife" they show both its sides in a manner that is ever entertaining, and often unusually dramatic.

Miss Brady's role is that of Charlotte Ordway, a young wife whose various rounds of pleasure finally tire her husband out. As she shows no signs of letting up he calls his friends into consultation and decides to pile on activity after activity in more than ordinary swiftness and see whether or not Charlotte will eventually tire of it all. The consequences of this trick are both humorous and dramatic. A serious breach arises between husband and wife and at one time Jim Ordway believes that he is going to lose Charlotte for ever. But things are straightened out in acceptable fashion in the end and there is a happy ending.

The picture was produced under the direction of Charles Maigne, the man responsible for all of Miss Brady's recent features, while among those who appear in the cast are Saxon Kling, Percy Marmont, Roy Adams, Anne Cornwall and Lenore Hughes.

THE STORY

Charlotte Ordway, the strenuous bride of Jimmy Ordway, brings her young husband back from their honeymoon exhausted after the strenuous life she has made him lead. Jimmy decides that something must be done with Charlotte to tire her out. One day he meets Brandy, a professional athlete and an old college friend of him. He sees in him just the person to do the trick.

Brandy finds in the indefatigable Charlotte a woman after his own heart—the first female he has ever met who can go as long and as hard as he can. Jimmy, left alone, consoles himself by making love to Julia Cleves. Brandy tells Charlotte about Jimmy's little affair and suggests that Charlotte leave her husband and marry him. Charlotte is loath to believe that Jimmy is in love with another woman until Brandy proves it to her, by showing her Jim and Julia sitting together in a corner of the arbor. Charlotte upbraids Jimmy.

Jim decides to tame Charlotte as Petruchio tamed the Shrew. He lassoes her and carries her off in an automobile to his boathouse, where he ties her up. Charlotte secretly enjoys the situation. Brandy takes it all in earnest and decides to rescue her. First, however, he indulges in familiarities of an objectionable sort. Charlotte bursts her fetters and throws Brandy down the boathouse steps into the water. Jim sees him fall in and comes rushing to his wife. He seizes her in his arms and by means of apologies, kisses, and explanations all is made smooth sailing.

When a husband has to tie his wife in a chair there must be something up. And there surely is something up in Alice Brady's latest Select picture, "The Indestructible Wife." It's one of the season's treats.

ADVERTISING AIDS

PAPER:—One one-sheet (scene); one one-sheet (star special for this production); two three-sheets (scenes); one six-sheet (scene); one twenty-four-sheet (scene).

LOBBY DISPLAY:—Nine 8x10 black and white scenes and title card; seven 11x14 colored scenes and title card; two 22x28 horizontal "flats" colored scenes; one 22x28 star portrait, colored upright (stock—new).

CUTS (ELECTROS):—Two one-column (production); two three-column (production); one three-column (production); one half-column (star—new); one one-column (star—new); one two-column (star—new).

These cuts can be used in either advertisements or newspaper stories or in program announcements.

SLIDE AND MUSIC CUE SHEET also procurable at all Select exchanges.

SUGGESTIONS

Get some real snap into your advertisements of

(Continued on page 1393)



"HAPPY THOUGH MARRIED"—PARAMOUNT

Amusing Film That Also Appeals to Finer Emotions

YOUR patrons will laugh till there is no laugh left in them; and perhaps they will also shed a tear or two. The story has a strong plot; the subtitles are little gems; the cast is made up of artists (it includes Raymond Hatton); the direction, photography and artistic effects are of the best—in fact, everything needed to make a picture amusing as well as appealing to the finer emotions is there.

Miss Clayton lives her part; she has hardly ever been given as good a story before, or has ever appeared to a better advantage.

The picture is clean and should please 100% of your patrons. An extensive review was published in last week's issue, on page 1221.—Released Feb. 23.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Millicent Lee.....Enid Bennett
Stanley Montjoy, a Prospector..Douglas MacLean
Bob Davis.....Philo McCullough
Jim Montjoy.....Hal Cooley
Diana Ramon.....Vola Vale
Aunt Mattie.....Lydia Yeamans Titus
By Lois and Arthur Zellner.
Scenario by C. Gardner Sullivan.
Directed by Fred Niblo.
Photographed by Robert Newhard.

ADVERTISING AIDS

PAPER:—Two one-sheets; two three-sheets; one six-sheet; rotogravure one-sheet. Paper doesn't stress the comedy element to any extent and might serve to designate any picture if it were not for the title which manages to impart the right humorous touch to the scenes.

LOBBY DISPLAY:—Eight 8 x 10 black and white photographs; eight 11 x 14 sepia; one 22 x 28 sepia; 8 x 10 photographs of star.

CUTS AND MATS ON PRODUCTION:—Five one-column; three two-column; two three-column. As regards selection of scenes, practically the same applies to these scene cuts as to the paper.

STOCK CUTS AND MATS OF STAR:—Five one-column; three two-column; two three-column.

ADVERTISING LAYOUTS:—One three-column; one two-column; one one-column. These contain good arguments, well selected scenes and interesting catch-lines and are otherwise dressed in the usual Paramount style.

SLIDE AND MUSIC CUE SHEET also obtainable at all Paramount branches with other accessories.

AD TALK

Another one of the charming Enid Bennett comedies will be the featured attraction at the ———— theatre on ———— of ———— week when "Happy, Though Married" is shown for the first time in this city. Written by Lois and Arthur Zellner this picture deals with the jealousies of a young wife in a most amusing fashion. Millicent Lee marries Stanley Montjoy just after he has returned from South America, whither he went on a prospecting expedition with his brother. In his trunk she discovers a picture of a dark-eyed Spanish senorita and immediately her jealousy is aroused.

She flees to consult a little book, "How to Be Happy, Though Married," and finds therein advice that leads her to suspect her husband of a dark and mysterious past.

She leaves the house in a rage, returning later to find the living counterpart of the photograph sitting in her home! She angrily demands to know the meaning of her presence but the beauty from the South can not speak English. And "How to Be Happy, Though Married" has not taught Millicent how to speak Spanish! The results can better be imagined—or, of course, seen—than described. The return of the two brothers clears up the whole mystery and suffice it to say that in future Millicent decides to abide by common sense and not be a foolish text book.

Miss Bennett is thoroughly delightful in the featured role while her support is spirited and clever, including Douglas MacLean, Hal Cooley, Vola Vale and Philo McCullough. C. Gardner Sullivan prepared the scenario from the Zellner story while Fred Niblo had charge of the production details.

THE STORY

Stanley and Jim Montjoy leave for South America to develop mining property there and Stanley, before going, takes fond leave of his sweetheart, Millicent Lee. In South America all does not go well with the two brothers' financial project until a wily old Spaniard makes them a large offer for the mine. They are about to accept when Diana Ramon, the Spaniard's niece warns them not to. Further research in the mine discloses a rich vein of ore which they have previously overlooked. They are overjoyed and Jim is particularly grateful to Diana.

Stanley leaves at once for the states and immediately marries Millicent. On their wedding day Bob Davies, an old friend, presents them with a book entitled "How to Be Happy, Though Married," a volume filled with cynical advice for young couples. Millicent finds certain passages underscored and believes that her husband is the guilty party. She begins to follow out the advice literally and gets in trouble. The trouble is in no wise lessened when she discovers a picture of Diana in Stanley's trunk. The book hints at a dark and mysterious past. Millicent isn't comfortable.

Stanley hears from Jim and Diana, to the effect that they have been married and to meet them at the station as they are returning. In the crowd Jim is separated from his brother and wife. Stanley takes Diana home, leaves her and goes out in search of Jim. Naturally, when Millicent arrives home she recognizes the Spanish beauty. Diana can't speak English and there is the very devil to pay until finally the brothers arrive home and straighten matters out for the happiness of all concerned.

CATCH LINES

Millicent wasn't feeling well, any way. She had discovered a picture of a Spanish beauty in the bottom of her husband's trunk. She was considerably peeved. And when she returned to the house she found the living counterpart of the Spanish beauty awaiting her! The answer? You'll find that in a whirl of comedy in "Happy, Though Married."

What would you do (we follow the form prescribed by those who offer you heavy moral lessons in the guise of questions) if you returned to your home and found a Spanish senorita awaiting your husband? Particularly if she had an amorous look and all that and couldn't speak English or anything that you could speak? Goodness only knows what you would do, but we do know what Millicent does in "Happy, Though Married" and if you want one of the season's best laughs don't miss this feature.

Enid Bennett's name stands for the best in light comedy. "Happy, Though Married" stands for the best in light comedy and Enid Bennett has the star part. Some combination! You'll laugh long and loud at this picture, providing you manage to squeeze in the doors of the ———— theatre.

SUGGESTIONS

Here you have another Enid Bennett comedy and if you have followed the suggestions offered before in this department the mere announcement of her name should signify a humorous, lightly humorous production. Be sure to capitalize the star's personality, her looks, the type of story in which she appears. The strength of the big stars, the Big Four, for instance, is that they all stand for a certain popular type of entertainment. And nothing is more popular than light comedy. Try to make Enid Bennett's name synonymous with this type of entertainment and you will be going a long way toward increasing box office receipts.

With the case of "Happy, Though Married" You have innumerable angles to play up in your advertising. It might be a good idea to frame a picture of the star reading a book entitled "How to Be Happy, Though Married." Else you might use such a book as a background for newspaper advertisements, printing your usual announcement on it. The angles of the story are so many and all so humorous that if you read the synopsis you will certainly be able to find one to play up to your liking.

"LITTLE WHITE SAVAGE"

(Continued from page 1380)

SUGGESTIONS

It wouldn't do any harm to put a little of the risque into your advertising of this production, nothing vulgar, to be sure, but something bound to catch the eye and make the spectator wonder what it's all about. To accomplish this you might have your artist draw you a picture of a minister sitting uneasily talking with two elderly men who have their backs to the door. The door should be opened slightly and through it will appear the figure of Carmel Myers, looking naively out upon the scene, while she is only scantily clad. These scenes will get a laugh and will set the people wondering and will attract.

Your argument on the picture should consist of mentioning the situation of the savage girl taking refuge in the minister's home. The comedy and the surprises are built around this and it is such an unusual situation that it is bound to attract notice.



One-column ad cut

"JOHNNY-ON-THE-SPOT"—METRO

Average Comedy-Drama Made Interesting Because of Star

ALTHOUGH at times somewhat slow moving, this picture featuring Hale Hamilton presents a comedy-drama in itself of average worth and considerably above the average when the capabilities of the star are taken into consideration. Mr. Hamilton, by no means one of the "pretty" actors of the screen, has an ability of expression that instantly stamps him as a most interesting individual. He performs with such ease, such apparent lack of effort, that we get pleasure out of whatever he does. Mr. Hamilton does his work well and we all like to see work well done.

There are considerable laughs, a thread of melodrama and a perfectly good idea in "Johnny-On-the-Spot." The hero discovers that it is better to pursue the lady fair than to wait for her to pursue him.

Louise Lovely is the heroine in the case and a cast typical of Metro merit appears in support.—Length, 5 reels.—Released Feb. 17.—*Peter Milne.*

THE CAST

Johnny Rutledge .....Hale Hamilton
Anne Travers .....Louise Lovely
Arthur Abington, alias Cooley..Philo McCullough
Mrs. Webster, Rutledge's landlady
.....Ruth Orlamond
Judge Martin Crandall.....Edward J. Connelly
Dr. Barnabas Bunyon.....Hardee Kirkland
Lillian Dupre, an adventuress.....Lilie Leslie
Jim Burton, a detective.....Wilton Taylor
"Pipe" Brooks .....Fred H. Warren
"Buck" Bates, a clerk.....Neal Hardin
"Canary" Kelly .....Oral Humphreys
By Shannon Fife.
Adapted by June Mathis.
Directed by Harry L. Franklin.
Photographed by Arthur Martinelli.

ADVERTISING AIDS

PAPER:—Two one-sheets; two three-sheets; two six-sheets.
LOBBY DISPLAY:—Photographs are provided in 8x10 sepia; 11x14 sepia and 22x28 colored. These include star photographs and production scenes. Title and synopsis cards are also provided to complete this display.
CUTS AND MATS:—Star cuts are provided in one-half, one and two-column sizes, these being designed for use in text or advertising columns of newspapers or in program announcements.
Silhouette cuts of star in one-column size are also provided. (This cut will be found reproduced on this page.)
SLIDE AND MUSIC CUE SHEET available at all Metro exchanges.

AD TALK

On ——— of ——— week "Johnny-on-the-Spot," featuring Hale Hamilton, will be presented at the ——— theatre. This is a comedy by Shannon Fife, one of the older writers in the business, and concerns an embryo author who harped on the theory that speed in business and love was all wrong. "Let the girl pursue you," he addressed himself to the members of his sex, "by no means pursue the girl." Johnny thought this was a perfectly good idea, but the manner in which he was forced to change it comes as a part, and a very humorous part, of this Metro feature, "Johnny-on-the-Spot."

Hale Hamilton is one of the newer stars on the screen today. However, he has been trained by long and arduous years on the stage and immediately he set face before the camera, it was realized that in him rested a new and distinct personality. This Mr. Hamilton has proven through his previous appearances on the silver-sheet. He is not one of the becurled heroes, nor is his hair done after the patent-leather variety. He is, one might say, "all man," both on the screen and off, and this personality of his shows to delightful advantage in the production here in hand. He is a skilled actor besides and his work is marked by an ease and grace not often identified with the usual motion picture actor.

Mr. Hamilton's support in this feature includes Louise Lovely, the former Bluebird star; Philo McCullough, Lilie Leslie and Hardee Kirkland, besides an exceptional cast of lesser known but no less competent screen players. The picture was made under the direction of Harry L. Franklin.

THE STORY

Johnny Rutledge is an author with an idea. The only trouble is that his idea is all wrong. In a manuscript he has asserted that speed is all to the discard and that men, if they would succeed in matrimony, should wait for the girl to pursue them instead of pursuing the girl. Johnny is due for an awakening and it comes. His lawyer refuses to give him any more money—only a paltry ten he gets from him. Returning home he sees Anne Travers, another aspirant to the position of successful novelist, weeping about the rent and, out of the kindness of his heart, he gives his ten to her. So Johnny is evicted. Not disheartened, he takes a job with a medicine show and becomes the official "come-on" of the outfit.

In the meantime the secretary of a well-known author has learned that Anne is to inherit a fortune if she is found and married before a certain day and date. Without informing her of the why and wherefore he introduces himself to her as the well-known author himself and pretends to take an interest in her literary efforts. He presses his courtship and, as time goes on, believes himself successful. Anne, because of Johnny's statement regarding the pursuit of women, feels peeved about him and tries to forget him. But she only can try.

A day before the last day of the certain time Johnny hears all about Anne's fortune and the conditions of the will. By divers routes he makes all haste to her and announces his intention of marrying her. Anne tells him she is engaged to the great author. Johnny tells her she cannot possibly be, because the gentleman is in Bermuda. They make their escape from the villains by a hair's breadth and after that Johnny is perfectly willing to renounce his foolish theory about speed.

CATCH LINES

Johnny didn't believe in speed—he said so in print—but when he found it necessary to find a girl and marry her in twenty-four hours he turned out to be Johnny-on-the-Spot—his theory was smashed, but he had found love and happiness—see this amusing photoplay at the ——— theatre.

Hale Hamilton, an actor who never looks as if he were acting—this is about the highest praise that can be said of any man or woman who earns a livelihood through screen or stage work—therefore draw your own conclusions regarding the ability of Mr. Hamilton—you'll like him in the Metro comedy, "Johnny-on-the-Spot."

The story of an author who wrote a treatise against speed. Let the women pursue the men, was his theory. But he found that the ladies had a different idea and in a humorous way, too. "Johnny-on-the-Spot" will convince you that he had the wrong idea—and that it is a great thing to laugh—don't miss it.

Hale Hamilton, one of the most natural actors on the screen, in a spirited comedy-drama supported by Louise Lovely, the former Bluebird star—a combination and a comedy that you cannot afford to miss.

SUGGESTIONS

In presenting this comedy-drama to your patrons the biggest thing to play up, outside of the star, is the idea contained in the story itself. Glance over the synopsis to gain the complete idea of the plot and then see whether such lines as those suggested in the catch lines on this page will not fit. Quote the young author's ideas regarding speed, particularly those he holds in regard to the wooing of women. The idea is so contrary to all established standards that your reading public, especially the feminine portion of it, will be instantly caught with it. Moreover, the chances are likely that they will come and find out just what sort of a "boob" is the hero of your picture. Play up this angle then, together with the fact that the entire picture is a comedy-drama.

Hamilton is new to the screen, comparatively new that is, but his personality and ability assure him a good reception in every picture. Play him up and use Louise Lovely's name. If you played the old Bluebird pictures your public knows her as the star of many of the most successful of that series.



HALE HAMILTON

New type of silhouette star cut provided on this production and on all in which Hale Hamilton is starred

"SHADOWS OF SUSPICION"—Screen-Classics

Last Lockwood Picture Starts Well, But Slumps at Finish

EXTENSIVELY reviewed in last week's issue of Motion Picture News, "Shadows of Suspicion," the last Lockwood picture, has the beginnings of a most entertaining feature, but before its course is half run it falls down suddenly and, to say the least, noticeably. The producers endeavored to finish the picture without the star's services and as a consequence the action in which he himself did not appear shows up as rather forced and strained.

At the outset, however, it proves to be an interesting spy story, with a good romantic interest and set in backgrounds of rare beauty.—Length, 6 reels.—*Peter Milne.*

THE CAST

Cyril Hammersley.....Haroid Lockwood
Doris Mathers.....Naomi Childers
Lady Betty Heathcote.....Helen Lindroth
Goeffrey Mathers.....Kenneth Kealing
Capt. Walter Bydielf.....William Bailey
Sir John Rizzio.....Bigelow Cooper
Chief of Scotland Yard.....Capt. Leslie Peacock
Written by George Gibbs.
Scenario by Finis Fox.
Directed by Edwin Carewe.
Photographed by R. J. Bergquist.
Art direction by Ferdinand Pinney Earle.

ADVERTISING AIDS

PAPER:—One one-sheet; one three-sheet; one six-sheet.
LOBBY DISPLAY:—Two 22x28 colored photographs; eight 11x14 black and white photos and title cards, and 8x10 photograph of star.
CUTS:—There are available a series of two-column scene cuts and one-column cuts of star in character poses.
ADVERTISING CUTS:—One one-column; two two-column; one three-column and one four-column.
Special lithographed window cards are available, as are special heralds, plain heralds and slides and a music cue.

SUGGESTIONS

As suggested for other Harold Lockwood releases since the star's death, it is well to eliminate from your advertising on this picture concerning facts of his death. The picture offers nothing in the way of striking originality that you can play up in your advertising. Its adventurous romance and the fact that the late star was particularly good in romantic parts is a good talking point. The cast in support of the star in this offering should be mentioned. as it contains the names of some of the best known leads and character actors on the screen.

CATCH LINES

Harold Lockwood in a romantic drama, with touches of adventure and the war.

How a young English pacifist proves his true worth to the girl of his dreams.

English society as it moved during the height of the great war shown in Harold Lockwood's picture.

How a young English sportsman saves London from the hand of an enemy.

Mystery, combined with romance and adventure, plays big part in a Metro star's late picture, "Shadows of Suspicion."

AD TALK

Cyril Hammersley, a young English sportsman, the girl whom he is to marry, a middle-aged English peer and a German spy are the central figures in Harold Lockwood's late picture, "Shadows of Suspicion," to be seen on the screen of the ——— theatre ——— of ——— wek. Mystery, romance and adventure are so cleverly interwoven in drama that the height of entertainment on the screen is reached, and through it all runs the wonderful personality of Harold Lockwood, considered by the critics to be the screen's most likable romantic actor. Naomi Childers, whose beauty has attracted New York's greatest artists, and whose face has adorned the covers of many of the most popular magazines, is seen in chief support of Mr. Lockwood in this picture. William Bailey and Bigelow Cooper, two of the screen's best known character actors, have principal supporting roles. The star, the cast and the story are examples of the best that photodramatic entertainment offers. The management of the ——— theatre unreservedly recommends this picture starring Mr. Lockwood to his patrons.

THE STORY

A young English sportsman, Cyril Hammersley, arouses the suspicion of his fiancee, Doris Mathers, because he passively sits by and watches his fellows enter England's fight against the Hun. A friend, Sir John Rizzio, intimates that Hammersley is a German agent. Hammersley explains his actions on the ground that he is a pacifist and opposed to fighting.

Doris recalls her lover's exploits in India and Africa and knows that he faced all dangers met in these countries without flinching. She doubts his pacifism. At a dinner given by the nobility, the men present are called upon to state whether or not they are true English subjects. Hammersley professes true loyalty. Doris overhears Sir John demand from Hammersley a package of cigarette papers on which he states he has reason to believe is written a code message. She has seen Capt. Walter Byfield pass the papers to Hammersley at dinner. Later Byfield is shot in the Tower of London as a German spy. But Hammersley is turning a clever scheme and is instrumental in rounding up a band of German spies.

"A TRICK OF FATE"

(Continued from page 1383)

THE STORY

On the death of her father, Mary Lee, the last of a long aristocratic southern line, finds herself saddled with many debts. Resenting the insolent words of one creditor she determines to go to New York to make enough money to clear the family name. In the city she finds the going particularly hard and is unable to secure employment at her profession, dancing, until a strange thing occurs. Mme. Zura, a French dancer, who is the exact likeness of Mary, quits her manager just as he has made her the greatest sensation in New York. As the disconsolate man walks along the street he sees Mary and it is that night that she goes on in place of the deserter.

Mary is an instant success and to insure the safety of the act she promises to tell no one her identity. Over in Paris, Pierre, former lover of Mme. Zura, feels lonesome and comes to America. By a lucky chance he misses Mary at the door and as a result goes to Zura's apartment. The next morning Zura is found dead by the manager. He arranges things so that it will appear as if Mary Lee were the dead woman. Zura's maid is arrested for the crime. Richard Crane, Mary's fiance, now returns from South America and calls on her. She refuses to recognize him but he is persistent and follows a number of clues, finally proving to his own satisfaction that Zura is Mary. As a result of his investigations Mary is accused of the murder. Richard shoulders the blame.

To free him Mary visits Paris where she has learned Pierre has gone. She appears before him and dances Zura's dance. Believing himself mad Pierre confesses the crime. Mary returns to America, her evidence liberates Richard, and all ends happily.

ADVERTISING AIDS

LOBBY DISPLAY:—Eight 11 x 14 photo gelatines and title card; eight 22 x 28 photo gelatines and title card.
CUTS AND MATS:—One one-column; one two-column. Mats provided for each of these. A thumbnail cut and program cover cut also provided (no mats). A three-column mat included in list. These cuts and mats so designed as to be equally valuable in text stories or in advertising matter.
SLIDE AND MUSIC CUE SHEET also obtainable at all Exhibitors-Mutual exchanges.

SUGGESTIONS

Unquestionably the biggest selling point regarding this picture is the strange dual role offered the star. Particularly should the situation of the southern girl taking the Apache dancer's place on condition that she tell no one of the substitution be played up. This is a novel idea and will serve to set people guessing. Make this situation the keynote of your advertising, tell a little more of the story and then stop at the important part. A reader worked up to this extent will not be likely to turn away from your theatre when he passes.

Play up Miss Barriscale's acting as she is undoubtedly one of the finest actresses on the screen. Say that she delineates the roles well and that each one is suited to her talents, this to make certain in your reader's mind that she is not trying to get away with the ingenue stuff.

"SHADOWS"

(Continued from page 1385)

SUGGESTIONS

As was the case with "The Hell Cat," "Shadows" is a feature of great dramatic power. Let force be the keynote of your advertising, bring out the strength of the piece, don't let people think that it is only an ordinary feature. Let them know that the power of "Shadows" is sweeping in its effect. Get this bigness into your advertising. Use as many dramatic catch lines as you can and stress the principal situation of the play.

You have the way paved for you as "The Hell Cat" and "The Turn of the Wheel" were successes of no small sort. Refer to them in your advertising of this one with the added information that Willard Mack, author of the previous picture, wrote this one. His name is beginning to be a factor in photoplay production. Don't neglect it.

As for Miss Farrar, play her up to the limit for since she has gotten away from the costume stuff she has donge great work on the screen. Tom Santschi and Milton Sills, who were with her in "The Hell Cat," also carry the principal supporting roles here.



HAROLD LOCKWOOD in "SHADOWS of SUSPICION"

"CAROLYN OF THE CORNERS"—PATHE

Strong Story, But a Little Loose; Human Touches Plentiful

THE human touches all the way through make the picture heart-appealing, while the light comedy situations make it highly amusing. The story is hardly concentrated enough to be called a story—it is rather an assemblage of widely separated incidents, as intelligently put together as the case permit: but between a strong story built on murders, suicides, and the like on one hand, and a group of enjoyable human incidents, taken from every day life on the other, the latter always is the most preferable. It is the mood it leaves the spectator in that invariably counts; it is what brings him back.

The heroine, because of a report that her parents have perished in the torpedoing of a ship in which they were passengers, is sent to her uncle up the country. She finds him very uncongenial, but soon discovers that the cause is an unfortunate quarrel with his fiance and the consequent breaking off of their engagement. With her sweet, childish manners, she soon brings about a reconciliation. Towards the end, the report of the death of her parents proves false; they unexpectedly return and bring her happiness.

The dog used as the star's companion in the picture adds no little to the entertainment, which is clean and wholesome.—Released March 9.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Carolyn May Cameron.....Bessie Love
Jos. Stagg.....Chas. Edler
Amanda Parlow.....Charlotte Mineau
"Aunt Rose" Kennedy.....Eunice Moore
Jed Parlow .....
Prince, Carolyn's dog.....By Himself

By Ruth Belmore Endicott.
Scenario by Frank S. Beresford.
Directed by Robert Thornby.
Produced by Anderson-Brunton Co.

THE STORY

Carolyn May Cameron, after her parents have been reported lost at sea, is sent to live with her uncle Joe Stagg, the storekeeper of a little village in Maine. Stagg is a bachelor, having quarreled years before with the woman he loved, Amanda Parlow. "Aunt Rose" is his housekeeper. Stagg doesn't understand the little girl who enters his life along with her big dog, Prince, but in time, guided by Aunt Rose, he learns to love her and to find companionship in her. Carolyn enjoys the days in the little village and attends the little school with the other children. And it is mainly through her efforts that the ancient quarrel between Stagg and Amanda is smoothed over, at least in some small measure.

When spring comes Amanda takes Carolyn into an old lumber camp, there to visit one of her friends who is bedridden with rheumatism. While they are there a forest fire breaks out and Carolyn and the women are trapped in the flames. They take refuge in a spring and wait until Stagg arrives to the rescue. This element of danger proves the last straw which breaks down the reserve between Amanda and Stagg and past quarrels are forgotten. Aunt Rose suggests that the newly-married couple will not be wanting company any more so Carolyn takes her last money and buys a ticket to New York, returning to the still vacant Harlem flat of her parents.

Amanda and Stagg follow, of course—having postponed their honeymoon to Niagara Falls. The next morning they find her crying her eyes out for her father and mother. And then, wonder of wonders, her parents enter! They had been saved from the sinking vessel and had taken refuge on a distant island and had only now reached civilization again. So Carolyn is once more happy.

AD TALK

Bessie Love will be seen at the ———— theatre on ———— of ———— week as the star of "Carolyn of the Corners," a Pathe feature. Miss Love is seen to singular advantage in this charming little story of a New York orphan who is sent to live with her uncle in a little town in Maine. Uncle Stagg nurses a grouch, having quarreled with the woman he loved, Amanda Parlow, several years before, and he has never quite recovered from it. Into this atmosphere comes the little waif from the city, all smiles, all eagerness to make herself useful and to make others happy.

It can be seen from this brief outline of the beginning of the picture that it is ideally suited to the star's talents. As the young girl from New York to whom the Maine coast is a veritable fairyland, she creates a winsome and appealing character, a character to warm all hearts and one that all hearts will go out to. How she manages to smooth over her uncle's quarrel and how she revives the romance so abruptly ended in the days gone by are events which give the star ample opportunity to exercise those talents for which she is justly celebrated.

The film is notable in that there is no romance between the star and another character, but the full portion of human and heart interest contained in the five reels amply makes up for this. Miss Love is supported by Charles Edler, Charlotte Mineau and Eunice Moore among others. And there is also Prince the dog, a player who has a role of considerable importance.

CATCH LINES

Bessie Love in a role that brings her closer than ever to her friends—as the waif from the city who manages to patch together the pieces of her uncle's broken romance she creates a delightful little character, notable for its simplicity, charm and loveliness.

An orphan from the city, transplanted to the glory of the Maine coast. You'll enjoy the picture every bit as much as Carolyn enjoys her stay in the great outdoors.

Bessie Love makes herself thoroughly at home in the role of Carolyn and makes the spectator feel perfectly at home by her charming actions—"Carolyn of the Corners" is the sort of a photoplay that you want to see the star in.

Full of quaint characterizations, homely philosophy and comedy of the human variety. Bessie Love in the most congenial role of her career.

ADVERTISING AIDS

PAPER:—One one-sheet; one three-sheet; one six-sheet.
LOBBY DISPLAY:—Eight 11 x 14 scene stills and title card are provided. This selection constitutes a complete display. One 22 x 28 of scene and one 22x28 of star are also furnished.
CUTS:—There are one-column and thumbnail cuts of star obtainable on this production as on all pictures featuring Bessie Love. These are suitable for use either in dressing advertisements, for the text columns of newspapers or for program announcements.
SLIDE AND MUSIC CUE SHEET are also obtainable at all Pathe branches.

"MADE IN AMERICA"

(Continued from page 1386)

PRESS NOTICES

For following episodes

Included on the bill this week is another of the fascinating "Made in America" series, which was recently inaugurated at the ———— theatre. This reel shows further activities of the boys in camp, is full of interesting detail, color and human interest events.

A welcome addition to the regular feature bill at the ———— theatre this week is another of the "Made in America" series offered for the first time in this city. Further adventures of our three friends in the army camps at home and abroad are shown.

As the "Made in America" series draws to a close the reels seem to gather in interest. The ———— number of the series which the ———— theatre will present in addition to its feature next week shows the boys in the final stages of training.

The eighth and last episode of the "Made in America" series will also be offered along with the feature. This takes all the principals to France where some stirring scenes are enacted. The reel forms a worthy conclusion to this most interesting series of pictures.

SUGGESTIONS

This one-reel series deserves a considerable amount of advertising even though you have a feature on the bill. Communities will no doubt be interested in seeing the training camp activities of the boys who are now back, and the boys themselves may be willing to smile just a little bit at their awkward efforts at the beginning. As a consequence it is not likely that the nature of the series will scare anyone away, particularly as they are of short length, while on the other hand the angles that will attract are many.

Always carry a line in your copy even after the first reel has been shown designating that the second holds a similarly important position on the bill.

It could also be mentioned, and with profit, that the films were produced with the co-operation of the Committee on Public Information.



"MRS. WIGGS OF THE CABBAGE PATCH"—PARAMOUNT

Marguerite Clark in Best Picture in a Long While

IT has been many moons since Marguerite Clark has shown herself in so appealing a picture as "Mrs. Wiggs of the Cabbage Patch." To put it in a few words, it is a bit of human life portrayed by human characters—not puppets; and it gets you under the skin. The picture is also rich in comedy situations such as would draw laughs from a marble statue; so if tears is what your patrons want, tears they will get aplenty, or if laughs is what they enjoy, they will not be disappointed.

The heroine's fondness of a little child forms the foundation of the story. Being of kind nature, the heroine, an orphan herself, feels great compassion for the little unfortunates of the institution. She is given a little baby boy to look after and becomes deeply attached to him. After several years, the mother returns to claim her child. The thought of being separated from her charge makes her desperate; so she runs away with him from the orphanage during the night. Her good luck throws her on the path of a kind-hearted woman, in whose home the remainder of the story develops.

For the benefit of those among you who are extremely particular, it must be stated that the child is illegitimate, the son of a young man who is afraid to marry the girl lest his aunt disinherit him; but as the affair is suggested by subtitles only, the effect is in no wise offensive. Besides, a marriage results between the couple towards the end of the story, thus legalizing the union.—Released Feb. 9.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Lovey Mary ..... Marguerite Clark
Mrs. Wiggs ..... Mary Carr
Miss Tabitha Hazy ..... Vivia Ogden
Maggie Duncan ..... Gladys Valerie
Billy Wiggs ..... Gareth Hughes
Dick Morgan ..... Jack MacLean
Hiram Stubbins ..... Robert Milash
Mrs. 'Phroney Morgan ..... Maud Hosford
Mrs. Eichorn ..... Mary Davis
Mrs. Shultz ..... Anita Brown
Tommy ..... Lawrence Johnson
Baby Wiggs ..... Marion Stewart
Asia ..... Lola Hernandez
Australy ..... May McAvoy
Europeana ..... Wanda Valle

By Alice Hegan Rice.
Scenario by Eve Unsell.
Directed by Hugh Ford.
Photographed by William Marshall.

CATCH LINES

Lovey Mary, Billy Wiggs, Mrs. Wiggs, Maggie Duncan and all the rest of the delightful characters from Alice Hegan Rice's delightful story have come to life on the screen—don't miss them in Marguerite Clark's picture.

One of the classics of modern American literature brought to life on the screen with all the art of real motion picture artists. Miss Clark has contributed many classics to the annals of the screen, but none so thoroughly delightful as "Mrs. Wiggs."

AD TALK

On ——— of ——— week the management of the ——— theatre will present for the first time in this city the Paramount picture, "Mrs. Wiggs of the Cabbage Patch." Not many of our patrons will need to be told of the nature and content of this story. From time immemorial it would seem Alice Hegan Rice's "Mrs. Wiggs" has stood as one of the classics of American literature. First in book form it excited comment and praise all over the country, all over the world for that matter. Next as a play it attracted considerable attention at the old Savoy theatre in New York. This was as far back as in 1904. Now as a picture with none other than Marguerite Clark assuming the role of Lovey Mary, it would seem that it is destined to earn new glory and conquer new fields.

The adventures of Lovey Mary with her little Tommy in the orphanage, in the home of the wealthy Morgans and finally in the place of Mrs. Wiggs who tends the cabbage patch, are full of that popular element described as "heart interest." Laughter and tears are happily intermingled. It is indeed a story filled with the most wholesome sort of sentiment, ripe with rare characterizations, humor and touches of human interest. As done into scenario form by Eve Unsell it becomes one of the real classics of the pictorial art, worthy indeed to rank with Miss Clark's most successful pictures.

The picture was given an excellent production by Hugh Ford, director-in-chief of the Famous Players studios, while prominent in the large list of characterizations are Gareth Hughes' Billy Wiggs, Lawrence Johnson's Tommy, Gladys Valerie's Maggie Duncan and Mary Carr's inimitable portrait of Mrs. Wiggs.

THE STORY

Lovey Mary, inmate of the Brofield Orphanage, is somewhat of a tomboy and is the champion of all the little folks in their fights with the monitors of the place. But although Mary fights the monitors in youth she grows to be one in a later year. In her position of "boss" of the kiddies she is kind and considerate and never allows her authority to assert itself in any but the most pleasing ways. Maggie Duncan, former member of the institution and now a circus woman, sends her little Tommy to the orphanage and it is not long before the little fellow has gained prior place in Mary's heart. As a consequence when Maggie at last sends for Tommy, Mary is loathe to let him go. She takes the child and flees with him.

Mary encounters Dick Morgan, nephew of a wealthy old man. He takes the two home to his mother and announces his intention of sending them back to the orphanage, whereupon Mary flees again, this time to the home of Mrs. Wiggs who tends the cabbage patch. She finds a home and makes herself useful with Mrs. Wiggs and falls in love with Billy, one of the many offspring of the Wiggs. Everything goes along smoothly until the sheriff appears and demands Tommy in Maggie's name.

After a lapse of time Mary hears that Maggie has fallen and injured herself. She goes to tend her and learns from her lips that Dick Morgan is Tommy's father. Mary then goes to Dick and appeals to him to right the wrong he has done. So Tommy at last finds a congenial home. As for Mary her affair with Billy progresses so nicely that when he gains a good position in a factory, he feels quite able to ask for the little heroine's hand, which she is not loathe to give him.

ADVERTISING AIDS

PAPER:—Two one-sheets; two three-sheets; one six-sheet; one twenty-four-sheet; one rotogravure one-sheet. Paper serves to bring out the comedy and human interest elements of the production.

LOBBY DISPLAY:—Eight 8x10 black and white photographs; eight 11x14 sepia; one 22x28 sepia; 8x10 photographs of star.

CUTS AND MATS ON PRODUCTION:—Five one-column; three two-column; two three-column. Comedy is the dominating note in these scenes both in the poses of stars and the actual scenes from the production.

STOCK CUTS AND MATS OF STAR:—Five one-column; three two-column; two three-column.

ADVERTISING LAYOUTS:—One three-column; one two-column; one one-column. These are dressed in the usual Paramount style and serve to bring out the idea of the "special" quality of the production.

SLIDE AND MUSIC CUE SHEET also included in list of accessories furnished at Paramount exchanges.

SUGGESTIONS

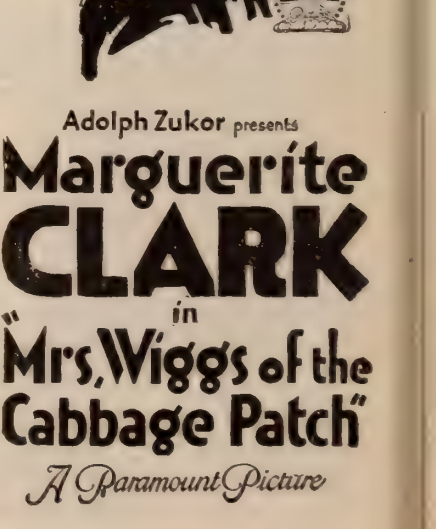
Make an effort to get the better class of people into your house for this production. There are few who do not know the story, for when Mrs. Rice's work was first published it swept the country. Later it was made into a play. The novel still holds a position of honor in many libraries.

Get the quaint character of the production and the people it deals with into your advertising. Use either dignified phrasing in your ads or mention the various characters that will be brought to life on the screen in some style characteristic of the language of the people.

You have a good chance to do the book store stunt again with this picture and you also might use a few of the copies in your lobby to help

(Continued on page 1393)





"WHERE THE WEST BEGINS"—AMERICAN

Another Good Picture to William Russell List

WITH "Where the West Begins," William Russell adds another good picture to the long list of his successes. The plot is full of action, and as it has been handled well, it holds the interest undiminished from start to finish.

The story is of the Western type, starting in New York, where the hero, manager of a big Western ranch, takes a trip there to talk matters over with the boss. His employer has a son, whom he forcibly takes West in order to cure him; also a daughter, who becomes the heroine of the story, in the end marrying the hero.

As in all Russell Western pictures, beautiful ranch scenery, with large herds of cattle, forms the background in most of the scenes; exciting horse riding and cattle rustling is also shown in many of the situations, and as the story appeals to the better feelings, it should give good satisfaction to picture goers, especially to those who enjoy the Western photoplay.—Released March 2.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Cliff Redfern.....William Russell
Prudence Caldwell.....Eileen Percy
Ned Caldwell.....J. Cullen Landis
Luther Caldwell.....Frederick Vroom
Gunner McCann.....Carl Stockdale
Blackthorn Kennedy.....Alfred Ferguson
By Stephen Fox.
Directed by Henry King.
Produced by William Russell Productions.
Distributed through Pathe.

ADVERTISING AIDS

PAPER:—One one-sheet; one three-sheet; one six-sheet.

LOBBY DISPLAY:—Eight 11x14 scene stills and title card; 22x28 of scene; 22x28 of star.

CUTS:—There are one-column and thumbnail cuts of Russell available on this production as on all in which the star appears. These are suitable for use either in dressing advertisements, text columns of newspapers or for program announcements. A two-column scene cut is also provided.

SLIDE AND MUSIC CUE SHEET procurable at all Pathe exchanges.

AD TALK

The virile West is contrasted with the effete East again in William Russell's latest American comedy-drama, "Where the West Begins," which will be shown at the ———— theatre on ———— of ———— week. Whereas this idea has been employed many times before in pictures, the author of "Where the West Begins," Stephen Fox, has handled his material well and developed his story with a real eye to the manifold possibilities contained in the theme. As a result, the picture stands as one of the most refreshing westerns that the management of the ———— theatre has presented in some time and with Mr. Russell as the star, patrons may be assured of a most agreeable entertainment.

The star takes the role of Cliff Redfern, the foreman of the vast cattle holdings of Luther Caldwell. Cliff pays his employer a visit in the city and is taken into the old gentleman's confidence. It appears that Ned Caldwell has lost ambition, is tired of living at the slender age of twenty-four. Caldwell, Sr., wants to administer a dose of medicine that will wake the boy up. Cliff volunteers to be the doctor and practically shanghaies his charge aboard a train bound for the West. Other passengers are Caldwell, Sr., and his daughter, Prudence, whose sympathies all lie with her brother and who dislikes the uncouth westerner.

On this situation Mr. Fox has built a story filled with swift moving incident and comedy situation of a high order. It need hardly be added that Ned gets a new lease on life before the story is over and that Prudence decides that one westerner isn't so bad after all. Eileen Percy is seen as the girl in the case, while the supporting cast does work of a high order.

THE STORY

Cliff Redfern, the cattle boss of the Caldwell's lands in Montana doesn't like the city very much. Its people disgust him. Specially does Ned Caldwell, the son of his employer, grate him the wrong way. Ned is only twenty-four and already tired of living. His father wants him to go West but not until Cliff gets on the job with strong arm methods does he show signs of consent. Even then they are forced from him. Caldwell and his daughter, Prudence, accompanies the party westward. Prudence doesn't like the uncouth manner of Cliff and treats him coldly. Peeved, Cliff gets hold of a book on etiquette on the train and endeavors to polish up his manners. Ned finally capitulates to Cliff. He likes his stories of the West. He likes his open-mindedness. Before the train reaches Montana, Cliff wires ahead to McCann of the ranch to stage some wild-western fireworks when the train pulls in.

McCann seizes the opportunity to mask stealing some of Caldwell's cattle and when the party arrives he incriminates Cliff of the theft. He is denounced by the Caldwells, most severely by Prudence, who declares she knew he was no good after all. Grabbing her and swinging her to his saddle, Cliff informs her that she will be the first to know of his innocence and soon afterwards he traps McCann into a confession of his crimes.

Then when Cliff returns to the ranch to receive the pardon of the Caldwells he is told that Prudence has returned to the city. He spurs his horse to town and manages to swing the girl from the platform before the train has gone far. And Prudence isn't the kind for objecting in this instance.

CATCH LINES

East meets West again in this American feature—it's a merry five-round bout ending in a draw—but it's full of punches and has all the thrills and laughs that a comedy-drama should have.

Big Bill Russell is doctor to an entire eastern family in "Where the West Begins"—Caldwell's business is run down, his son is tired of living and his daughter has an ingrowing hatred for any man that acts like a man—and they're all cured when Big Bill gets through with 'em. Laughs and thrills, you betcha.

Prudence Caldwell didn't care very much where the West began—the East interested her much more—but it didn't take Cliff Redfern long to change her mind—in fact he changed it quicker than she ever did! Some man! Some picture!

William Russell does the western and the western comedy-drama in ship-shape style. His latest is of the latter variety and intermingles thrills and laughs in just the right proportions.

SUGGESTIONS

The traditional conflict between the East and the West is developed in this picture along humorous and thrilling lines. This would seem to be the keynote for your advertising. Bring out both comedy and thrills in the copy you use. Run through the catch lines elsewhere on this page and see if any of them won't suit.

Don't forget that Russell's popularity is ever on the increase. A line reading "with Eileen Percy" might be carried in connection with the picture, for she gained considerable fame during her career as Douglas Fairbanks' leading lady.

"THE INDESTRUCTIBLE WIFE"

(Continued from page 1387)

this feature. It is a story of high society life and should be advertised in colorful, bold terms. Let the people expect something out of the ordinary of the dull routine of the society drama. Hint at an intimate plot. You have an excellent point to back up any such statements in the fact that one of the cuts provided shows the husband binding his wife with a rope. This, an unusual scene in the first place, will create comment if backed up with some forceful catch line.

As the original play was written by Frederic and Fanny Hatton, well known playwrights, author of a number of stage successes be sure to mention their names and the reputation they have of writing sparkling, "snappy" dialogue. A dandy article on them is included in the press sheet on this production which should be clipped and used.

After all there is Alice Brady, who fits into the general atmosphere you will create by announcing the feature in the style indicated above. She is a sterling actress and her past pictures have raised her popularity considerably. Also mention Charles Maigne, the adaptor and director, who worked on her three immediately previous pictures.

"HELL ROARIN' REFORM"

(Continued from page 1379)

is a popular star and if the public gets to know that a certain type of advertisement means a certain type of Tom Mix picture you will have accomplished a lot.

In catch-lines mention the stunts of the picture, particularly the one about pulling the church down and the jump taken by the star on his horse through the roof of a bar-room. These are certainly unusual and deserve to be featured in arguments that you may use to accentuate your advertising.

ADVERTISING AIDS

PAPER:—Two one-sheets; two three-sheets; one six-sheet; one twenty-four-sheet. With the exception of the ones, all the paper issued on this production serves to stress the element of fast action that dominates the picture. The ones are light comedy scenes.

LOBBY DISPLAY:—Ten 8 x 10 black and white photographs; ten 11 x 14 black and white; three 22 x 28 colored.

SCENE CUTS AND MATS:—Five two-column; four one-column. Action and comedy are the dominating notes of these scenes.

ADVERTISING CUTS:—Four two-column, two one-column. Here again, action and comedy are the keynotes of the pictures used. The arguments are written in the usual striking style of the Fox ads, the type is well selected and the composition commendable.

"MRS. WIGGS OF THE CABBAGE PATCH"

(Continued from page 1392)

advertise the film. Open one or two of them to some interesting passage of the book and leave another closed. If these be surrounded with stills from the picture the display should attract attention.

The title itself gives you the idea for any decorations for your advertising, lobby or lobby paintings.

In and Out of West Coast Studios

By J. C. Jessen

Universal Newsettes

The Universal production, "The Heart of Humanity," starring Dorothy Phillips and directed by Allen Holubar, will be shown at the Kinema theatre during the week beginning, Monday, February 17. Coincident with the announcement of the initial showing of the picture in Los Angeles, Allen Holubar has issued an appeal to scenario writers to provide him with other stories with the same dramatic appeal and far-reaching possibilities. However, he does not want any war stories. He wants problem plays, and he says that the highest prices will be paid. In fact, he says, the price is the last consideration. He wants good stories, and the price for same will be properly taken care of, he declares. To put over "The Heart of Humanity" properly the Universal people have leased, or rather have taken over, the Kinema theatre during the period that the picture will be shown at that house, according to announcement by Branch Manager David Bershon of the Universal Exchange.

Fox Studio Doings

Colleen Moore has been selected to play opposite Tom Mix in his next Fox picture, which is to be known as "The Wilderness Trail." With a company of Fox players Miss Moore left February 12 for Arizona, where Mr. Mix is selecting locations for some of the action in the story, which is a Western subject. Edward LeSaint will be the director. The story is from the book by Frank Williams.

Director Lynn Reynolds on Thursday, February 13, began production of a new Fox picture in which Peggy Hyland will be the star. The nature of the play has not been given out, neither has the title been announced.

Thomas Vergauwen and Jack Percy, two Canadian soldiers who fought in the trenches in France with Hal Rossen, brother of Arthur Rossen, the Fox director, have arrived in Los Angeles, and one of the first things they did was to call upon Mr. Rosson at the studios and convey to him a message from his brother Hal. According to the two soldiers Hal Rosson was saved from death in the dramatic manner so well known in fiction—a Bible carried over his heart prevented a German bullet from penetrating his body.

Production on a new picture, in which Madlaine Traverse is the star, has begun at the Fox studios under the direction of Harry Millarde. The title of the new play is "The Love That Dares." Frank Good is the cameraman.

"With the Law," a picture in which Gladys Brockwell is the star, has been completed at the Fox studios. Frank Lloyd was the director. It is a story with a modern locale, in which Miss Brockwell was given one of the strongest parts she has played in pictures.

Announcement has just been made at the Fox studios that Albert Ray, cousin of Charles Ray, the well known Ince star, and Elinor Sair, who are now co-starring in "Up Against It," a production under way at the Fox studios, are to be starred separately at the conclusion of their present vehicle. "Up Against It" is a comedy drama, and is expected to be finished at an early date. Arthur Rosson is the director.

HIGH PRODUCTION

Greatest Activity in All West Coast Studios

PRODUCTION at the Los Angeles studios has perhaps reached the highest point in activity since the beginning of the new year, according to a general summary of the situation at the various film producing plants. Madame Nazimova, having finished "The Red Lantern," announces that her next picture will be "The Brat," with locale in the New York East Side. Herbert Blache will be her director. All other companies at the Metro plant are busy.

The Goldwyn forces are working at top speed, the newest item being the beginning of a New Rex Beach picture under the direction of Reginald Barker. Production continues at the Vitagraph, but no new pictures were begun this week.

Cecil B. DeMille announces that the Edgar Selwyn play now being produced by him is a modern society drama with great dramatic possibilities. The Brunton studios report unusual activity, various companies beginning new plays while others are just completing their pictures.

The Universal lot was busy as usual this week, with Director Allan Holubar calling for scenarios of the problem play nature. Some new productions were begun at the Fox plant. Other studios reported unusual activity.

Complete Plan Book Begins on Page 1377

About Metro Players

Viola Dana has finished "Jeanne of the Gutter," which was filmed under the direction of Herbert Blache. It is a story of Paris night life, in which many scenes are taken from Paris slum life.

Another Metro picture has been completed. It is "The Way of the Strong," featuring Anna Q. Nilsson, a story that has its beginning in Alaska, with the action moving down the Pacific Coast to Seattle. Some prominent members of her supporting cast are Joe King, Harry Northrup and Irene Yeager.

Joseph Engle, treasurer of Metro, arrived in Los Angeles on February 8. He expects to remain here indefinitely. It is just five weeks since his former visit to the West Coast.

May Allison has started work on a new picture called "Orchestra D2." It is a story of the theatre, in which Miss Allison plays the part of a girl usher. The title indicates that the scenes in the story are laid in a theatre, further indicating D row and seat No. 2. It is a story taken from the *Saturday Evening Post*, and was scenarioized by George D. Baker, who will also be Miss Allison's director. Ben Wilson and Walter Percival will have important parts in the supporting cast. A number of scenes have been filmed at the Majestic theatre in Los Angeles. Miss Allison only recently finished "The Island of Intrigue," a story of a girl stranded on a desert isle.

Hale Hamilton has reached the middle of his newest production, "That's Good." His director is Harry L. Franklin, and Stella Gray is his leading woman. A number of the most recent scenes in the play were filmed on a roof garden in Los Angeles.

Paramount-Artcraft

Cecil B. DeMille's new play, written by Edgar Selwyn, the playwright and producer, is modern, dealing with social conditions, it has been announced from the Lasky studios. Mr. DeMille says that it has stronger dramatic possibilities than any subject he has filmed in many months. The continuity was written by William C. DeMille. Gloria Swanson and Elliott Dexter have the most important roles. Beautiful gowns will be a prominent feature of the story, as Miss Swanson will be called upon to wear twenty-five different costumes, all of them of elaborate design, it is said.

Hugh Ford, Eastern supervisor of production for the Famous Players-Lasky company, has arrived on the West Coast and has begun the production of Hall Caine's famous novel, "The Woman Thou Gavest Me," in which Katherine MacDonald will play the lead. It will be a Paramount-Artcraft special, and will be produced on an elaborate scale. Mr. Ford, who was a personal friend and acquaintance of Mr. Caine, believes he will be able to visualize the story on the screen as the famous author would have it done.

Here and There

Director Reginald Barker has begun production of a new Rex Beach story, an adaptation, it is said, from one of Mr. Beach's most recent novels, although the title of the play is being withheld for the present. Prominent among those appearing in the cast will be Owen Moore, Vola Vale, Edwin Stevens, Tully Marshall, Sidney Ainsworth.

Tom Moore, who is working in a new play for Goldwyn, left Los Angeles on February 8 for San Francisco, accompanied by Director Harry Beaumont and members of his company, where scenes in the Golden Gate Park are being filmed. Mr. Moore has the part of a traffic officer in the play, and his special work in the San Francisco park is that of directing the traffic in that vicinity. Seena Owen is his leading woman.

The newest vehicle seelcted by Jesse D. Hampton for William Desmond is called "The White Washed Walls." It is a story of Central America, and appearing in the cast with Desmond are Jack Richardson and Jay Dwiggins. The story was provided by James B. Hendryx, and was recently published in a popular magazine. Park Frame is the director.

H. B. Warner, former Triangle star, is expected to arrive in Los Angeles about March 1 to begin the production of photoplays under the direction of the Hampton management. Warner has been playing this winter in "Sleeping Partners," said to be a New York success.

Production work on George Loane Tucker's story, in which he is the star and the director, continues under way at the Brunton studios. Among some of the members of the cast, just announced, are Thomas Meighan, formerly with Famous-Players-Lasky company, and who has played with Marguerite Clark, Mary Pickford and others; Betty Compson, Lon Ceney, formerly with Universal and Joseph J. Dowling.

Having completed his recent production, "The Girl Who Stayed at Home," D. W. Griffith is assembling a new cast for a new picture he has in mind, but the nature of which has not been announced. Mr. Griffith spent several days during the week of February 10 in looking for locations. Important people appearing in the cast of "The Girl Who Stayed at Home," are Robert Harron, Richard Barthelmess, Carol Dempster and Corinne Seymour.

Anita Stewart, now producing for the First National Circuit, has just finished



Nazimova's "Out of the Fog" will be followed by "The Red Lantern"

"Mary Regan" under the direction of Lois Weber. Her next picture, it is announced, will be made under the direction of Marshal Neilan, Miss Weber having made preparations to go East, where she will undergo an operation to replace a broken bone in her arm. Some of the people who are to appear in Miss Stewart's next picture have already gone to New Orleans, it is said, where a number of scenes are to be filmed.

Al Christie and C. H. Christie, who have been under quarantine because of influenza restrictions, are back at their studio. It is admitted that Al was afflicted with influenza, but Charles Christie had a bad cold, only, it is announced.

Alma Rubens has finished her latest picture, "Diana of the Green Van," which was directed by Wallace Worsley. Nigel Barrie was her leading man. He is to play with Clara Kimball Young in her next picture. Miss Rubens is planning a new picture, but no details relative to its nature or locale have been given out.

Another picture that has been in production for several weeks at the Brunton studios has been finished. It is "Upstairs and Down," in which Olive Thomas is starred. Charles Giblyn was the director. It is a story taken from the stage play of the same name and written by the Hattons.

"The Man in the Open," Dustin Farnum's newest picture, has been completed. The production is said to be one of the most pretentious in which Farnum has appeared in pictures.

Hollywood Hookum

MARCH 1, 1919 NEWS MORE NEWS

Continued fair, sometimes.

T. Hayes Hunter is location hunting.

Frank Lloyd was seen on a Fox set wearing colored glasses.

Sy Snyder is now sending out a lot of Ruth Roland publicity.

Elinor Fair has a $100 powder puff, we learn from Dave Morrisey's carbon copy.

Al and Charley Christie are back at the studio after confinement with the flu.

Madlaine Traverse's next play will be "Gambling in Souls" instead of "Mme. Rouge."

Bill Parsons is living a life of anticipation, expecting a thrill when he gets to Paris.

Allen Holubar is almost an exhibitor. He's helping the boys put on "The Heart of Humanity."

The Rialto is rather rumorless, due to the Alexandria sending the mystic rug out to be cleaned.

Henry Walthall bought $400 worth of hunting paraphernalia, and returned with two ducks that almost disappeared with the feathers.

We have it from Scoop Conlon that Bill Hart does not intend to form another United Artsists' Association to compete with the original.

Reginald Barker could not take several snow scenes at Truckee because of necessary settings, so he brought back a basket full of snow.

The location selected by HOOKUM for its offices has been given an O. K. by Wid, who has come to our midst and rented a room next door.

E. V. Durling, head of the Durling Enterprises, claims Shakespeare was all wrong. He insists the pay is the thing, according to Pat Dowling.

Harvey F (iction) Thew claims the gum chewers have started an anti-tobacco crusade, and so he intends to sponsor a national movement to prohibit gum chewing.

HOOKUM acknowledges receipt of a postcard from Tom Ince which shows a picture of his new studio. We don't like the sign of the builders in the front yard, Tom, so please have this removed.

The Big 5 is now the Big 4, Bill Hart having dropped out, which leads to the remark that other organizations such as the Little 5 will necessarily have to change their organization and names.

Bernie Bernstein, in addition to his title of vice-president and general manager of the National Film Corporation, may now hook on "manager of presentation," for he sure put "Hoop La" over at the Kinema.

Monroe Salisbury fell in a snow drift at Mt. Lowe last week, and after rolling over several times, he discovered he had lost his way. After three hours searching for the rest of the party, he used his wrist watch as a compass and returned to civilization.

That Man Gale of the L. A. Times, has been drawing a lot of cartoons of filmdom celebrities, which may result in numerous damage suits. His latest creation had D. W. looking like a tragedian; Bill Hart in a crying mood, and Charley doing the Spanish fandangle, all of which is distasteful.

When Cecil B. DeMille heard that Sid Grauman decided to change the policy of his theatre, and for the first time since its opening run a picture more than a week, the picture being DeMille's "Don't Change Your Husband," would you believe it, C. B. went right up in the air, and all the studio folk turned out to see him fly in his new machine.

Bill Sheer made a contract with Bill Fox, and the next day went out and had a fight with Bill Scott, of course, for a picture. The scrap lasted thirty minutes, and included a roll down the stairs, but Bill Sheer went in for realism, even when he signed the contract. Up to the moment of going to press, he has not made any statement that he regrets it.

When Scoop Conlon, the Charley Chaplin of the P. A.'s, at a certain party, was told they heard that a telephone operator remarked that Bill Hart intimated that his lawyer would consider the Big 5 after the expiration of Hart's Artcraft contract, he right away said, "there's nothing to it, just a rumor," and Scoop hadn't been near the Alexandria rug either, even though he is said to be one of the Little 5.

HOOKUM editor was entertained on a set at the Goldwyn studio when Mabel Normand introduced her director, Christy Cabanne, as D. W. Grffiith, but Christy came right back and introduced his star as Mary Pickford herself. Percy Hilburn, the cameraman, refused to accept an introduction under the name of Billy Bitzer, and Charles Gerrard would not answer to the name of George Fawcett, for he thought Fawcett was the homeliest man on earth. Gerrard didn't say it in so many words, but just the same he meant it.

Index to Complete Plan Book and EXHIBITORS' BOX OFFICE REPORTS

EDITOR'S NOTE—Exhibitors will find here a complete list of all feature pictures for the current quarter arranged alphabetically as an index to The Complete Plan Book for this period, naming the picture, the producer, the star, the release date, and designating the issue of Motion Picture News which contained the original review.

The following also contains our reviewer's opinion encompassed in a brief single line and gives the comments of exhibitors who have shown the picture and forwarded their opinions. And we also publish a final line fairly summarizing a consensus of all opinions received on each picture. As many of the exhibitors do not comment on every picture (merely checking it Big, Average or Poor), we arrive at the consensus not only by the actual comments made and published, but are also guided by the reports from exhibitors who have made no actual comments but have merely checked the box office value of the picture.

All the pictures mentioned are five-reel features, unless marked otherwise. Serials are reviewed also. At the conclusion of this department will be found the "Flash-Backs," being comments on films released previous to December 8, 1918.

PICTURE BRAND STAR RELEASED PLAN BOOK

ADELE (UNITED) KITTY GORDON (JAN. 26).....FEB. 1
(Six Parts)
"Exhibitors who are 'larry' of war pictures at this time need have no hesitancy in booking this for the full run."—M. P. News.
Exhibitor Comment—"A good picture liked by all and well produced. Big to average business." "Good, but patrons are tired of war stories. Average to big business."
Consensus—"Good picture, good puller."

ADVENTURE SHOP, THE (VITAGRAPH) GRIFFITH (JAN. 6).JAN. 11
"Better than an average picture."—M. P. News.
Exhibitor Comment—"Fair picture." "Star not popular here. Picture not much."
Consensus—"Satisfactory picture, average puller."

AFTER THE WAR (ARGOSY) CUNARD (JAN 26).....JAN. 11
"Timely subject possessing unusual advertising possibilities."—M. P. News.
Exhibitor Comment—"A strongly dramatic story with star's work exceptionally good, as well as her support. Another good offering for city trade. Good business."

ALL OF A SUDDEN NORMA (EXHIBITORS-MUTUAL) BESSIE BARRISCALE (DEC. 29) .....DEC. 28
"Star plays 'Within the Law' Society drama."—M. P. News.
Exhibitor Comment—"Excellent. Very pleasing. New star for our house."

AMAZING IMPOSTER, THE (AMERICAN) MINTER (FEB. 2).FEB. 8
"Lots of ginger in this one. Star's features better."—M. P. News.

AND A STILL SMALL VOICE (RBSN-COLE) WALTHALL (DEC. 23) (Six Parts) .....DEC. 21
"Walthall satisfactory in drama built on old lines."—M. P. News.
Exhibitor Comment—"New star for our house. Picture and story excellent. Photography too dark in some parts."

ARIZONA (ARTCRAFT) FAIRBANKS (DEC. 8).....DEC. 28
"Fairbanks slips a cog, but production should please."—M. P. News.
Exhibitor Comment—"Second run first two days big, next two days average. Return date in three weeks." "Undoubtedly the poorest Fairbanks on the Paramount program." "Good; Fairbanks' best."
Consensus—"Excellent production with big drawing possibilities."

AS THE SUN WENT DOWN (METRO) EDITH STOREY (FEB. 10) .....FEB. 22
"Edith Storey in screen version of Baker's play."—M. P. News.

BELOVED IMPOSTER (VITAGRAPH) LESLIE (DEC. 16)..DEC. 21
"Light one with fine photography and good scenes."—M. P. News.
Exhibitor Comment—"Just fair and nothing startling." "Pretty picture. Average business."
Consensus—"Satisfactory picture, average puller."

BEYOND THE LAW (EMMETT DALTON) DEC. 22.....DEC. 14
(Six Parts)
"Entertaining picturization of the Dalton Brothers' story."—M. P. News.

BLUFFER, THE (WORLD) ELVIDGE (JAN. 20).....JAN. 18
"An expose of society's seamy side that is entertaining."—M. P. News.
Exhibitor Comment—"Very pleasing program offering." Average business."
Consensus—"Pleasing picture, average puller."

BONDS OF HONOR (EXHIBITORS-MUTUAL) HAYAKAWA (JAN. 19) .....FEB. 8
"This picture should not fail to please wholly."—M. P. News.
Exhibitor Comment—"Splendid in every particular." "Very good. Pleased our patrons. Big business." "A dandy picture. Very gripping. Best double exposure ever produced. All pleased."
Consensus—"Splendid picture, strong puller."

BRANDING BROADWAY (ARTCRAFT) HART (DEC. 15).....DEC. 7
"Star keeps you guessing in subject which is bound to go."—M. P. News.
Exhibitor Comment—"Good picture. Pleased everybody. Played to good business under adverse conditions." "Big business seven days." "Good, but not up to Hart's pleasing quality. Star remains good card."
Consensus—"Excellent production with strong drawing powers."

BREED OF MEN (ARTCRAFT) W. S. HART (FEB 2).....FEB. 15
"Star registers strongly in one that should please everybody."—M. P. News.

BREEZY JIM (TRIANGLE) CRANE WOLBER (FEB. 23)....FEB. 22
"Shows its age plainly. Hot stuff for hero worshippers."—M. P. News.

CABARET GIRL, THE (BLUEBIRD) CLIFFORD (DEC. 30)..JAN. 4
"The title tells the whole story."—M. P. News.
Exhibitor Comment—"Average business."

CALL OF THE SOUL, THE (FOX) BROCKWELL) (JAN. 19) JAN. 18
"'Wronged Girl' story with few moments that appeal."—M. P. News.
Exhibitor Comment—"Pleased. We had no complaints." "Well liked. Extra big business."
Consensus—"Satisfactory picture, good puller."

PICTURE BRAND STAR RELEASED PLAN BOOK

CANNIBALS OF THE SOUTH SEAS (EXHIBITORS MUTUAL) MARTIN JOHNSON'S.....DEC. 15
Exhibitor Comment—"Big business. Now in its second week with me and playing capacity. Don't let imaginative ideas account of lack of clothes keep you from booking this winner." "Picture gave good satisfaction." "Held up the show to big business."
Consensus—"Excellent picture with great drawing powers."

CAPTAIN'S CAPTAIN, THE (VITAGRAPH) JOYCE (JAN. 6).JAN. 4
"Popular Alice Joyce in an average story."—M. P. News.
Exhibitor Comment—"Not good. Poor business." "Joyce misplaced. Has no right in comedies. Picture not liked. Consequently business 'flopped' after opening." "Fair. Poor vehicle for Alice Joyce." "Pleased all." "Not so good as 'Everybody's Girl.'" "Average business."
Consensus—"Fair picture, average puller."

CHEATING CHEATERS (SELECT) C. K. YOUNG (JAN. 19)..FEB. 1
"Crook play that gives star chance to do excellent work."—M. P. News.

CHILD OF M'SIEU (TRIANGLE) BABY MARIE OSBORNE (FEB. 16) .....FEB. 22
"Film lacks heart interest, action and suspense."—M. P. News.

CODE OF THE YUKON (SELECT) LEWIS (DEC. 23).....DEC. 21
(Six Parts)
"Outdoor scenery loves this. Plot built on revenge."—M. P. News.
Exhibitor Comment—"Pleased average." "Santschi holds this up. A good drama, not scenic." "Fair picture, average business." "A satisfactory production. Ferris not known here, only through his work in 'The Barrier.' Poor drawing card."
Consensus—"Satisfactory picture with average drawing powers."

COME AGAIN SMITH (HODKINSON) J. W. KERRIGAN (FEB. 10) .....FEB. 1
"Fits the star like proverbial glove; interest is plentiful."—M. P. News.

COMMON CAUSE, THE (BLACKTON-VITA) (JAN. 5).....DEC. 7-14
"Contains all elements necessary to pleasing entertainment."—M. P. News.
Exhibitor Comment—"Best war picture we have run or seen yet. Drew big business and pleased all."

COMMON CLAY (PATHE) FANNIE WARD (MARCH 2)....FEB. 8
"Audience will likely praise this Ward picture."—M. P. News.

COURAGE FOR TWO (WORLD) CARLYLE BLACKWELL (FEB. 17) .....FEB. 15
"Star with Miss Greeley offer fine comedy drama."—M. P. News.

CRAVING, THE (BLUEBIRD) FRANCIS FORD (JAN. 13)..JAN. 18
"Holds suspense clear through. Staging well done."—M. P. News.
Exhibitor Comment—"A novelty in photography, nothing more. Might go strong in 'bone-dry' territory as a 'turrible' example of what 'likker' will do to a man. Business was a poor average."

CROWN JEWELS (TRIANGLE) ANDERSON (DEC. 15).....JAN. 4
"Critics may find fault with direction of this."—M. P. News.
Exhibitor Comment—"Poor business."

DANGER—GO SLOW (UNIV.-SPEC.) MAE MURRAY (DEC. 9) (Six Parts) .....DEC. 21
"Heart interest and suspense plentiful here."—M. P. News.
Exhibitor Comment—"Pleased big." "A very good picture." "Star not known; average business." "A good clean picture. Should please most anywhere. Six reels a little too long. Could have been put in five."
Consensus—"Fine picture with good drawing powers."

DANGER ZONE, THE (FOX) TRAVERSE (DEC. 29).....JAN. 18
"Melodrama sheds sensationalism, but little realism."—M. P. News.
Exhibitor Comment—"Pleased. Big business."

DAY DREAMS (GOLDWYN) MADGE KENNEDY (JAN. 12) JAN. 25
"One of the REAL artistic offerings; cast excellent."—M. P. News.
Exhibitor Comment—"A most beautiful production bordering on a Fairy tale. It may get you money." "Started poor business; rain and 'Flu' scare. Played to extra big business second and third day." "Star is fine but the picture is too much like Marguerite Clark 'Fairy' stuff." "Apple sauce. One more like this and Madge is finished. Impossible story. Fine staging and photography are all that save it." "Good picture but not star's best."
Consensus—"Fair picture, average puller."

DIVORCE, THE (METRO) ETHEL BARRYMORE (JAN. 20)..JAN. 25
"Star in a brilliant screen achievement."—M. P. News.
Exhibitor Comment—"This is a real production. Go the limit in advertising and you will win out." "Star not liked in my house." "Best story this star has had for some time. Very classy picture indeed. Average business daily to extra big Saturday." "The sort of

Exhibitors' Own Box Office Reports

PICTURE BRAND STAR RELEASED PLAN BOOK

a picture that will fill your house and cure your box office. At least in cities but possibly will be over the heads of small town patrons. The best thing Barrymore has had in ages. And she makes the most of it."

Consensus—"Excellent production, strong puller."

DON'T CHANGE YOUR HUSBAND (ARTCRAFT) DE MILLE'S (JAN. 26) ..... FEB. 8

"Points a moral to married folk, or those to be married."—M. P. News.

Exhibitor Comment—"A very fine production. One of the best. Big business."

DUB, THE (PARAMOUNT) WALLACE REID (JAN. 19)..... JAN. 25

"Well produced and entertaining farce of crook sort."—M. P. News.

Exhibitor Comment—"Excellent picture." "Immense." "Good picture, average drawing power."

Consensus—"Excellent production, good puller."

ENCHANTED BARN, THE (VITAGRAPH) BESSIE LOVE (JAN. 27) ..... JAN. 25

"Has all good points necessary to interesting picture."—M. P. News.

Exhibitor Comment—"Very good. Average business."

EYE FOR EYE (METRO SCREEN CLASSICS) NAZIMOVA (DEC. 8) (Seven Parts)..... NOV. 30

"Ace high for artistry and star is good."—M. P. News.

Exhibitor Comment—"Went over big four days at advanced prices." "Extra big and big business all week." "Most wonderful drawing card. Well liked. Always a sure hit in the house."

Consensus—Extraordinary picture, tremendous puller."

EVERY MOTHER'S SON (FOX) (DEC. 8)..... JAN. 4

"Director strikes sincere human note even in war picture."—M.P. News.

FAIR ENOUGH (AMERICAN) FISHER (DEC. 29)..... JAN. 4

"This should get over with non-critical audiences."—M. P. News.

Exhibitor Comment—"Very good. Big business." "Good." "Dandy picture. Big business." "A pleasant picture to watch."

Consensus—"Good picture with good drawing powers."

FAITH (METRO) BERT LYTELL (FEB. 3)..... FEB. 8

"Picture with deep appeal and excellent star."—M. P. News.

FIGHTING THROUGH (HODKINSON) E. K. LINCOLN (JAN. 27) (Six Parts) ..... FEB. 1

"An example of excellent production with patriotism uppermost."—M. P. News.

FOR FREEDOM (FOX) WILLIAM FARNUM (DEC. 29)....JAN. 11 (Six Parts)

"Picture looks like good stories were scarce."—M. P. News.

Exhibitor Comment—"Went over great. Well liked." "Fine picture. Bad weather but big business." "Very fine picture. Big business two days."

Consensus—"Fine picture, strong puller."

FOR THE FREEDOM OF THE EAST (GOLDWYN) (JAN. 19) (Six Parts) ..... JAN. 25

"Has features to exploit that should put it over."—M. P. News.

FORTUNE'S CHILD (VITA.) GLADYS LESLIE (FEB. 10)..FEB. 8

"Heart appeal is there and photography and sets also good."—M. P. News.

GAME IS UP, THE (BLUEBIRD) RAY-CLIFFORD (JAN. 20) JAN. 25

"Pictures in this class are rarity these days.'—M. P. News.

GIRL OF MY DREAMS (ROB.-COLE) RHODES (DEC 15) DEC. 14 (Six Parts)

"Billie Rhodes registers to advantage."—M. P. News.

Exhibitor Comment—"Great. Patrons pleased. Billie Rhodes scored big." "A corking good picture but don't get the money." "An extraordinary comedy. Get it quick before the other fellow." "A real success. Excellent picture. Extra big business seven days."

Consensus—"Excellent picture, big puller."

GIRL WITH NO REGRETS, THE (FOX) PEGGY HYLAND (JAN. 26) ..... FEB. 8

"Clean crook play that should give complete satisfaction."—M. P. News.

GOLD CURE, THE (METRO) DANA (JAN. 13)..... JAN. 18

"Star's cleverness and much foolishness makes continued laugh."—M. P. News.

Exhibitor Comment—"Extra good. The best Dana production ever played. One continued laugh. Average business." "Well liked. Average business." "Big business." "Very good picture. Big business."

Consensus—"Excellent picture, good puller."

GOOD-BYE BILL (PARAM'NT) MASON-TRUEX (DEC. 15) DEC. 21

"Laugh at the Kaiser's expense; film padded some."—M. P. News.

Exhibitor Comment—"Very 'poor.' picture to poor business." "Worst ever. Patrons kicked about this one. Dodge it if you can." "Poorest Paramount picture we have seen." "About the worst yet." "Very good comedy drama." "One day cured me. Took it off and substituted 'The Squaw Man.'"

Consensus—"Ordinary picture with fair drawing powers."

GO WEST, YOUNG MAN (GOLDWYN) T. MOORE (DEC. 29) .FEB. 8

"Situations are unreal but it's a Tom Moore production anyway.—M. P. News.

Exhibitor Comment—"An enjoyable picture but lacked the real Western punch. Star growing more popular every time he appears here." "Pleased. Tom Moore liked here." "Goldwyn is surely delivering the goods. Pleases our patrons fully as well as anything we run." "Well liked. Extra big business." "Picture nothing but Moore, but Cannibal picture held up the show." "Not his best but held up well second day." Nothing extra in picture but went over all right." "Good picture. Extra big business." "Good Comedy Western."

Consensus—"Fine picture. big puller"

GREATEST THING IN LIFE (ARTCRAFT) L. GISH (DEC. 8) .JAN. 8

"Griffith strikes human note again—characters all real."—M. P. News.

Exhibitor Comment—"Very fine production but people are tired of war stuff." "Big business." "Wonderful. Played to capacity at advanced prices. Everyone well pleased. A picture that any exhibitor can boost to the limit." "Splendid; typical Griffith." "Great picture and pleased." "Splendid, and Griffith's name brought them, too." "Indeed very pleasing. Exhibitors cannot over-advertise this one."

Consensus—"Excellent production with tremendous drawing powers."

GREAT ROMANCE, THE (SCREEN CLASSICS) LOCKWOOD (JAN. 19)..... JAN. 25 (Six Parts)

"Romance and adventure story laid in beautiful setting."—M. P. News.

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GREAT VICTORY, THE (SCREEN CLASSICS) (JAN. 6)..... JAN. 4

"Fact and fiction combined in a war history."—M. P. News.

Exhibitor Comment—"Duck this one. Simply a rehash of old war stuff. Withdrew it third day. "If you haven't an orchestra to help put this thing over the Lord help you."

Consensus—"Ordinary picture, satisfactory puller."

HARD BOILED (PARAMOUNT) DOROTHY DALTON (FEB. 2) ..... FEB. 15

"Light story but should please all your patrons."—M. P. News.

HEART OF GOLD (WORLD) HUFF (FEB. 10)..... JAN. 25

"Romance with comedy touches and plenty of suspense."—M. P. News.

HEART OF HUMANITY, THE (JEWEL) PHILLIPS (JAN. 5) JAN. 25 (Nine Parts)

"A war subject that should draw larger crowds each day."—M. P. News.

Exhibitor Comment—"Great. Greater than 'Birth of a Nation' or 'Heart of the World.' Big to extra big business seven days. Will hold over at advanced prices."

HEART OF WETONA, THE (SELECT) N. TALMADGE (JAN. 5) JAN. 4

"The best Norma Talmadge yet."—M. P. News.

Exhibitor Comment—"Extra big business." "Average business. "Big business. Pleased." "A splendid picture well received." "Very good; one of her best." "Always good." "Second run, big business."

Consensus—"Excellent production with strong drawing powers."

HERE COMES THE BRIDE (PARAMOUNT) J. BARRYMORE (JAN. 19) ..... FEB. 1

"John Barrymore and good cast make most of usual story."—M.P.News.

Exhibitor Comment—"Comedy forced and mechanical. Average business." "An entertaining picture that amused and sent them out well pleased. Proved more satisfactory from a business standpoint than I had anticipated."

Consensus—"Satisfactory picture, good puller."

HER INSPIRATION (METRO) ALLISON (DEC. 30)..... JAN. 18

"May Allison in average romantic drama."—M. P. News.

Exhibitor Comment—"Big business." "Fair. A pleasing picture but not her best." "Above the average for program picture."

Consensus—"Satisfactory picture, good puller."

HIDDEN TRUTH, THE (SELECT) ANNA CASE (JAN. 20)...FEB. 1

"Combination of Western Mystery, Society and Melodrama."—M.P.News

HIGHEST TRUMP, THE (VITAGRAPH) WILLIAMS (FEB. 3) ..... FEB. 1

"Entertaining spy and war drama with loads of action."—M. P. News.

Exhibitor Comment—"Good picture, average business." "Star's name got on average opening. Buried all photos pertaining to war. An excellent picture but war pictures are impossible."

Consensus—"Fine picture, good puller."

HIS PARISIAN WIFE (ARTCRAFT) FERGUSON (JAN. 19)..FEB. 8

"Elsie Ferguson has never appeared to better advantage."—M. P. News.

Exhibitor Comment—"Star's personality and beautiful gowns put this picture over for us. On the whole would say that it is the most satisfactory Ferguson picture in some time." "Only fair. Star is pretty but not a drawing card. Average business." "Ferguson's best. Went over big. They all liked it."

Consensus—"Satisfactory picture, good puller."

HITTING THE HIGH SPOTS (METRO) LYTELL (DEC. 9).DEC. 21

"Comedy near the end saves this picture."—M. P. News.

Exhibitor Comment—"Excellent picture. Pleased patrons. "We never showed a picture that pleased more. A wonderful picture." "A good picture, well liked. Good business. Star well liked in these parts."

Consensus—"Excellent picture with strong drawing powers."

HOOP-LA (ROBERTSON-COLE) BILLIE RHODES (JAN. 26) FEB. 22

"Another boost for Billie Rhodes; Clean comedy."—M. P. News.

Exhibitor Comment—Good. Star and picture well liked by our patrons."

HOPE CHEST, THE (PARAMOUNT) D. GISH (DEC. 29)..... JAN. 4

"A human little story that will please."—M. P. News.

Exhibitor Comment—"Pleasing feature. Story weak. Star carried it through." "Average to big business." "Dandy picture. Average business." "Very nice picture. In a class by herself and very well liked. Story very good."

Consensus—"Satisfactory picture, good puller."

I'LL SAY SO (FOX) GEORGE WALSH (DEC. 22)..... NOV. 16

"Walsh fans will like it but it contains no other appealing elements.—M. P. News.

Exhibitor Comment—"Big business." "Cleaned up. Broke our house records." "Good. Sub-titles great. Big business." "Fair picture. Other attractions outdrew it. This star has lost ground." "Good picture. Average business."

Consensus—"Good picture with strong drawing powers."

IN FOR THIRTY DAYS (METRO) ALLISON (JAN. 27)..... JAN. 25

"An obvious comedy, but one which gets the laughs."—M. P. News.

IN THE HOLLOW OF HER HAND (SELECT) BRADY (DEC. 29) ..... JAN. 11

"All things unite to make this Brady triumph."—M. P. News.

Exhibitor Comment—"Fine picture and drew well. It seems almost too good to be true that exhibitors can rely on Select not making a piece of cheese, and they don't call them 'specials' or 'superfeatures' either." "Drew well; only fair as to pleasing." "Good picture, good story, average business."

Consensus—"Fine picture, good puller."

IRISH EYES (TRIANGLE) STARKE (DEC. 15)..... DEC. 21

"Opinion may vary in regard to this as entertainment."—M. P. News.

Exhibitor Comment—"Average business."

I WANT TO FORGET (FOX) NESBIT (DEC. 15)..... JAN. 4

"Second Nesbit vehicle is ordinary spy melodrama."—M. P. News.

Exhibitor Comment—"Well named. We all want to forget. Average business." "Fair program picture. Should not be classed as a standard." "It got by very well to average business."

Consensus—"Fair picture, average puller."

JANE GOES A-WOOING (PARAMOUNT) MARTIN (JAN. 5) .JAN. 18

"Care given in producing it but story is not unusual."—M. P. News.

Exhibitor Comment—"Average business." "Pleasing production. Story rather weak. Has been in better ones."

Consensus—"Fair picture, average puller."

KEY TO POWER, THE (EDUCATIONAL) (DEC. 22)..... DEC. 14 (Six Parts)

"Human touches make this interesting."—M. P. News.

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LADY'S NAME, A (SELECT) C. TALMADGE (DEC. 9).....DEC. 28
"Polite comedy of this popular star's type."—M. P. News.
Exhibitor Comment—"Pleased big." "Second run. Big business." "Pleased everyone. Constance seems to enjoy her work so much that she gets as much fun out of a picture as her audience." "Stories like this are always welcome. Extra big business." "Very good picture. Big and Extra big business."
Consensus—"Fine picture, strong puller."

LAW THAT DIVIDES, THE (HODKINSON) KATHLEEN CLIFFORD (JAN. 20) .....
Exhibitor Comment—"Big business. Good program picture. Many favorable comments. Good story."

LIFE'S A FUNNY PROPOSITION (EXHIBITORS' MUTUAL) WILLIAM DESMOND (JAN. 6).....FEB. 22
Exhibitor Comment—"Star is new in our house. Average business. A clean picture, well liked."

LIGHT OF WESTERN STARS, THE (UNITED) DUSTIN FARNUM (JAN. 5) .....OCT. 26
"Works up well in rugged outdoor atmosphere."—M. P. News.
Exhibitor Comment—"Splendid. Well produced. Continuity good, and pleased all to extra big business." "Good Western drama. Popular star. Popular author." "Big business seven days." "Good picture." "Big business." "Very good picture. Big business three days." "Broke all records both days. Run continuous. Couldn't handle them." "Sorry I could not hold it longer. Extra big business." "Fine picture. Big business."
Consensus—"Excellent picture, big puller."

LIGHT, THE (FOX) THEDA BARA (JAN. 12).....JAN. 25
"Bara has best story in a good while; of vampire type."—M. P. News.
Exhibitor Comment—"'Flu' scare affecting business. Average to big."

LION AND THE MOUSE, THE (VITAGRAPH) JOYCE (FEB. 24) .....FEB. 22
(Six Parts)
"A special of the full-blooded variety."—M. P. News.

LITTLE MISS HOOVER (PARAMOUNT) CLARK (DEC. 29).JAN. 4
"Miss Clark's charm in a pleasing setting."—M. P. News.
Exhibitor Comment—"Story toio much propaganda. Too convenient. Hats off to Marguerite Clark. She pulled them in and made 'em like it." "Of course the star drew them and while the story was very light it seemed to please." "Average picture. Her other pictures have hurt her as a drawing card and this one didn't get over real good."
Consensus—"Fair picture with good drawing powers."

LITTLE ORPHANT ANNIE (PIONEER) COLEEN MOORE (DEC. 22) (Six Parts) ..... DEC. 21
"They don't make them more touching than this one."—M. P. News.

LITTLE WOMEN (W. A. BRADY-PARAMOUNT) JAN. 5.....NOV. 23
(Six Parts)
"This attraction will appeal chiefly to the literary element."—M. P. News.
Exhibitor Comment—"Good production, but no 'Special.' Average business." "Great. Want more like it. Big business." "Very good picture. Artcraft sent out personal letters to our mailing list and they arrived one day after we showed the picture. That's co-operation without the Co." "One of the cleanest pictures ever made. Thoroughly enjoyed by patrons."
Consensus—"Fine picture, good puller."

LONG LANE'S TURNING, THE (ROBERTSON-COLE) HENRY B. WALTHALL (FEB. 10).....FEB. 22
"Story improbable but should please great number of fans."—M. P. News.

LOVE AUCTION, THE (FOX) PEARSON (FEB. 9).....FEB. 22
"Charged with high power emotionalism."—M. P. News.

LOVE IN A HURRY (WORLD) BLACKWELL (JAN. 13).....JAN. 11
"Nice romance against background of sane spy drama."—M. P. News.
Exhibitor Comment—"Got by and that's all." "Big to average business."
Consensus—"Pleasing picture, average puller."

LOVE NET, THE (WORLD) MADGE EVANS (DEC. 30)...DEC. 21
"Star in story of childhood and second childhood."—M. P. News.

LOVE'S PAY-DAY (Triangle) MORRISON-THEBY (DEC. 1)..DEC. 7
"Characters fail to win sympathy but production work is good."—M. P. News.

LUCK AND PLUCK (FOX) GEORGE WALSH (FEB. 2).....FEB. 15
"Stunts and Speed Characterize star's latest."—M. P. News.
Exhibitor Comment—"Walsh dandy. Played to big audience. Brought this star back to popularity. Extra big business two days." "Average business."
Consensus—"Fine picture. Strong puller."

MAGGIE PEPPER (PARAMOUNT) ETHEL CLAYTON (FEB. 23) .....FEB. 22
"Reviewer thinks it will cause walls to bulge."—M. P. News.

MANDARIN'S GOLD (WORLD) KITTY GORDON (FEB. 10)..FEB. 8
"Well cast drama sustained by expert handling and unusual atmosphere."—M. P. News.
Exhibitor Comment—"A god story capably handled by the gorgeously gowned Kittie. And her support was satisfactory. It pleased our patrons, and that's what we are in business for. Big business."

MAN OF BRONZE, THE (WORLD) STONE (DEC. 9).....DEC. 21
"Another Stone picture presenting appealing story."—M. P. News.
Exhibitor Comment—"Average business." "Very good. Pleasing. Business hurt by 'flu.'"
Consensus—"Good picture with average drawing powers."

MAN IN THE OPEN, A (UNITED) DUSTIN FARNUM (FEB. 23) .....FEB. 15
(Six Parts) *"Star's second 'United' big in every respect."—M.P.News.*

MAN WHO WOULDN'T TELL (VITA) WILLIAMS (DEC. 9) DEC. 14
"Here's a spy subject that should deliver goods."—M. P. News.
Exhibitor Comment—"Pleasing picture." "Pleased immensely." "Extra big business." "People tired of war pictures." "Very good. Big business." "Poor business." "Pleasant picture to watch."
Consensus—"Fine picture with good drawing powers."

MIDNIGHT PATROL, THE (SELECT) INCE CAST (FEB. 3) FEB. 22
"Production of high quality. Strong action story."—M. P. News.

MIDNIGHT STAGE, THE (PATHE) KEENAN (JAN. 12).....JAN. 11
"Powerful Western with Keenan in dual role."—M. P. News.
Exhibitor Comment—"Attendance better than average considering our influenza scare. Production excellent. Star at his best. Photography, direction and scenes of the best. Action tense, gripping, and very realistic. Entire week." "Big business."
Consensus—"Excellent picture, strong puller."

PICTURE BRAND STAR RELEASED PLAN BOOK

MILLIONAIRE PIRATE, THE (BLUEBIRD) MONROE SALISBURY (FEB. 10) .....FEB. 15
"Story of impossible kind, but good acting puts it over."—M. P. News.

MOLLY OF THE FOLLIES (AMERICAN) MARGARITA FISHER (FEB. 16) .....FEB. 15
"Should prove entertaining to all; clean theme."—M. P. News.

MORAL DEADLINE, THE (WORLD) JUNE ELVIDGE (FEB. 24) .....FEB. 22
"Familiar yet appealing plot is basis of star's vehicle."—M. P. News.

MYSTERY GIRL, THE (PARAMOUNT) CLAYTON (DEC. 27).DEC. 7
"One for the imagination with lots of real entertainment."—M. P. News.
Exhibitor Comment—"Fair picture to average business." "Poor business." "Very good. Big business." "Hard to understand. Star good. Badly put together. O. K. after one and a half reels."
Consensus—"Good picture with good drawing powers."

NARROW PATH, THE (PATHE) FANNIE WARD (DEC. 15)..DEC. 7
"One of the 'wronged girls' kind with no appeal to emotions."—M. P. News.
Exhibitor Comment—"Very good picture." "Big business."
Consensus—"Fine picture. Big puller."

NATURE GIRL, THE (BLUEBIRD) MESERAU (JAN. 6)....JAN. 4
"Above the average—exteriors delight to the eye."—M. P. News.
Exhibitor Comment—"Average business."

OH, JOHNNY (GOLDWYN) BENNISON (JAN. 19).....FEB. 1
"Comedy of contrasts marks Louis Bennison's screen debut."—M.P.News.
Exhibitor Comment—"New star made impression." Big business." "New star went nicely. They liked him." "Pleased all. Good drawing card. Big business two days."
Consensus—"Fine picture, big puller."

OLD MAID'S BABY, THE (PATHE) BABY MARIE OSBORNE (FEB. 23) .....FEB. 15
"Weak story that little star handles well; should please."—M. P. News.

ONCE TO EVERY MAN (FROHMAN) SHERRILL (DEC. 29).DEC. 21
(Six Parts)
"Starts and ends in fight with many punches between."—M. P. News.

OUR TEDDY (FIRST NATIONAL) ROOSEVELT FILM (JAN. 19) (Six Parts) .....FEB. 1
"Entertaining to unusual degree; thrills enough for anyone."—M. P. News.
Exhibitor Comment—"Fair picture. Did not run it second day."

OUT OF THE FOG (METRO) NAZIMOVA (FEB. 17).....FEB. 15
(Seven Parts)
"A triumph of the Pictorial Art."—M. P. News.

OUT OF THE SHADOW (PARAMOUNT) FREDERICK (JAN. 5) .....JAN. 25
"Star strikes good one after several months."—M. P. News.
Exhibitor Comment—"Very fair production. Better than the last two she has had." "Drew well. Fine picture."
Consensus—"Satisfactory picture, good puller."

PERFECT LADY, A (GOLDWYN) KENNEDY (DEC. 8).....DEC. 14
"Star blends the tear and the smile delightfully."—M. P. News.
Exhibitor Comment—"A winner. Madge Kennedy very popular. Excellent. Booked for three days and held over one day." "Splendid picture that any place bothered with local censorship should see." "Everybody enjoyed it. Great business."
Consensus—"Excellent picture with fine drawing powers."

POOR RICH MAN (METRO) BUSHMAN-BAYNE (DEC. 28)..JAN. 4
"Two stars in a rather sluggish comedy-drama."—M. P. News.
Exhibitor Comment—"Pleased. Average business first day, extra big Saturday." "Average picture. Stars help to put it over. Extra big, average to big in three days." "The best made by these people for ages. Pleased everyone." "Very good entertainment with popular stars."
Consensus—"Satisfactory picture, good puller."

PRODIGAL WIFE (SCREENCRAFT) BOLAND (DEC. 22)..DEC. 14
(Six Parts)
"Sex play considered remarkable by interviewer."—M. P. News.
Exhibitor Comment—"Fair. Good story but poorly directed and acted. Title has good drawing power."

QUICKSAND (PARAMOUNT) DORO. DALTON (DEC. 22)..DEC. 28
"Reviewer thinks picture was wrecked at the start."—M. P. News.
Exhibitor Comment—"Fair picture." "Fairly good dramatic story. Held its interest and apparently satisfied." "Average business." "Everyone pleased with it. Personally I didn't think trouble all through this picture would be liked, but I was wrong. Acting excellent. Photography also very good." "Everybody liked star and picture. Wonderful directing." "Pretty thin. Average business."
Consensus—"Satisfactory picture, good puller."

RACING STRAIN, THE (GOLDWYN) MAE MARSH (DEC. 22.....
Exhibitor Comment—"Extra Good attraction. Star and Goldwyn's great. Extra big business. "Mae Marsh is drawing better here." "The best Mae Marsh picture Goldwyn has turned out yet. Everyone liked it here." "Picture pleased. Good conventional story." "Picture pleased. Star seemed quite at ease and the picture pleased at each performance."
Consensus—"Fine picture, good puller."

RESTLESS SOULS (TRIANGLE) ALMA RUBENS (FEB. 2)..FEB. 1
(Six Parts)
"Skilful handling makes delicate subject very good picture."—M.P.News.

ROMANCE AND ARABELLA (SELECT) CONSTANCE TALMADGE (FEB. 3) .....FEB. 15
"Good star saves weak story; romance is keynote."—M. P. News.

ROMANCE OF HAPPY VALLEY, A (ARTCRAFT) D. W. GRIFFITH'S (JAN. 26).....FEB. 8
"New Griffith picture seems a sure-fire winner."—M. P. News.
Exhibitor Comment—"An artistic production, but for some reason or other fell flat with our patrons. Did not begin to hold up with other Griffith pictures. I personally found it entertaining but the proof of the pudding is that the bottom dropped out of business after Monday." "Average business."
Consensus—"Pleasing production, average puller."

ROPED (UNIVERSAL SPECIAL) CAREY (JAN. 18).....JAN. 4
(Six Parts)
"Star should please everybody in this production."—M. P. News.

Gives You All Data on the Pictures

PICTURE BRAND STAR RELEASED PLAN BOOK

Exhibitor Comment—"Good picture and pleased, but opened just after the 'Flu.' Average business."

ROUGH NECK, THE (WORLD) LOVE (FEB. 3).....FEB. 1
"Latest Montagu Love picture shows excellent team work."—M.P.News.
Exhibitor Comment—"Extra big business."

SANDY BURKE OF THE U-BAR-U (GOLDWYN) LOUIS BENNISON (FEB. 23) .....FEB. 15
"Western subject full of human appeal and action."—M. P. News.

SEA WAIF, THE (WORLD) LOUISE HUFF (DEC. 30).....DEC. 28
"Love story made sustaining by skillful handling."—M. P. News.
Exhibitor Comment—"Big business." "Don't know why but World pictures are slipping fast. Both days we showed this picture it rained, but doubt if good weather would have improved business. Poor business."
Consensus—"Fair picture, average puller."

SECRET GARDEN, THE (PARAMOUNT) LILA LEE (JAN. 12) .....JAN. 25
"Plenty of action but not the happy type for star."—M. P. News.
Exhibitor Comment—"Story punk. Awful." "Rotten pitcure. Poor business." "Lila Lee gaining. Fair story." "Weak. Direction fair. She will never be a star. Hasn't the goods."
Consensus—"Ordinary picture, poor puller."

SET FREE (BLUEBIRD) EDITH ROBERTS (DEC. 16)....NOV. 16
"Light romantic drama with lots of entertainment."—M. P. News.
Exhibitor Comment—"Average business." "Average." "Big business." "Rotten. Poor business."
Consensus—"Fair picture with average drawing powers."

SILENT STRENGTH (VITAGRAPH) HARRY T. MOREY (FEB. 17) FEB.15
"Dual role subject that looks good. Should please all."—M. P. News.

SILVER KING, THE (PARA-ARTC.) FAVERSHAM (JAN. 12).JAN. 18
"Melodrama that offers much chance for criticism."—M. P. News.
Exhibitor Comment—"This is a very good picture but a very poor drawing card."

SPENDER, THE (METRO) BERT LYTELL (JAN. 6).....JAN. 4
"Excellent comedy backed by wholesome philosophy."—M. P. News.
Exhibitor Comment—"Excellent; great; let's have more of them." "Bert Lytell at his best since 'The Lone Wolf.' Made a great hit with the people. Cannot say enough for 'The Spender.'"
Consensus—"Excellent picture, strong puller."

SQUAW MAN, THE (ARTCRAFT) DEXTER (DEC. 15).....NOV. 16
(Six Parts)
"This should please and also draw very well."—M. P. News.
Exhibitor Comment—"Big business, conditions considered." "Fine picture and pleased to big business." "Great production. Drew only fair. People thought they had seen it before." "This was so good simply had to repeat it. Don't fail to book this winner."
Consensus—"Excellent production with strong drawing powers."

STRANGE WOMAN, THE (FOX) BROCKWELL (DEC. 8)...OCT. 12
(Six Parts)
"A lengthy discussion on Free Love versus Marriage."—M. P. News.
Exhibitor Comment—"Big to average business." "Snow storm. Average business." "Just a fair story, although we are glad to see Brockwell dressed up." "Good show. Gladys Brockwell coming fast and if she continues to show pictures like this she will be a topnotcher." "Brockwell's best. Good picture. Pleased." "Very good. It can be boosted." "Splendid. Sub-titles extra good. Big business."
Consensus—"Fine production with good drawing powers."

STRING BEANS (PARAMOUNT) RAY (DEC. 22).....DEC. 21
"Ray fans will welcome this interesting one."—M. P. News.
Exhibitr Comment—"Fine Ray subject. Acting fine. Photography very good. Good weather would have brought big house. Played to remarkable business. Everyone pleased." A very good picture. Star not yet popular here." "Typical Ray picture that pleased very well." "Ray in his element. Just the sort of picture he is liked in best."
Consensus—"Satisfactory picture with good drawing powers."

SUE OF THE SOUTH (BLUEBIRD) EDITH ROBERTS (FEB. 3) .....FEB. 22
"Don't say any more about this than you have to."—M. P. News.

SYLVIA ON A SPREE (METRO) WEHLEN (DEC. 16).....DEC. 28
"She glimpses a 'fast' life that is extravagant, anyway."—M. P. News.
Exhibitor Comment—"Just an average picture. Pleasing. Big business." "Like all Metros. Pleased." "Picture well liked but star doesn't draw."
Consensus—"Fine picture with good drawing powers."

TODD OF THE TIMES (PATHE) KEENAN (FEB. 9).....FEB. 1
"Star's work is good and story has been treated well."—M. P. News.

TOO FAT TO FIGHT (GOLDWYN) McINTYRE (DEC. 15)..DEC. 14
(Six Parts)
"Nobody loves a fat man but they'll vote for this one."—M. P. News.
Exhibitor Comment—"Only fair. McIntyre not as good as 'Traveling Salesman.' War stuff dead." "Picture pleased, but was disappointed on its drawing power." "Excellent production. Big business." "Poor business." "Very good but war pictures are dead." "Fair picture but this type of story is passe now. Only fair business."
Consensus—"Good picture, good puller."

TOO MANY MILLIONS (PARAMOUNT) REID (DEC. 8)....NOV. 16
"Too much talking and posing in this picture."—M. P. News.
Exhibitor Comment—"Fine picture and should have drawn big business on longer run." "A very good picture that drew well. Pleased everybody. Very novel ending. Slightly too much posing by Reid."
Consensus—"Fair picture with average drawing powers."

TWO GUN BETTY (HODKINSON) BARRISCALE (DEC. 16).DEC. 14
"Bessie Barriscale pleases in a 'Different' role."—M. P. News.
Exhibitor Comment—"Best she played. Is getting to be a favorite." "If anyone wants a surprise Western comedy drama, book this. Gave great satisfaction to exceptionally large audience."
Consensus—"Excellent picture, strong puller."

UNDER THE TOP (ARTCRAFT) FRED STONE (JAN. 12)...JAN. 18
"Star's new Artcraft stands up better than his first."—M. P. News.
Exhibitor Comment—"Fair picture. Average business." "Not good. "Poor business." "Pleased better than his first picture. A real good story, something he has not yet had, will put this star over." "Average to poor business." "Too mechanical. Star 'camera conscious.'" "The story and star were rotten. Nobody liked them. Poor business."
Consensus—"Fair picture with ordinary drawing powers."

VAGABOND OF FRANCE, A (PATHE) KRAUSS (JAN. 26)..JAN. 18
(Four Parts)
"French-made picture shows padding. Titles need improving."—M.P.News.

PICTURE BRAND STAR RELEASED PLAN BOOK

VENUS IN THE EAST (PARAMOUNT) WASHBURN (JAN. 26) JAN. 8
"If you get by with this picture you should be satisfied."—M. P. News.
Exhibitor Comment—"Very good picture. Big business." "They liked this one. Nice story. Washburn pleased them."
Consensus—"Satisfactory picture, good puller."

VIRTUOUS WIVES (FIRST NATIONAL) STEWART (JAN. 5).JAN. 11
"Lavish production marks star's return to screen."—M. P. News.
Exhibitor Comment—"First class in every respect. Wonderful cast. Highly complimented on this one." "Extrt big to highly pleased audiences." "Extra big business."
Consensus—"Excellent production with exceptional drawing powers."

WAY OF A MAN WITH A MAID, THE (PARA) WASHBURN (DEC. 29) .....JAN. 11
"Good example of the 'better story' we hear about."—M. P. News.
Exhibitor Comment—"Highly entertaining. Clean and well done." "Big business." "Poor business." "Well liked. The kind they want." "Good heart interest story. Satisfied most everyone. Flagg comedy with it killed whole show. Terrible stuff."
Consensus—"Fine picture with very good drawing powers."

WHAT LOVE FORGIVES (WORLD) CASTLETON (JAN. 6).JAN. 4
"Interesting with good comedy titles but not well balanced."—M.P.News.
Exhibitor Comment—"Just picture, no story or action." "Average business."
Consensus—"Fair picture with average drawing powers."

WHEN A MAN RIDES ALONE (AMERICAN) RUSSELL (JAN. 19) .....JAN. 11
"Rapid action Western is William Russell's latest."—M. P. News.
Exhibitor Comment—"Very poor, no story, no excitement, very tiresome, clean melodrama, not one redeeming feature." "Fine picture, big business."
Consensus—"Fair picture, average puller."

WHO CARES (SELECT) CONSTANCE TALMADGE (JAN. 19) JAN. 25
"Story of light pleasing sort; should be enjoyed by all."—M. P. News.
Exhibitor Comment—"Constane was winsome in this light role and gave promise of great things when she is older in the emotional scenes."

WHO WILL MARRY ME? (BLUEBIRD) MYERS (JAN. 27)..FEB. 8
"Comedy and pathos blended in this Universal film."—M. P. News.
Exhibitor Comment—"Good picture. Big business."

WHY GERMANY MUST PAY (SCREEN CLASSICS) (JAN. 19) JAN. 25
"German atrocities again, with a good romantic interest."—M. P. News.

WICKED DARLING, THE (UNIVERSAL) PRISCILLA DEAN
(Six Parts)
"Strong picture that keeps interest alive all through."—M. P. News.

WIFE OR COUNTRY (TRIANGLE) MESTAYER (DEC. 29)..JAN. 11
"A good idea, but an ordinary picture."—M. P. News.
Exhibitor Comment—"Average business."

WILDCAT OF PARIS (UNIV.) PRISCILLA DEAN (DEC. 30) NOV. 30
"Picture is clean, strong, and should appeal universally."—M. P. News.
Exhibitor Comment—"A very interesting picture. A little bit rough but enjoyed by all. Great box office attraction." "My patrons thought it a fine production. It went over especialy big." "Strong picture for older people."
Consensus—"Fine production, big puller."

WILD HONEY (DE LUXE) DORIS KENYON (DEC. 22)...DEC. 21
(Six Parts)
"A different kind of Western with a striking star."—M. P. News.

WIVES AND OTHER WIVES (AM.) MINTER (DEC. 15)...DEC. 14
"One of the star's best yet."—M. P. News.
Exhibitor Comment—"Average business." "Fine business. Weather bad." "A fair picture only." "Big business." "Average business seven days." "Minter well liked. Big business." "Star pleasing. Story light but very acceptable."
Consensus—"Fine picture with very good drawing powers."

WOMAN, WOMAN (FOX) EVELYN NESBIT (JAN. 26).....FEB. 8
"Deals boldly with sex question; morals of heroine lax."—M. P. News.

ZERO HOUR, THE (WORLD) ELVIDGE (DEC. 23).....DEC. 14
"An involved offering dealing with fake clairvoyants."—M. P. News.

FLASHBACKS

Individual Opinions on Earlier Releases Received During the Past Week

"Accidental Honeymoon" (State Rights)—"A very good comedy drama. Much better than the average. Average business."

"The Woman Who Gave" (Fox)—"Came to see the star, but like story better."

"Borrowed Clothes" (Jewel)—"Extra big business two days."

"Moral Suicide" (Pathe Special)—"Great attraction. Pleased them all."

"The Panther Woman" (First National)—"Much better picture than several back."

"The Romance of Tarzan" (First National)—"Played eight days. Did not draw as well as 'Tarzan of the Apes.'"

"America's Answer" (U. S. Govt.-World)—"War being over makes picture poor entertainment."

"Nine O'clock Town" (Paramount)—"Ray is sure to please my Sunday night audiences. Will not draw on week nights."

"Nine-Tenths of the Law" (Mitchell Lewis)—"One out of eight State Rights that was presentable."

"Shoulder Arms" (First National)—"Went big the first day and bigger the second."

"At the Mercy of Men" (Select)—"Good picture."

"True Blue" (Fox)—"Pleased them all."

"The Danger Mark" (Artcraft)—"Good picture for high class audience. Did not draw."

"Just a Woman" (State Rights)—"I'm off State Right pictures for life."

"The Belgian" (State Rights)—"A few liked it."

"The Woman Who Gave" (Fox)—"Nesbit is no actress. Story and picture not so bad as I was led to believe it was by critics."

"On the Jump" (Fox)—"Too much punch and not enough story."

"Queen of Hearts" (Fox)—"Fair picture with some gruesome spots. Star a splendid emotional actress. Extra big business Saturday night."

"Woman's Weapons" (Paramount)—"Keep away from this one. It won't get you anything."

"Daughter of the Old South" (Paramount)—"But for the good acting, this picture is worth nothing as a moneymaker."

"Flashbacks" on Earlier Releases

Individual Opinions on Earlier Releases Received During the Past Week

"Mickey" (Mabel Normand)—"A knockout. It has everything. Never played a picture before that received such unanimous approval. Capacity business all week. Wonderful advertising possibilities.

"The Gun Fighter" (Triangle)—"Repeat to average business."

"Pals First" (Metro)—"A splendid picture. Well liked. But failed to get the extra money charged by the exchanges."

"Borrowed Clothes" (Jewel)—"Good drawing card picture."

"A Perfect 36" (Goldwyn)—"Not as good as 'Peck's Bad Girl' and did not draw as well. Public like Normand in slap stick comedy."

"Her Great Chance" (Select)—"Good picture. Pleased audience."

"Inn of the Blue Moon" (Sherry)—"Very pretty picture. Audience pleased."

"Hobbs in a Hurry" (Amer.-Pathe)—"Very good. All left smiling."

"Les Miserables" (Fox)—"Excellent production. Did not draw here."

"The Knife" (Select)—"Pleased to big business."

"Such a Little Pirate" (Paramount)—"Did not take in enough to pay for film."

"In Pursuit of Polly" (Paramount)—"Billie Burke failed to make good for me."

"Toys of Fate" (Nazimova-Metro)—"This star is coming strong."

"The Virginian" (Dustin Farnum-Paramount)—"These re-issues are very good hits."

"Girl of the Golden West" (Paramount)—"Went over big."

"Sauce for the Goose" (Select)—"Just as cute a story as one would wish for and the 'little Talmadge' put it over fine. There are too few real comediennes in pictures. Hope they don't spoil this one by telling her she should have emotional roles. Leave that to Norma."

"Les Miserables" (Fox)—"Excellent production but did not get me any money as 'flu' possibly hurt business."

"The Knife" (Select)—"Patrons' comments good. Good business. Brady draws good here."

"Wedlock" (Louise Glaum-Paralta)—"Splendid production. Big business."

"Pals First" (Metro-Lockwood)—"Picture very satisfactory and received unusual business."

"Tiger Man" (Hart-Artcraft)—"Very good to extra big business. Pleased those who like Hart immensely."

"Nine O'clock Town" (Ray-Paramount)—"Extra big business with Sennett comedy. The combination is hard to beat."

"Three Mounted Men" (Universal Special)—"Big Business."

"The Burden of Proof" (Select)—"Big business two days."

"A Glorious Adventure" (Goldwyn)—"Big business."

"Italy's Flaming Front" (First National)—"Extra big business for two days."

"The Reason Why" (Select)—"Big business."

"Friend Husband" (Goldwyn)—"Extra big business."

"The Death Dance" (Brady-Select)—"Big business."

"The Savage Woman" (Select-C. K. Young)—"Big to extra big business two days."

"Salome" (Fox)—"Fourteen days extra big. First time we ever charged twenty-five cents. Picture sure to clean up everywhere. Very clean."

"A Pair of Silk Stockings" (Select)—"Big business. Star well liked. Every one liked it."

"Everybody's Girl" (Vitagraph)—"Patrons not pleased. About 4,000 feet of film. Took about forty minutes to run the feature."

"Queen of the Sea" (Fox)—"Not so good as the last one."

"The Mating" (Vitagraph)—"Big business. Rotten picture."

"The Gypsy Trail" (Paramount)—"Star well liked and while no one praised this picture it got over nicely."

"Carmen of the Klondike"—"Extra big business and Monday generally a poor day but this got the business."

"Mrs. Leffingwell's Boots" (Select)—"Up to standard. Very good. Constance gaining followers."

"Hugon the Mighty" (Bluebird)—"Broke all records in real money with 'The Lightning Raider' in conjunction with this."

"The Girl of Today" (Vitagraph)—"Very good picture. Hope to popularize this star."

"The Romance of Tarzan" (First National)—"Four days at advanced prices. Picture pleased but was disappointed in the business done."

"Shoulder Arms" (First National)—"Nothing to it but a positive clean-up."

"Her Great Chance" (Select)—"Fair. Average program picture. Not much action."

"Lafayette, We Come" (Exhibitors Mutual)—"If anyone said that war stuff was dead I will second the motion."

"Her Only Way" (Select)—"Picture pleased all who saw it."

"Rules of the Road" (Re-issue-Keenan)—"Fine picture but star doesn't draw here."

"Borrowed Clothes" (Universal)—"Wouldn't draw them in but pleased those who saw it."

"Kidder and Ko." (Bryant Washburn)—"Good picture but it failed to draw."

"The Savage Woman" (Select)—"Didn't satisfy. Clara's getting too fat for pictures of this type."

"Three X Gordon" (Hodkinson)—"Dandy picture. Pleased all. Disappointed in receipts."

"Wild Primrose" (Vitagraph)—"Dandy picture. Star gaining in popularity."

"Stepping Stones" (Frank Keenan)—"Fine picture but can't seem to make them want to see Keenan."

"Heart of Rachael" (Hodkinson)—"Perfect picture. Generally satisfying."

"Red Blood and Yellow" (Sherry-General)—"Not enough 'pep' for G. M. Anderson."

"Money Isn't Everything" (American)—"Average business."

"Good Night, Paul" (Select)—"Star outdraws her sister. Give me more like this."

"For Husbands Only" (Universal)—"Interesting picture. Average business."

"Treat 'Em Rough" (Fox)—"This is sure a real picture. Mix is far ahead of Hart or Fairbanks. Played four days."

"Good Night, Paul" (Select)—"A real picture. Big business."

"A Daughter of Destiny" (First National)—"Good picture. Average business."

"A Bachelor's Children" (Vitagraph)—"Everybody pleased with this."

"Fame and Fortune" (Fox)—"Average business."

"Inn of the Blue Moon" (Sherry-General)—"Doris Kenyon. Poor business."

"He Came Up Smiling" (Artcraft)—"Good picture but not Doug's best. Big business three days."

"The Grouch" (World)—"One of the best World pictures we ever played."

"The Reason Why" (Select)—"This one forced us to cancel the service."

"True Blue" (Fox)—"Star Always good. Extra big business."

"Prisoners of the Pines" (Paralta)—"Fair Kerrigan picture."

"All Night" (Universal)—"Picture very good but Carmel Myers nearly spoiled it."

"Bonnie Annie Laurie" (Fox)—"Very good feature. Many praises of good show."

"When Men Betray" (Graphic-State Rights)—"Big business seven days."

"Her Fighting Chance" (Select)—"Big business."

"Under Four Flags" (World-Government)—"Average to poor business four days."

"A Glorious Adventure" (Goldwyn)—"Poor business."

"Red Blood and Yellow" (Sherry-General)—"Production poor but Broncho Billy good. Big business."

"The Death Dance" (Select)—"Using popularity."

"Lafayette, We Come" (Exhibitors Mutual)—"Poor business. Took off after first day."

"House of Gold" (Metro)—"Big business seven days."

"Sauce for the Goose" (Select)—"Big beginning with competition houses all complaining about poor attendance on account of influenza conditions. Star at her best. Photography good. Fine comedy with good plot. Cast and direction good. Titles excellently fitted. Public appreciates this kind of entertainment."

"Rose of Blood" (Fox)—"Repeat. Satisfied all followers of Theda Bara."

"Treat 'Em Rough" (Fox)—"Great. Just full of thrills and pleased all followers of Westerns. Tom Mix has arrived."

"Come on In" (Paramount)—"Great stuff, although a little late."

"The Forbidden City" (Select)—"Best yet. Star a card."

"The Source" (Paramount)—"Fair picture to big business."

"Johanna Enlists" (Artcraft)—"Very good and pleased. Mary hurt by so many bad ones before this."

"The Girl Who Came Back" (Paramount)—"Average business."

"One Dollar Bid" (Paralta)—"Fair. Pleased. Average business."

"A Woman of Impulse" (Paralta)—"Poor picture. Average business."

"Old Wives for New" (Artcraft)—"Good card. Good film. Went well."

"Salome" (Theda Bara-Fox)—"Went over big. Extra big second day."

"The Girl from Bohemia" (Pathe)—"Pleased."

"Street of Seven Stars" (Sherry-General)—"Fine picture. Print in bad condition. Big business."

"On the Jump" (Fox)—"Average business."

"Ace High" (Fox)—"Big business."

"Out of a Clear Sky" (Paramount)—"Positively the poorest picture I ever did see. Drew good the first day, dropped the second and took in just $20.50 the third day with good weather."

"Women Who Sin" (Fox)—"Pleased 80 per cent. Drew good."

"Queen of the Sea" (Fox)—"Excellent picture of its kind."

"Under the Greenwood Tree" (Artcraft)—"Wasn't much of a story. Ferguson all right in good story."

"Such a Little Pirate" (Paramount)—"Bad title to draw business."

"Miss Ambition" (Vitagraph)—"Poor picture. Hurt business."

"Turn of the Wheel" (Goldwyn)—"Good picture and Farrar is a good drawing card."

"Her Country First" (Paramount)—"Fair picture. Star well liked."

"Just for Tonight" (Goldwyn)—"Nothing big in feature. Fair drawing card."

"The Goat" (Artcraft)—"Good picture and big business with other feature."

"Lawless Love" (Fox)—"Good picture. Extra big business Saturday."

"Tell It to the Marines" (Fox)—"Lee kids good. Extra big business."

"Peck's Bad Girl" (Goldwyn)—"Fair picture. Poor business."

"The Goat" (Paramount)—"Good picture. Average business."

"Her Country First" (Paramount)—"Good drawing title. Picture gets by."

"On the Quiet" (Paramount)—"Star and title both draw."

"The Girl Who Came Back" (Paramount)—"Clayton unknown. Will have to establish her first."

"America's Answer" (U. S. Govt.-World)—"Still has strong appeal.'

"Resurrection"—"Lay off this one."

"Treat 'em Rough" (Fox)—"Mix has them coming."

"Truthful Tulliver" (Hart Re-issue)—"Extra big business."

"The Still Alarm" (State Rights)—"Second run. Big business."

"Daughter of the Gods" (Fox)—"Second run. Big business two days."

"Caillouex Case" (Fox)—"Star excellent. Not well known."

"Rose of the World" (Artcraft)—"Star in fitting role. Settings fine."

"Mr. Logan U. S. A." (Fox)—"Great stuff. Star a sure winner."

"Embarrassment of Riches" (Lillian Walker)—"Extremely bad. Nothing to it."

"Huck and Tom" (Paramount)—"Great Kid stuff and star well liked."

"Laughing Bill Hyde" (Paramount)—"High class picture. Story different and star takes fine."

"When Do We Eat?" (Paramount)—"Good story and well acted."

"Less Than Kin" (Paramount)—"Good story. Fine cast and pleased good crowd."

"The Traveling Salesman" (Paramount)—"Good for old picture."

"Ali Baba" (Fox)—"Fair kiddie picture. Not much for adults."

CENTRAL STATES

NEW YORK OFFICE, 729 Seventh Avenue CHICAGO REPRESENTATIVE, 220 So. State Street

Sunday Movies May Be Put Up to Local Option in Indiana

IN all likelihood the question of Sunday movies will be put up to local option, according to the bill presented by Senator Franklin McCray, of Indianapolis. Throughout the northern part of the state the churches are combined in fighting the opening on the Sabbath, but judging from reports the possibility of their closing if the matter is of local option is slight.

Senator McCray said of his bill, "This bill really doesn't do a thing on earth except put the Sunday motion picture business up to the residents of the various communities of the state. Of course, if the people of any town, who are against Sunday movies don't care enough about their side of the question to demand that Sunday movies be done away with, then the other side wins without a fight, but after all it's just another sample of local option."

A House Bill by Representative Charles L. Buchanan, of Indianapolis, provides for a state board of censorship, salaries, licenses, terms and appointments of the members of the motion picture commission, and for assistants. It also provides the heavy penalties for the violation of the provisions of the measure.

According to motion picture men of Indiana, who have appeared at the State House regarding the Buchanan bill, it will increase the cost of film rentals to the exhibitors and will result in but slight modification of the films displayed in this state.

They base their latter contention on the fact that a large portion of the films shown in Indiana have been reviewed and censored by the Ohio or Illinois state boards of censorship and that all objectionable features are removed by these two boards before the films reach Indiana.

Advocates of the measure contend that the bill will increase the revenues of the state and that it will elevate the standard of pictures shown in Hoosierdom.

The Buchanan bill provides for a commission of three members, the chairman of which shall receive $2,500 per year, and each of the other two members $2,000 per year. It also provides that assistants may be appointed and their pay fixed by the board and all actual expenses of the board and all actual expenses of the board be paid, not in excess of $30,000 per year.

Ministers in Goshen, Gary, Hammond, South Bend and La Porte are arrayed against the measure. An effort has been made to amend the measure so as to prohibit the exhibition of pictures between 4:30 o'clock and 8 o'clock on Sunday but failed. Senator Beardsley, of Elkhart, is arrayed against the measure.

Doll-Van Gives Roosevelt's Record in a Two-Reel Special Release

THE Doll-Van Film Corporation of Chicago is distributing a two-reel special release entitled, "The Real Roosevelt," and declares that it comes at a fitting moment in the nation's hour of grief.

The announcement declares as follows:

"It is the destiny of the motion picture that it preserve and perpetuate for posterity the living similitude of the selected few, of this and ages to follow; to paint upon the scroll of Time a record, undying and inviolate, of men and their accomplishments.

"Theodore Roosevelt, as a national figure, both before and after his years in the White House, naturally occupied the attention of both the press and the camera. And to say that the camera has faithfully recorded the stamp and impress of this mighty figure in the high tide of his career is begging the question.

"In his picturesque and varied career as cowboy, legislator, soldier, commissioner, statesmand and President, the camera has kept steady pace; and now that the once vigorous form is forever still this simple record becomes a thing precious beyond price.

"Carefully selected and assembled under the eyes of those who best knew him, Doll-Van's production has been so arranged as to best follow and encompass Roosevelt's activities in chronological order. From the great mass of available material only that which seemed most suitable was used.

"So that in its entirety the subject comprehends a living and indelible record of achievement. A hallowed possession that may well seek its place alongside the Liberty Bell and Emancipation Proclamation."

Fond du Lac Public Rallies to the Coins

IS your moving picture fan just naturally big hearted, sympathetic, generous and quick to respond to the call of the needy?

"We'll say so," is the answer of the representative of a certain university sorority which is engaged in raising funds with which to buy milk for famishing Belgian children.

"Here is our proof," continued the young lady. "A few days ago we put milk bottles for the receipt of coins for this fund in the lobbies of the moving picture houses and the hotels in Fond du Lac. At the moving picture houses there was a steady jingle of coin as the bottles filled. At the other locations our appeal scarcely received any attention. We think the Belgian children will feel grateful to the moving picture patrons in Fond du Lac."

THE CENTRAL STATES

March 1, 1919

Rebuilt Strand in Dubuque Expects to Open in May

MAY 15 or June 1 will witness the re-opening of the Strand, Dubuque picture theatre that was gutted by fire about two years ago. At the time of the fire, the Strand was owned and was under the management of a Chicago company, but early last year the building had been purchased by the Bradlay and MaClay Real Estate Company, proprietors of the Grand. For almost a year the building remained untouched, but during January a force of men under Contractor James Gregory, began working on it. Good weather conditions enabled the men to accomplish a great amount of work and from the present outlook, it is probable that the theatre will be reopened before June.

The fire, while of a serious nature, only destroyed the roof and part orf the floor and damaged and smoked up the interior. The new management plans to tear down everything but the walls and to change the general plan of the theatre. The building was formerly the First Baptist church, and after being made into a theatre, was practically unchanged, with the exception of a pit for the orchestra, and a tiny stage. The seating arrangement was uncomfortable and unserviceable and the screen was too low for the remainder of the theatre. These things and religious prejudice were to blame for the theatre's not being a success.

Now, there seems to be no objection to its being rebuilt. The owners have torn out the old floors, making the main floor on a level with the street; a balcony will be put in; a modern stage and lobby, rest rooms, and there is talk of a coffee shop being established.

Detroit Exhibitor Strong for Music

TOM MOULE, manager of John H. Kunsky's Madison and Washington theatres, Detroit, declares that music is an important factor in the success of any playhouse. Both the Madison and Washington theatres are down-town houses and both show first run pictures only.

Mr. Moule is the oldest house manager in Mr. Kunsky's circuit of theatres and is a pioneer in the business, having been in the producing end of the game as well as an exhibitor. He ranks among the most progressive exhibitors of the state. Before assuming charge of the Madison he was manager of Mr. Kunsky's beautiful Alhambra theatre, one of the most pretentious neighborhood houses in the state.

"When we featured music at the Alhambra," declared Mr. Moule, "we discovered that it brought results and at the Madison we are even more particular owing to the size of the theatre, the increased prices and the larger attendance. Fortunately, I believe, the Madison has one of the best orchestra conductors in the country. He is constantly on the alert for little novelties and innovations that please the audiences and send them away talking about the house.

"Another highly important point is the selection of employes. If you can surround yourself with people who will intelligently look after the smaller details you can devote more time to the successful handling of the larger affairs."

Book Photoplays Score in Madison, Wisconsin

PHOTOPLAYS taken from favorite and well known books are extremely popular with the Madison, Wis., public. The last few days has evidenced this approval by the good runs given to Harold Bell Wright's "Shepherd of the Hills," and Louise M. Alcott's widely read "Little Women." Other picturizations of fiction are booked for future release.

Without a single star in either cast, "Little Women" and "The Shepherd of the Hills" were successful solely because of the affection cherished for these well writtn love stories.

"The Shepherd of the Hils" had a good week's run at the Fuller opera house. People were turned away for both the matinee and evening performances during the first part of the week. This—and the show was given at advance prices. Everyone is quoting "Preachin' Bill" and telling their friends "not to miss it."

The Strand has another feature coming that bids to be as popular as "Little Women," in "Mrs. Wiggs in the Cabbage Patch." The combined humor of the narrative and the devoted following of Marguerite Clark, who stars in the picture, guarantees its enthusiastic welcome.

"The Silver King," "False Faces" and the "Romance of Happy Valley" are some of the big pictures soon to be released at the new motion picture house.

The Majestic theatre had a splendid two days' runs on Mrs. Vernon Castle in "The First Law." Among the other pictures shown recently was "A Successful Failure."

The program at the Grand theatre this week included: Fannie Ward in "The Narrow Path," "The Spender" and Earl Williams in "The Highest Trump."

On the Screens of Dubuque

LITTLE GLORIA JOY, in "Miss Mischief Maker," played at the Liberty theatre February 8. It can be safely said that this little miss is the most popular child player at the Liberty.

"THE TROUBLE BUSTER," with Vivian Martin, and a Charlie Chaplin comedy, "The Park," formed a fine bill at the Family theatre February 8. Both of these stars are drawing powers of the best and the combination brought the Family a record house.

A FINE cast, headed by Gladys Brockwell, William Scott and Charles Clarey, enacted the Fox feature, "Kultur," shown at the Liberty theatre on February 9. Although a second-run feature, Manager Wilbur had very good houses all day.

MARION DAVIES won favor at the Princess theatre February 10 and 11 in "The Burden of Proof." The new star's acting was very good and it impressed most of the theatre's patrons as being the work of a star well on the way to fame.

"MONEY ISN'T EVERYTHING," with Margarita Fisher, played to good houses at the Dreamland theatre February 11. Miss Fisher was always a favorite at the Dreamland, and since "Impossible Susan" her drawing power has been greatly increased.

THE Sunday and Monday program at the Star theatre was "The Game's Up," starring Ruth Clifford. A comedy, "Pat Turns Detective," was also shown.

"RICH MAN, POOR MAN," with Marguerite Clark, played to capacity houses and then some at the Family theatre February 11. A second-run picture, it drew better than the majority of first runners. Miss Clark's portrayal of Betty Wynne created one of the most winsome characters on the screen.

"THE MAN OF MIGHT," the Vitagraph serial starring William Duncan, opened at the Liberty theatre February 11. Mr. Duncan is one of, if not the most popular serial star in film land, so the success of the serial is assured. An episode will be shown every Tuesday.

A Good Old-Fashioned House-Warming

SUCH was the opening of the new film studios and laboratories of the Atlas Educational Film Company, 2624 Milwaukee avenue, Chicago, February 1, 1919, which started promptly at 6 p. m. with a feast for all the employes of the organization, worthy the attention of the most fastidious epicure, from the Chicken Okra Soup-Nustudio to Roast Turkey-a la Bell Howell.

The menu card, designed by C. A. Rehm, who was the master of ceremonies, was in the shape of a pyramid tied with ribbons, in thorough keeping with Mr. Rehm's artistic tendencies.

At the close of the dinner the program was given, consisting of vocal and instrumental numbers, "Co-operation and Get to Business" talks by I. R. Rehm and E. G. Kune, topped by a "Moving Picture Song and Dance" by W. W. Parsons. A number of others graced the occasion with their readings and monologues. All of which made up a most enjoyable program.

The extraordinary growth of the Atlas Educational Film Company has necessitated their acquiring greater manufacturing facilities, hence the taking over of the Diamond Film Company's building, which will enable them to enter fields they never have exploited, owing to the lack of studio space.

C. A. Rehm, general manager of the company, now feels they are in a position to thoroughly live up to an ideal—"Service and Originality." Every picture turned out is not only to be the last word in quality, but exclusively original.

The heads of the organization are: I. R. Rehm, president; C. A. Rehm, secretary and general manager; John Bauer, in charge of developing; L. Palmer Bowman, in charge of studios; Charles W. Hitchcock, in charge of production; E. G. Kuhn, in charge of commercial department.

Overcrowding in Indianapolis Draws Censure

OVERCROWDING of motion picture theatres in Indianapolis must be remedied at once, members of the board of safety told representatives of the theatres at a conference Saturday night. Action resulted from conditions arising in the picture theatres last Sunday when all theatres were required not to open until 1:30 o'clock in the afternoon under the order of Mayor Jewett regarding Sunday operation. The effect of this simultaneous opening of the theatres was to emphasize the tendency toward crowding.

The conference Saturday night was informal. Members of the board pointed out their readiness to recognize the difficulties confronting the motion picture theatres in handling patrons because of conditions peculiar to picture shows, and said that the board will lend every effort to aid them in a prompt and effective solution, but expects immediate results in averting dangerous crowding of the aisles at the rear of the theatres.

It was proposed that each manager find his own method of meeting the situation and avoid the necessity for undertaking to apply laws now existing.

Humphrey Enthuses Over Business

J. A. HUMPHREY, covering the State of Indiana, out of the Chicago Vitagraph office has sent in a most encouraging report. Mr. Humphrey states that all over Northern Indiana, in such towns as Gary, Hammond, Lafayette, Frankfort, Kokomo, Tipton, Ft. Wayne, Goshen, South Bend, La Porte, Michigan City, Valparaiso, Elwood, Anderson, Muncie, Alexandria, Wabash, Logansport and Warsaw in personal interviews with the leading exhibitors, they report without an exception the best business from a fox-office standpoint ever in the history of the movies in that territory.

Mr. Humphrey says that never in his two years in Indiana has he found exhibitors feeling as optimistic for the future as right now.

The gentleman feels that one big indication of good times is that in all this big field which he covers of fifty-five counties he does not know of a single theatre for sale.



They Say in Chicago That—

HARRY WEISS, of the Central Film company, is still out among them on the road, and it's dollars to doughnuts that aside from the business that he has sent in that he will land in Chicago with a pocket full of contracts.

CHAS. C. PYLE, the aggressive general sales manager of the Bartola Musical Instrument company, is now in New York after a successful trip to Detroit, where he closed several sales for the Bartola.

THE Silee Film company announces that they have closed with the Mickey Film corporation for the physical distribution of the feature, "Mickey;" also closed with Al Rosenthal for the physical distribution of the "Finger of Justice," and with the Capital Film company for the distribution of their products.

EDDY ECKLES, the genial and up-to-the-minute publicity head of the Capital Film corporation, is up to his eyes in work laying out what looks to be one of the snappiest advertising campaigns launched in some time.

LEE HERZ has purchased the Illinois and Indiana rights for "The Profiteer," the big six-reeler produced by the Arrow Film corporation, featuring Jack Sherrill and Alma Hanlon.

F. B. ROGERS, manager of the Pathe Chicago exchange, gave a private showing at the Ziegfeld theatre, the 14th ultimo, of their superproduction, "Common Clay," featuring Fannie Ward, at which time the house was filled with exhibitors and newspaper people. The consensus of opinion was that "Common Clay" should prove a big winner, and while dealing with a delicate subject it was so beautifully handled that it would reach the hearts of the public. Miss Ward has again demonstrated her ability to handle emotional situations superbly.

HARRY C. MILLER, who has kept things lively for some years at three of Chicago's loop theatres, the Alcazar, Rose and Boston, is now a nice little corporation all by himself to handle the "New Oak" theatre.

P. A. POWERS spent two days in Chicago on his way to the Coast on important matters.

EDWIN SILVERMAN, who until he entered the navy was booker at the Chicago office of the Select Players, has been released from service and is back in harness. Eddie is still wearing the uniform.

BEN BEADELL, head of the sales organization of Select Pictures, has just returned from a most successful trip through Illinois, covering Decatur, Ottawa, Mount Pulaski and Clinton. At Decatur James Carrier booked for extended runs on "One Woman," "Midnight Patrol," "Cavell Case," "Ruling Passions," "Hidden Truth," in addition to increasing the number of exhibition dates for Star series.

THE Star theatre, of Kokomo, Ind., formerly conducted by Mrs. J. D. Silk, has been taken over by Thomas Nelson, a former Captain in the army and in the trenches for nearly two years.

STRAND theatre, of Warsaw, Ind., has been taken over by James Bovras, formerly of Elkhart and Goshen, Ind.

CHAS. PACINI, of the Majestic theatre, Kenosha, has just closed arrangements with the management of the Select Pictures Chicago office for a big publicity campaign, including twenty-four sheet stands, newspaper work, etc. Dale Loomis, manager of the Wallace, Iris and Victoria theatres of Peru, Ind., has made the same arrangements.

R. C. CROPPER, of the Beehive exchange, Chicago, Indianapolis and Milwaukee, can be found any day hitched up to one of his favorite black cigars with a mysterious look on his face. Wonder if Francis Ford has anything to do with this?

R. C. SHERRY should conserve his health. Weather does not seem to make any difference to the gentleman. Out every night closing up contracts for First National productions.

THE Isis theatre, of Kokomo, Ind., played "The Common cause" February 3, 4 and 5, and reports the picture as the best production ever played in that city. At each performance during the three days they played to capacity and figure they could have played the picture two or three days more, the third day of their run, February 5, being by far the largest.

PHIL GOLDSTONE, head of the Sterling Film corporation, Omaha, Neb., recently mustered out of service, spent a few days in Chicago on his way home. There will be something doing when he gets there—full of pep!

BALABAN & KATZ, of the Riviera theatre, have again proved their sagacity in the selection of the Metro picture, "Faith," featuring Bert Lytell, as it has proved a strong drawing card, and even Thursday night, February 13, the house was packed despite a drenching rain. Mr. Joseph Koppel, manager of the theatre, waxed enthusiastic over a picture that could draw so well in spite of adverse weather conditions.

PENNY ROSS, the Chicago Tribune cartoonist, whose "Mother's Angel Child" cartoons have pleased people in this country, is beginning to realize the great possibilities that feature presents for a sumptuous production. There will undoubtedly be something doing soon.

THE Jewel superproduction, "Heart of Humanity," is breaking all records in Chicago. The business of the Pantheon, Woodlawn and Twentieth Century theatres, who ran this picture, was phenomenal.

W. D. BURFORD, manager of the Fox, Strand, Palm, Star and Orpheum theatres, of Aurora, reports that the business in all five of his houses is keeping right up to the top notch.

CARL LAEMMLE, president of the Universal Film company, will arrive in Chicago February 19 for a conference and leave immediately for the Coast to take a much needed rest.

THOMAS P. RONAN, of the Palace theatre, Danville, Ill., reports that his business is great and is expecting big things from his four days' run of "Heart of Humanity."

CHICAGO'S film world is wondering what Joe Friedman, of the Celebrated Players, is going to do with all the money he is making out of the Houdini serial bookings. Why not give a party?

W. C. LAMOREAUX has been placed in charge of Ascher Bros.' Chateau theatre, one of Chicago's handsomest picture palaces. Under Mr. Lamoreaux's able direction this beautiful house will unquestionably prove one of the strongest links in the Ascher Bros.' chair.

ACCORDING to reports from the Goldwyn Chicago office, "Sis Hopkins" is going over with a great big splash.

THE Doll-Van Chicago office reports that they have already secured sixty contracts on their sixteen two-reel Tom Mix series and are looking forward to great things on their forthcoming release of the "Still Alarm."

WALTER ALTLAND and S. T. O'Brien have been added to the Doll-Van Chicago office sales force.

In Indianapolis and Indiana

EXHIBITORS' MUTUAL DISTRIBUTING CORPORATION, an Illinois corporation, has qualified to do business in Indiana. Five hundred dollars of its capital stock is represented in Indiana. Its object is the sale of motion picture photoplays. J. G. Connor, Indianapolis, is named as agent. Mr. Connor was in charge of the Indiana territory for the United States Department of Publicity, division of films.

A. W. CARRICK, formerly with the Indianapolis office of the World Film Corporation, is now associated with the Pathe Exchange here. O. W. Fauchier is the present manager.

THE Decatur County Ministerial Association has gone on record against Sunday pictures, adopting a resolution, which was wired to local representatives in the state legislature.

THE Rev. William Burrows, pastor of the Holy Trinity Episcopal Church at Bloomington, has come out in a statement to the effect that there is no harm in showing pictures on Sunday at theatres if the pictures are good. "A bad picture," he said, "should not be shown at any time."

PATRONS of vaudeville houses in Indianapolis turned to the moving picture theatres for amusement Sunday because of the ruling against Sunday vaudeville and legitimate attractions. B. F. Keith's and the Park theatres were dark and motion pictures were shown by the Lyric. No violations of the ruling against vaudeville and legitimate theatricals on Sunday were reported by Miss Clara Burnside, sergeant of police, who also is acting as a censor of pictures exhibited in Indianapolis theatres.

Hoo's Hoo in Hoosierdom

Seeing Indianapolis from an Exchange Window

FOR THE BENEFIT of those who may have overlooked it we wish to relate a story that recently appeared in a local paper. It seems as if a young and struggling physician, located in a small Kentucky settlement, was hurriedly called one night to attend to a lad who had inadvertantly stopped a young cannon ball during the course of a street brawl. Upon investigation the doctor found the skull partially torn away and in a desperate attempt to save a life, temporarily removed the brain the better to reach his work. In a moment he discovered, to his horror, that a stray dog had seized the brain and made off with it. His acquaintance with Kentucky laws covering malpractice led him to make a sudden departure. Years later, as the story goes, he met an acquaintance from this same town, upon which the following conversation ensued: "Well I suppose the boy that was shot the night I left is dust by now." "Why, bless your soul, he's nothing of the kind, no indeed. Do you know, sir, that boy actually recovered, grew up a big, strapping fellow and right now is up at Indianapolis trying to close the picture shows on Sunday."

HATS OFF to Brother Pettijohn, when it comes to slinging good old-fashioned English. In an open discussion of the Sunday opening bill, recently held at the State House, Mr. Pettijohn was but one of a number of speakers, but to most of those present it looked like a one-horse race, with Pettijohn in the lead.

DURING the present week the collective salesmen of the local exchanges were called in session to discuss a matter of some import anent the Sunday bill. Such a gathering proved a rare opportunity in the study of human nature, and to one so disposed, mental vagaries without surcease. To the writer, such a number of familiar faces, nodding and beaming in the morning light, occurred the thought that they might aptly be likened to a field of flowers; in which is to be found a flourishing array of Hops, Mint and Cloves, and conversely, a sparce Milkweed or two and several man Water-lilies. A smattering of Wandering Jew, to be sure. Several burly Cactus, a Century plant and quite a nice colony of Rubber plants. A few Forget-me-nots and likewise Touch-me-nots. Then there was to be seen the aromatic Trailing Arbutus, closely allied to the Passion flower, the Wild Cucumber, the Night Blooming Cereus and the Moon Vine. Several Four O'Clocks were also present. Needless to state, there was a healthy gathering of Trumpet Vines, some Clinging Ivy, and, fortunately, few Morning Glories. But search as we might there was nary a Shrinking Violet in that crew.

J. P. HAMILTON, Cincinnati's prime Scissor-Bill, is now to be reckoned among the live ones. He has condescended, in a gentlemanly and becoming fashion, to devote his waking hours to the introduction of Doll-Van's Tom Mix Series among the uninitiated. We will venture no fond wishes for his welfare; he'll take care of that.

OUR FRIEND, McCurty, of the well known Bee Hive, has been the object of much serious concern of late. He has been seen at odd and sundry hours pacing the thoroughfare in an introspective mood, and then to suddenly make off in the direction of the Royal. To the relief of many it has been found to be nothing more serious than the Francis Ford serial.

E. SOLLERS, the two-by-fourteen from Dana, made the rounds during the present week. He reports having acquired the Lyric at Covington. Those who know his capacity for spearing sheckles are offering odds on his retirement before next cracklin' time.—ALLISON.

DOLL-VAN

DOLL-VAN is pleased to announce that the series of 16 two reel TOM MIX Western Dramas are meeting with the same phenomenal success in Indiana and Illinois that they have had and are having in other parts of the country.

It is with gratification that we thank the Exhibitors of our territory for so unanimously acclaiming this series as the greatest two reel series of the year —bar none.

The organs of the Motion Picture industry praise them fully as much as the exhibitors as these inserts will prove.

Motion Picture News:

"These two reelers show TOM MIX at his best. They are full of Western stunts, wonderful horsemanship and intense drama. Each picture has enough story, plot and action for a five reel feature."

Moving Picture World:

"Good for any class house and a fine addition to any program. TOM MIX does fine work in these best of Westerns."

Exhibitor's Trade Review:

"These TOX MIX reelers should bring big returns. They are what the public wants."

Beautiful photography. Vivid lithograph one, three and six sheets which will draw crowds into your theatre. Also 8 x 10's, slides, cuts, etc., on each release.

Exclusive franchise for Indiana and Illinois.

"*A punch to a foot.*"

DOLL VAN FILM CORPORATION

1606 Merchants Bank Building
Indianapolis, Indiana

207 South Wabash Avenue
Chicago, Illinois

DOLL-VAN

News and Gossip of Springfield Theatres

THE GAIETY in Springfield experienced a highly successful week from February 2-8 with "Sporting Life" for four days, and "Life's Greatest Problem" for the last three. "Sporting Life" gave great satisfaction and the management received many compliments on it. "Life's Greatest Problem" was in the nature of a pleasant surprise.

JOHN BARRYMORE had four fair days at the Vaudette, February 2-5, in "Here Comes the Bride." Vivian Martin did well following Barrymore in "You Never Saw Such a Girl," a dandy photoplay.

THE PRINCESS reports an excellent week with Harold Lockwood in "The Great Romance," Henry Walthall in "And a Still Small Voice" and Kitty Gordon in "Adele." The Lockwood picture did exceptionally well, turning them away at the Sunday showing.

ACTING MANAGER WALTERS reports that the Lyric maintained its usual good stride with Cladys Brockwell in "The Call of the Soul," Ethel Barrymore in "The Divorcee," and Evelyn Nesbit in "Woman, Woman!" The pictures were all shown the week of February 2-8.

"DON'T CHANGE YOUR HUSBAND," Cecil B. De Mille's newest play, was shown at the Gaiety for four days, starting February 9. Gloria Swanson, heretofore almost unknown in this city, scored a personal hit, and Elliott Dexter lived up to his reputation as one of the screen's most finished artists. Good old Theodore Roberts, pretty Julia Faye and Sylvia Ashton also scored.

HARRY WEISS, representing the Central Film Company of Chicago, distributors of First National attractions in this territory, was in Springfield the first part of last week and signed up the Gaiety for the three Mary Pickford productions to be released by his company. They are "Daddy Long Legs," "Pollyanna" and "Ruth, Come Out of the Kitchen." Weiss also signed the Lyric for the Anita Stewart productions.

THE CAPITOL has signed for the new Francis Ford serial, "The Silent Mystery."

MISS NELL KEMPER is still visiting in this city, preparatory to taking up her abode in New York. Miss Kemper was formerly scenario editor for W. S. Hart.

TWO educational films were shown at Christ Church in the past week. One was "Fit to Fight," and was shown to men only. It is a story of the training camps. The picture shown to the women was "The End of the Road."

GEORGE WALSH cleaned up for the Lyric on Sunday and Monday, February 9 and 10 in "Luck and Pluck," his newest Fox production. Walsh has thousands of admirers in this city. Following Walsh was "In For Thirty Days," new Metro play with May Allison. For the next two days Manager Loper has Hale Hamilton in "$5,000 an Hour."

MANAGER MAISEL, of the Capitol, had a fine program for the week of February 9-15. Starting on Sunday with Billy West in "Rolling Stones," chapter 7 of "The Lightning Raider" and other short subjects, the following pictures were presented: Monday, Mae Marsh in "The Face in the Dark"; Tuesday, Francis McDonald, Triangle star, in "Tony America"; Wednesday, Clara Kimball Young in "Shirley Kaye"; Thursday, Olive Tell in Metro's "Secret Strings"; Friday, Bessie Barriscale in "All of a Sudden Norman"; Saturday, latest two reel Keystone comedy and "Shorty" Hamilton feature. Next week the Capitol will start in on the Paramount-Success series, opening with Mary Pickford in "The Dawn of a Tomorrow."

GUS KERASOTES booked William Farnum in "Les Miserables" for Friday and Saturday, February 14 and 15. This was one of the biggest features ever shown at the Royal, also one of the best. Other pictures shown the same week were "The Stafford Mystery" with Billie Burke, which is really "Gloria's Romance" cut down; "The Submarine Eye," "All Man," Louise Huff in "T'Other Dear Charmer" and "The Lure of the Circus.'

THE SAVOY is now in the 12th chapter of "A Fight for Millions," which was shown on February 9, together with Fritzi Ridgeway in "Tempting Fate"; Monday the attraction was "America's Answer," and Charlie Chaplin in "The Doughnut Designer"; the same program was held for Tuesday; Wednesday, "Trooper 44," and Lyons-Moran comedy and Current Events; Thursday, Carmel Myers in "All Night"; Friday, Chapter 12 of "The Iron Test," and several short subjects; Saturday, Mae Murray in "Her Body in Bond." Manager Louis Kerasotes says that business continues fine, and that everything is just "lovely."

THE PRINCESS had Mildred Harris in "When a Girl Loves," her latest Jewel production, for three days starting February 9, and the publicity department reports satisfactory patronage. Miss Harris is a real favorite with Springfield fans. For the rest of the week Manager Kunz booked: Wednesday and Thursday, William Desmond in "Life's a Funny Proposition," and Friday and Saturday, Lucille Lee Stewart in "The Eleventh Commandment." Other coming attractions to the Princess in the near future include Frank Keenan in "Todd of the Times," Fanny Ward in "Common Clay," Sessue Hayakawa in "Bounds of Honor" and "The Wild Cat of Paris" with Priscilla Dean.

THE GAIETY has William Faversham in "The Silver King," "Fatty" Arbuckle in "Camping Out," Mae Marsh in "The Bondage of Barbara" and another comedy for the week of February 16-22. The Vaudette will have Marguerite Clark in "Mrs. Wiggs of the Cabbage Patch" and "The Winning Girl" with Shirley Mason.

BEN ROVIN says he is sorry that the Amuse-U wasn't at least twice the size it is in order that he wouldn't have to disappoint so many of his patrons. It is almost impossible to crowd into the Amuse-U on any night, and Sundays and Saturdays the theatre is filled to capacity. Ben is using Fox, Triangle, Hart and Fairbanks pictures, and other features that look good to him when the salesman calls.

THE EMPRESS reports continued prosperity. The same is true of the Palace and North End Circle theatres.

GEORGE S. RIORDAN, manager of the Majestic theatre, has resigned. The new manager will be H. Kaufman, formerly of Madison, Wisconsin, but lately of Uncle Sam's fighting forces. Mr. Kaufman has had many years of experience in the theatrical and film business, and at one time managed three theatres in Madison. He is a protege of the Finn and Heiman Company, coming from Mr. Heiman's home town, Syracuse, New York. Kaufman has already made a fine impression, and should continue to make the Majestic a money-maker.

NEXT week will see the last chapter of the Vitagraph serial "A Fight for Millions." The final day will be February 26.

HARRY LOPER has returned from a week's stay with his parents in Chicago. The Lopers operate the beautiful Kimball theatre, on the southside, one of the best neighborhood houses in Chicago.

SPRINGFIELD is entirely free from influenza.

Heard in Detroit

THE Detroit Board of Motion Picture Managers has sent telegrams to Congressmen and Senators from this district opposing vigorously the tax of 5 per cent. on film rentals that was proposed.

ELWYN M. SIMONS, manager of the New Family theatre, Adrian, has taken advantage of the columns of publicity being given the Adrian Industrial Home for Girls. This institution has been under investigation by the state legislature on account of the alleged hardships the girl inmates were forced to endure. The investigation has occupied much space in the papers of the state. One of the conditions discovered was that the girls were allowed less than an hour each day for any kind of recreation. Mr. Simons gave a special matinee at his theatre for the inmates, showing "Little Women," released through Paramount.

HARRY I. GARSON, president of the Broadway Strand theatre, will return to Detroit from California some time next week.

THE NEGAUNEE AMUSEMENT COMPANY has been organized by William J. Johnson and Fred L. Rhoades, business men of Negaunee, who have taken a ten-year lease on the Liberty theatre in that city.

GROUND will soon be broken for George Zick's new theatre in St. Clair Heights, a suburb of Detroit. Mr. Zick is the owner of the Montclair theatre, Detroit.

THE American theatre of Port Huron has been leased by Herbert Weil of that city. He now has the American, Bijou, Majestic, Maxine and Family theatres in Port Huron.

MANAGER ELWYN SIMONS, of the New Family theatre, Adrian, has booked the entire Fox output, including even the comedies, making his house a 100 per cent. Fox theatre.

A TRADE showing of Marie Walcamp's latest feature, "The Red Glove," will be given in the near future. It will be released March 17, instead of February 17, as originally announced.

J. RUSSELL BRETT, acting as special representative for Universal Special Attractions, announces that he has obtained a comprehensive looking array of contracts.

IT has been announced that Joe Kaliski is to leave the Fox exchange in Detroit soon. He has been promoted to branch manager of an out-of-town office and will probably go to Pittsburgh.

THE UNITED THEATRE EQUIPMENT COMPANY has obtained the state agency for the new Minusa screen.

MRS. JACK MOWAT, wife of the Detroit representative for the American Film Co., died at her home February 3, after an illness of fourteen months.

ONE hundred thousand paper bags advertising "Wanted for Murder," which goes into the Washington theatre for an indefinite run, will be distributed to local grocery stores by W. A. Haynes, manager of the Film Clearing House, Detroit. This is the first time this method of exploiting has been used in this city. Mr. Haynes announces that he will introduce several other novelties in the way of exploitation shortly.

THE Detroit Board of Motion Picture Exchange Managers has decided to employ two special investigators who will spend their time touring the state in an effort to catch certain exhibitors who have been accused of "bicycling" films. The investigators will make reports on the number of days certain films are exhibited in each house and the secretary of the board will distribute the reports to the exchange managers. The stealing of films for extra day runs has proved such an annoyance to exchanges that the managers have had to resort to drastic measures to prevent further activities in this line.

EDDIE McGRATH, who was soloist at the Broadway Strand theatre for four consecutive years, has resigned and now is connected with the professional staff of the Jerome H. Remick Music Publishing Company.

A. J. REED, former manager of the General and George Kleine exchanges, has been appointed city salesman for Vitagraph and will act as assistant to Manager J. M. Duncan.

THE Detroit branch of the United Picture Theatres of America has moved to the World Film exchange in the Film building. The United had its first showing in Detroit when Dustin Farnum in "The Light of Western Stars" was shown last week at the Regent theatre.

HAL SMITH, who piloted the Ferry Field theatre through the vicissitudes of war time conditions, the flu epidemic and other difficulties, will be the manager of that playhouse for another year at least, because he has signed a new contract with his owners. Mr. Smith is one of the Detroit pioneers in the motion picture business, having been connected with the industry as an exhibitor and distributor for more than 14 years. The Ferry Field is one of the most successful neighborhood theatres in the country. It has a seating capacity of 1,400 and plays to capacity business almost every night. The policy of the house is six changes of program a week and the prices are 15, 25 and 30 cents. There is an eight-piece orchestra and recently Mr. Smith spent $500 on the organ, increasing its size and usefulness. To show what he could do with a special that other exhibitors reported bad he recently took an official Government picture and filled every seat in his house. Before the engagement started he had sold 1,000 tickets to students of the Northwestern high school, which is near his theatre.

TWO important changes in the ownership or management of two leading Detroit theatres were completed last week. The Majestic, recently leased by Henry J. Gurthard from the Majestic Theatre Company, was taken over by C. H. Miles, who also operates the Regent and Orpheum theatres in Detroit, and the Miles and Grand in Cleveland. Mr. Miles has retained Charles G. Branham as manager and the regular house staff, some of whom have been with the theatre since it opened three or four years ago.

IT is also announced that Marcus Loew has positively acquired the Detroit opera house, for a time called the Campus, and will operate it as a picture theatre starting in March. Loew vaudeville is shown in the Orpheum theatre.

ETHEL BARRYMORE, who played at the New Detroit opera house in "The Off Chance" last week, and her entire company were guests of the management of the Adams theatre at a special matinee performance of her latest picture, "The Divorcee." Manager Charles Darrell, of the Adams theatre, took advantage of the fact that Miss Barrymore was playing in the city in person and called the special event the "Ethel Barrymore matinee."

Bill Favors Censors for State of Michigan

A BILL has been introduced into the Michigan legislature providing for a state board of censors. Senator Tufts, of Ludington, who sponsors the measure, is in favor of two men and one woman comprising the board. The bill is in general very similar to the Ohio censorship law and it carries a fee of $1 for each reel of 1,000 feet and $2 for reels over 1,000 feet. A fine of $100 is provided for exhibitors who show films before being properly censored. Undoubtedly this measure will be contested both by exhibitors and exchanges. In addition to the films in Michigan being censored by the national board, the Detroit police department censors the films. Detectives Lester Potter and Royal Baker, both experienced showmen, are assigned to this duty by the police commissioner and both the exchange men and exhibitors have expressed their approval of these officers and their judgment.

What LaPorte Is Doing

THE New Century theatre opened during the past week in Mishawaka. Manager Senger had a most attractive bill for the opening, which was largely attended. The New Century was hardly to be recognized so complete was the transformation made possible by the artist's brush.

THE La Salle theatre in South Bend played to large crowds at the showing of Corinne Griffith in "The Girl of Today." The picture showed the star's charms to an advantage and her ability to act was given full sway in Robert W. Chambers' story of the insidious work of German agents in this country. William Desmond in "Life's a Funny Proposition" was a big drawing card. The popular Irishman is sure to draw big.

THE Castle theatre in South Bend put on Tom Moore in "Go West, Young Man," which has proven a wonderful picture wherever it has been shown.

MILDRED HARRIS in her vehicle, "Borrowed Clothes," proved the best picture put on during the week at the Auditorium in South Bend. The Lois Weber production was regarded by the managers as a good bill. A special appeal was made for women to attend the matinees, when "Hide and Seek, Detectives," was also shown.

"VIRTUOUS WIVES" and "Riddle Gawn" were considered good bills at the Orpheum during the week in Gary. These pictures were run in connection with a short vaudeville sketch.

"THE EYES OF THE WORLD" played to large crowds in the Gary theatre, special prices being charged, but which did not prevent the picture from going over big.

THE "Heart of Humanity," starring Dorothy Phillips, filled the bill for four days at the Art theatre in Gary during the week.

HAROLD LOCKWOOD in one of his latest pictures, "The Great Romance," and Vivian Martin in "Unclaimed Goods," took well at the Bucklen theatre in Elkhart.

THE Family theatre played Irene Castle in "The Mysterious Client," William S. Hart in "The Devil's Double" and Charlie Chaplin in "Shoulder Arms" during the past week in Elkhart. Hart's picture packed the house.

THE main attraction of the movie world in Whiting during the week was Annette Kellermann in "Queen of the Seas." The picture went over big, the fans claiming it one of the best pictures and most sensational shown in some time.

THE "Fighting Roosevelts," showing the life and works of Theodore Roosevelt from the cradle to the White House, were shown at the Starland in Michigan City last Friday. The timeliness of the subject drew the fans to the picture, which was shown at the usual prices.

THE Garden theatre played to large crowds in "Mrs. Leffingwell's Boots," showing Constance Talmadge at her best. Michigan City moviegoers were well pleased with the production.

Here and There in Fond du Lac

THE Henry Boyle theatre in Fond du Lac, Wis., on February 17 and 18 presented "Pals First," the picture featuring Harold Lockwood, the well-known actor who fell a victim to the "flu." Mr. Lockwood has long been a favorite with Fond du Lac audiences, having been seen here frequently in the Metro pictures at the Idea.

MANAGER VOLLERT, of the Henry Boyle theatre, has booked "The Birth of a Race," the new big special, for a March engagement, the exact dates not having been decided on.

FRANCIS X. BUSHMAN and Beverly Bayne drew splendid audiences at the Idea on Monday and Tuesday, February 10 and 11, in "The Poor Rich Man," their first picture since their marriage.

THE presentation of the second episode of "The Lure of the Circus" at the Idea on Friday, February 14, made new friends and strengthened the bonds established with old ones the previous week. In the opinion of Manager Vollert "The Lure of the Circus" fully meets all expectations and will be a good card.

LILA LEE scored a triumph at the Bijou Monday, Tuesday and Wednesday, February 10, 11 and 12, in "The Secret Garden," her new photoplay based on Frances Hodgson Burnett's celebrated novel by the same name.

THE Bijou theatre offered an attraction extraordinary on Thursday, Friday and Saturday, February 13, 14 and 15, presenting Marguerite Clark in Harriet Beecher Stowe's "Uncle Tom's Cabin." The engagement was opened with a fierce storm raging, but the lure of Topsy and Little Eva brought out the crowds just the same.

"OUR TEDDY," the Roosevelt picture first christened "The Fighting Roosevelt," will be presented at the Bijou on April 7, 8 and 9. Manager Smith has already outlined an extensive publicity campaign for this attraction, which he expects will go over "big."

BILLIE BURKE in her latest Paramount photoplay, "In Pursuit of Polly," topped one of the most interesting and delightful film programs Manager Ainsworth has offered at the Orpheum in some time, on Monday, Tuesday and Wednesday, February 10, 11 and 12. The Burke picture wasn't the only choice morsel on the program either. It included Mr. and Mrs. Sidney Drew in their first effort since their return from the speaking stage, "Romance and Rings," which was characterized by just good, wholesome, laugh-making fun.

THE Orpheum bill for Sunday, February 16, consisted of a double program of merit, Ruth Clifford in "The Cabaret Girl" and Smiling Bill Parsons in "Bill's Fortune."

Condensed News of Flint

JAMES OLIVER CURWOOD, Owosso, Mich., author, left his home February 14 to go to Calgary, Alberta, where the new plant of the Shipman-Curwood Feature Production Company, capitalized at $750,000, is to be located.

NELL SHIPMAN will play the leads in several pictures adapted from stories by Mr. Curwood, and Ernest Shipman will be the producer.

THEDA BARA in "Salome" was the attraction at the Strand theatre for three days beginning February 17. Manager Matt put on a heavy advertising campaign for this production, which included a half-page newspaper advertisement run the Saturday before the showing of the picture. In this ad. he gave the complete review of the picture by Peter Milne, which appeared in MOTION PICTURE NEWS.

"THE STILL ALARM" was the attraction at the Orpheum February 18, 19 and 20.

"THE GREATEST THING IN LIFE" was the attraction at the Garden theatre February 17, 18 and 19. A special program of music was provided for the production. "We stake our reputation on this," was one of the convincing lines Manager Momand used in his advertising.

THE WEST COAST

Communications Pertaining to "West Coast" Section Should Be Sent to Our
LOS ANGELES REPRESENTATIVE Telephone Pico 780 618 WRIGHT & CALLENDER BLDG.

Sol Lesser Secures M. J. Cohen as Director of Exploitation

M. J. COHEN, who resigned last week from the General Film Company has become associated with the All Star Features Distributors, Inc., in the capacity of director of exploitation. Mr. Cohen says that he will have full charge of the exploiting of the pictures which Mr. Lesser secures.

His first efforts are being directed to "Mickey," which will be run here in the near future. All the "A" boards in the city which have been used exclusively in announcements relating to the army, navy and marine corps, carried a Mickey picture and the line, "For Quick Action, the U. S. Marines and Mickey."

There has been some readjustment of the force on the All Star, which indicates the inauguration of a vigorous campaign for business. .Charles Thall, well known on the Coast and formerly from Chicago, becomes manager of the exchange.

Elmer Benjamin will take care of the city business, Joe Wolf will handle the inside work and Al Williams, formerly a salesman. now has full charge of the shipping department.

Jack Brehaney continues as manager of the "Hearts of the World." Three companies of these have left since the epidemic was declared at an end and others are preparing to leave.

Sol Lesser has recently purchased "The Real Roosevelt," "The Spreading Eagle" and "Yankee Doodle in Berlin." The later is a comedy and it is expected to run at least four weeks in this city at one of the legitimate theatres at a decided advance in scale of prices.

Graeper on Portland Censor Board to Succeed William Spencer

WILLIAM A. GRAEPER, manager of the Union Avenue theatre, Portland, Ore., has been appointed a member of the motion picture censorship board by Mayor Baker, of Portland. He succeeds William Spencer, who resigned.

The board is now composed of Mr. Graeper and C. M. Hill, manager of Famous Players-Lasky, representing the film industry; Mrs. Millie R. Trumbell, of the Child Labor Commission; Mrs. G. J. Frankel, in charge of the Women's Protective Division, and J. Fred Larson, L. Krause and Mrs. H. L. Vose, representing the general public.

During 1918 the board reviewed 167 subjects, 515 reels being scrutinized by the board, sitting as an appeal body from the judgment of viewers, or being requested by viewers to decide puzzling questions. Fourteen eliminations were made and one picture of the "white slave" variety was condemned. Three other films, condemned by viewers, were passed by the board, thus sustaining the theatre owners.

San Francisco Has Record Business for Sunday Show

EVERY theatre in San Francisco made a clean-up on Sunday, February 9. The early part of the day was threatening after heavy rains of the night before, and the majority of people who make Sunday excursions into the country in their machines remained at home. In the afternoon it cleared up and the people flocked to the theatres.

The crowds everywhere about the theatre entrances, and there was not a one that did not turn away people at some time during the day, are taken as an evidence that all fear of the "flu" has vanished and that the people are going to make up for lost time.

All house records at the Tivoli and also at the T & D theatre, Oakland, were broken, and while no other theatre makes this report, both the Strand and Rialto as well as the California, Portola and Alhambra did a better business than for several months.

Woman Exhibitors Avoid Panic in Theatre in Butte Fire

ACCORDING to reports from Butte, Mont., fire in a building adjoining the Imperial theatre at Anaconda last week might have caused somewhat of a panic in that house had it not been for the cool manner in which the ticket seller, Mrs. D. C. Scott, handled the situation. She refused to sell any more tickets and no persons were permitted to enter the house for fear that anyone so doing might spread alarm within. She also carefully saw that all exits were open so that if an alarm was required the theatregoers could emerge quickly and without confusion.

THE WEST COAST

Rocky Mountain Screen Club Elects Officers

AT the last regular meeting of the Rocky Mountain Screen Club the following well-known film men were elected as members of the new board of directors:

H. T. Nolan, H. E. Huffman, H. B. Fish, John Thompson, Joe Ashby, Ward E. Scott, A. G. Edwards and F. B. Culp, all of Denver; Frank R. Kelly, Salida; C. E. Marquand, Longmont; A. R. Anderson, Rawlins, and R. J. Morrison, of Aspen, Colo.

The new board will hold a meeting in the near future for the election of officers.

The club has resumed its noonday luncheons at the Kenmark Hotel every Tuesday, as well as its regular activities, which were suspended for several months on account of the influenza epidemic.. They have recently been actively engaged in aiding in the campaign to defeat the proposed 5 per cent film tax, and their work has resulted in strong protests being forwarded to members of Congress by all prominent exhibitors in Denver territory.

An interesting feature recently inaugurated at these weekly luncheons is the plan to invite some prominent man or men who are representative leaders in business or professional lines as the club's guest on a specified date. At the meeting February 10 Rev. Brainerd, a Protestant minister, and Father William O'Ryan, a Catholic clergyman, gladly accepted the invitation and pledged publicity and indorsement of such pictures as they considered worthy of their recommendation.

Heard in Los Angeles Town

A. BARETTI, formerly associated with the Victory and Garrick theatres in Los Angeles, has been engaged as salesman for Vitagraph, according to announcement by Branch Manager W. H. Hepburn. California will be his territory. With the addition of Mr. Baretti to his sales staff, Mr. Hepburn now has three road representatives.

SPECIAL previews of "The Common Cause," J. Stuart Blackton's superproduction for Vitagraph, were given by the Los Angeles office last week to a number of exhibitors, among whom were representatives of the Alhambra, California and Kinema theatres. A special preview will be given soon for Sid Grauman, of Grauman's theatre, it is announced, before the production is booked in Los Angeles.

T. W. CHATBURN, western division manager for Vitagraph, with headquarters in Chicago, after a few weeks' visit in Los Angeles, left on Friday, February 7, for Chicago. Just before leaving for the East in company with Branch Manager W. H. Hepburn, he made a flying visit to Santa Barbara. He said that business in the Los Angeles territory is steadily improving and that Vitagraph has "arranged for some big things in this section within the next few months."

"WHEN A GIRL LOVES," featuring Mildred Harris, has been booked for an indefinite run at the Superba theatre, beginning February 23. The play was produced by Lois Weber, and the Superba management is arranging for some unique advertising in connection with the presentation of the play.

MISS M. BANE, for three years with the Universal Exchange as bookkeeper and cashier, resigned her position on Saturday, February 8, announcing that she intends to take up a more "important position in life." She is going to be married on February 20, but the name of the groom has been kept a secret.

THE theatres at Taft, Cal., after being closed two weeks because of influenza, were reopened Saturday, February 8.

THE Triangle play, "Restless Souls," with Alma Rubens, is playing at the Alhambra theatre during the week of February 9. The story was provided by Cosmo Hamilton, and is said to be one of the best Triangle pictures exhibited here in several weeks.

DAVID BERSHON, branch manager of the Universal Exchange, who has been ill for four weeks with influenza, returned to his desk on Wednesday, February 5. "Some people may joke about this influenza, but I am here to tell you it's no joke," Bershon said. "I am glad to be out again. I'll say so." During his illness Assistant Manager Theuerkauf was in charge of the office.

"HEARTS OF HUMANITY," the big Universal production starring Dorothy Phillips, which had a successful run at the Broadway theatre in New York, is booked for an indefinite run at the Kinema theatre, beginning February 16. During the period the picture is being shown at the Kinema the house will be conducted under the direction of the Universal company, it is announced by Branch Manager Bershon of the Universal exchange. A special prologue has been prepared, and the orchestra will be augmented while special music will be provided. The admission prices for the duration of the picture's run will be advanced to from 25 cents to 75 cents.

What They Say in Seattle

SEATTLE motion picture managers had the pleasure of another vacation. This one, however, was not caused by the "flu," but because of a general strike in which all Seattle union men were supposed to walk out. The strike failed. The operators were compelled to quit whether they wanted to or not, as the balance of theatre organizations voted to go out.

THE same strike, tying up theatres, street cars, lights, etc., was to be held in Tacoma, and while the shipbuilders did walk out over there just a few of the unions walked out for a day. The operators and theatre unions seemed to have either more nerve than the Seattle unions, or honor, as they would not break their contracts.

FILM ROW was able to cope with the situation as to transportation of films to the depot and other cities in the neighborhood when they engaged truckmen who were willing to deliver the films either in the night or in the daytime. As transportation was shut off for forty-eight hours on some of the electric lines, Manager Korpel, of the World film exchange, decided that during this time he would engage a machine to take his help home every night and bring them down in the mornings. This idea was followed by other exchanges. However, no exchange was closed.

FRIENDS of W. T. McCormick, which includes all of Seattle's "Film Row," the Goldwyn office, and motion picture managers all over the Northwest, were sorry to see him sever his connections with the film business and leave the Row for a ranch in the Colorado mountains. Mr. McCormick is not only a pioneer film and exchange man but is one of the men who helped build up Seattle's Film Row and worked for the life of the Northwest Film Board of Trade. In September, 1917, he opened the office for Goldwyn in Seattle and has been with this concern ever since as chief booker and office manager. Before entering the exchange end of the game Mac, as his friends call him, was manager of different motion picture houses in Texas. Among the cities in which he operated were Crescent and Austin, Tex. Mr. McCormick will be succeeded by E. C. Kirkpatrick, who is connected with the Goldwyn office as salesman and who has made good.

W. F. CODE, of Nome, is taking a furlough for a few months in Seattle and will not go back till things pick up there.

H. H. HURN, who before taken to Camp Lewis was manager of the Northwest Triangle office, has been honorably discharged as Corporal Hurn and is now assistant manager of Fox's Northwest office.

JACK LANNON, of the Greater Features company, announces that his concern has contracted for the new five-reel Shorty Hamilton Western dramas.

MANAGER MEAD, of the Seattle Universal office, announces that he has received more of the famous two-reel Western Bisons and that his office will release the Nestor comedies.

THE single reel Prizma Master pictures in natural colors have been placed in the Clemmer theatre by the World film office of Seattle. The highest price ever paid for any single reeler in Seattle was paid for these by Mr. Clemmer.

BABY MARIE OSBORNE, who appeared in person at the Clemmer, was received with open arms by the public. She proved to her audience that although the youngest genuine star on the screen she is the only child star requiring no directing while making a scene.

THE fight against the film rental tax is progressing very nicely in Seattle and the Northwest. Everyone seems to be interested in it and is willing to help tell Congress they don't want it.

In Portland Film Circles

PATHE is to again make Portland a distributing point for film, returning after an absence of more than a year. B. J. Sperry, Oregon manager, announces that on or before March 1 a Pathe exchange will be installed at 392 Burnside Street, the former home of Pathe in the Rose City, with a full force consisting of cashier, booker, bookkeeper, inspector, shipper, billing clerk and road man.

FAMOUS PLAYERS-LASKY, Exhibitors' Mutual, Universal, General and Pathe are the big film concerns to have exchanges in Portland when Pathe is once again re-established.

THE Oregon territory is almost free from the "flu" ban, with no more than ten small towns so afflicted as to force the closing of theatres. Thus conditions are rapidly driving back to normal, with indications pointing to the biggest Spring for exhibitor and distributor that the district has ever enjoyed. Portland's motion picture prosperity is practically as great now as before the first "flu" ban in October. All restrictions as to seating capacity, standing room, etc., have been removed, and Saturday and Sunday, the "clean-up" days, are just as big as ever.

GRAHAM THORNTON HOLTZCLAW, one of the most active of Portland's film exhibitors, and a strenuous American, has applied to the County Court for permission to change his name to Woodlaw. "Holtz" is German for "wood," and the Teutonic name, "Holtzclaw," is most abominable to the Portlander, particularly in view of the fact that the first Holtzclaw, a German, came to America in the early eighteenth century and since then English and Scotch blood have dominated the family.

JOHN A. JENNINGS, owner of the Sunset theatre, and the only individual theatre property owner in Portland's downtown theatre district, has made another switch in admission price, charging 15 cents at all times and absorbing the war tax himself. Heretofore the price was 15 cents for matinees and 20 cents for Sundays and holidays. Mr. Jennings has been showing second-run pictures exclusively, showing many of the Fairbanks, Harts and Chaplins with much success. His theatre is the most centrally located in the city, right in the heart of the retail district, where more people pass his doors than any other point in town. His theatre is small, however, seating but 500.

Seattle Exchanges and Accessory Firms

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R. C. BELDING, who left the projection room of the Strand theatre to join the Marines, is back on the job once more. He spent ten months at Mare Island.

D. K. SHANKS, Pacific Coast auditor for Famous Players-Lasky, was a recent Portland visitor.

HARRY HUNTER, of Paramount-Artcraft, has been touring Eastern Oregon on a most successful sales trip.

A NEW theatre is to be built at Kelso, Wash., according to reports. The town already has one house, but another one is under projection.

FOREST GROVE, ORE., is to have two theatres soon, for a



Jack Pickford is shortly to be seen in "In Wrong," which First National will distribute

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number of people are investigating the house which has been closed for many months.

MISCHA GUTERSON, Russian orchestra leader, brought to the Northwest at the opening of the Coliseum theatre in Seattle, and more recently in charge of the Clemmer theatre music, is to show his two pictures, "Mickey" and "The Grain of Dust," at the People's theatre in Portland. For the showing of "Mickey" he will lead a big orchestra.

Spokane News and Views

INDICATIONS are that Spokane will have another motion picture house. The Hippodrome theatre, showing pictures and vaudeville, is negotiating for the Auditorium theatre here and the building vacated will be used for pictures exclusively. The Hippodrome has been showing a five-reel Goldwyn feature, a Pathe serial alternating with a comedy and the Gaumont Graphic at each of its shows regularly.

TO his wonderful dramatic work in "The Spoilers" and "The Tale of Two Cities" William Farnum adds another screen triumph in his portrayal of Jean Valjean in "Les Miserables," a Fox production, which packed the Clemmer theatre all week.

GLADYS BROCKWELL'S dramatic ability deserves a much better role than that given her in "The Call of the Soul," the story of a wronged girl, a Fox production, which showed at the Class A.

GERALDINE FARRAR, in "Hell Cat," was the first offering under the Goldwyn regime at the Casino. The picture took well, drawing record audiences to the theatre during its four days' engagement. J. Warren Kerrigan in "Prisoners of the Pines," a romantic drama of the Wisconsin-Canadian woods, followed the Farrar picture.

BILLIE BURKE was another of the galaxy of picture stars to be seen on the Spokane screens last week, appearing in her latest picture vehicle, "The Make-Believe Wife," a Paramount offering. Charlie Chaplin in "Shoulder Arms" at the Majestic, William Russell in "Terror of the Range" at the Rex, Douglass Fairbanks in "American Aristocracy" at the Lyric were other film attractions at Spokane theatres.

Flickers on the Screens of Butte

HUNDREDS of miners visited Butte theatres on the afternoon of February 8, the first day of the general walk-out at the local copper mines. The men, some 10,000 in the entire camp, were idle.

"THE COMMON CAUSE" opened February 9 at the Ansonia at regular prices and to excellent business. This great Vitagraph feature made good in Butte.

G. M. COLLODAY, Vitagraph territory man in Montana, is here on a short visit. He will soon make a two-weeks' tour of the State booking the feature, "The Common Cause."

HARRY C. ARTHUR, with the United Pictures Theatres' corporation, at Seattle, spent several days in Butte the past week. Business picking up along the coast is what he reported.

"THE LIGHT OF THE WESTERN SKIES" was the first United Picture Theatre corporation's product to show in Butte. It was at the American the past week. It drew and it pleased.

THE first local advertising by moving pictures in connection with a Paramount-Bray Pictograph was done the past week at the Rialto theatre by the Aetna Life Insurance company at Butte. The title of the eight-minute run was "Taking Chances," depicting a lesson in safety. One thousand tickets were distributed by the company. Credit for the idea belongs to the New York office of the insurance company.

ALBERT HEINECKE, of Lewistown, manager of the Judith, and Harry Ervin, of Harlowton, owner of the American theatre, were in Butte this week on mining business. They are interested with Dave Trepp, of Butte, in a silver-lead property near Silver Peak, Nev., which they plan developing on a large scale the coming Summer.

In and Around Denver

MANAGER WARD E. SCOTT, of Pathe, is out with the statement that January was the biggest month in the history of the local exchange, and that the first week of February was the biggest week on record. It is possible, he says, that this month's business may exceed January.

H. P. BROWN, for several years manager of the Las Vegas Amusement company at Las Vegas, and for the past year and a half with the First National Exhibitors' circuit, has recently joined Pathe's sales force. He is covering Southern Colorado and New Mexico.

CHARLES R. GILMORE moved his headquarters this week to the World exchange, under the new arrangement between the United Picture Theatres and the World Film corporation.

MAURICE WOLF, until recently manager for World at Salt Lake City, arrived this week to take charge of the local World exchange.

MANAGER BRIGGS is much pleased with the big reception accorded three American pictures on Curtis street the week of February 9, all of which are drawing big crowds at the Strand theatre. Manager Megahan, of the Strand, says that "The Amazing Imposter," which started a three-days' run on Sunday, has broken all records. Hundreds were turned away. William Russell in "All the World to Nothing," showing Wednesday and Thursday, and "Mollie of the Follies," starring Margarita Fisher, in a two-days' engagement at the end of the week, also went over with a bang.

CHARLES R. GILMORE, of United Pictures, and H. Bradley Fish, local manager for Goldwyn, report a fine time at the

convention of the Idaho Exhibitors' League at Boise. President Herman J. Brown is a patron of both Goldwyn and United.

MANAGER FISH states that a very interesting program was well handled during the two-days' meeting February 6 and 7, and the convention was well attended. At the close of the final session all of those present adjourned to Nampa as the guests of Mr. Brown at a banquet at the Dewey Palace hotel. He also states that Idaho is the wettest dry State he has encountered so far.

AFTER the banquet the guests were taken to Mr. Brown's Majestic theatre, where under the direction of Manager Bickert, of the Majestic, several fast boxing contests were staged. At the conclusion of the athletic program they were treated to a private screening of several recent popular features shipped from one of the Salt Lake exchanges for the occasion. Gilmore and Fish both state that the Idaho exhibitors head the list as royal entertainers.

PAUL KRETSCHMAR has purchased the Emblem theatre, at Thirty-first and Williams street. This is one of the oldest suburban houses in Denver. It has been closed for some time on account of the "flu" and is scheduled to reopen February 17.

A LETTER from W. H. Bradley, owner of the Atlas at Cheyenne, says he is thinking seriously of closing the Atlas and remodeling his Capitol avenue theatre, which has been closed for some time on account of the epidemic.

C. H. BURNHAM, a jeweler at Antioch, Neb., has purchased the U. S. A. theatre, formerly operated by Mrs. Ida Edmunds.

With Los Angeles Exchanges and Theatres

J. B. MASON, manager of the Dream theatre at San Diego, was a visitor in Los Angeles on Saturday, February 8. Among some of the exchanges that he visited were All-Star Features, Universal, Paramount, First National and Mutual. He said that since the influenza has been on the wane in San Diego business has increased fully 100 per cent.

MANAGER WHITSON, of the Plaza theatre at San Diego, was also a recent visitor to Los Angeles.

HARVEY GAUSMAN, road representative for First National, was on Saturday, February 8, attacked for his second time this winter with influenza. He had just returned from a trip through Southern California.

BRANCH MANAGER W. E. KNOTTS of the First National exchange announces that Anita Stewart in "Virtuous Wives" played to capacity business at the Florence theatre in Pasadena during the week ending February 9. Manager D. H. Chuhmann, of the theatre, did some unique advertising in connection with the showing of the film. The picture also had a successful run at the Liberty theatre in Long Beach. It has been booked for an early showing at the Superba theatre in San Diego.

ROAD men representing various film exchanges in Los Angeles returning from Riverside are unanimous in their comment that the Loring theatre, recently opened in that city by Merrill and Howe, is one of the most beautiful motion picture temples in California. Special compliments were thrown at the managers of the house this week by representatives of Mutual, Universal, Vitagraph and First National exchanges.

NORMA TALMADGE in "The Heart of Wetona," an Indian drama, was the card at Tally's theatre for the week beginning February 10. A special Indian atmosphere for the production was created by T. L. Tally when he had special sets painted, provided Indian music and costumed all his girl ushers in Indian garb. A song written recently with the same title as the picture was one of the features of the program.

THE first showing of Kinograms, the newest innovation in color films, will be made at Clune's Auditorium during the week of February 10, it was announced by Branch Manager Hancock of the World exchange.

L. D. PURDY, Metro road representative, plans to leave for a trip through Arizona during the latter part of February, where he will centre his efforts on writing contracts for Nazimova and Lockwood special productions. According to Branch Manager A. B. Lamb all Nazimova pictures are in great demand with the exhibitors in the Los Angeles territory.

HARRY LUSTIG, Metro special representative for the five Metro exchanges in the West, is expected to return to Los Angeles on or about February 15, after a three weeks' trip which included Salt Lake City, Denver, Seattle, Portland and San Francisco. Immediately upon his arrival in Los Angeles he and Branch Manager Lamb plan another whirlwind trip, which, however, will be among the exhibitors of this territory.

N. O. EMERT, a prominent exhibitor of Arizona, was a visitor in Los Angeles on February 8.

THE Mutual offices announced that for the week of February 10 two of its releases were being shown in first run theatres in Los Angeles. They were "Hoop-La," at the Kinema, and "The Eleventh Commandment," with Lucile Lee Stewart, at the Victory.

GEORGE SLATER, formerly city salesman with the Fox exchange, has been engaged by Branch Manager B. E. Loper to take a similar position with Select. He succeeds E. H. Silcocks, who recently resigned, but as yet has not announced his future plans.

"COMMON CLAY," the seven-reel production, with Fannie Ward as the star, will be shown soon in Los Angeles, the initial print of the subject having been received by the Pathe exchange. Branch Manager Tate announces that already many inquiries as to booking dates have been received by him.

(Continued on page 7)

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News of the Week in San Francisco

NEWTON E. LEVI, of the Mutual, says that the "Cannibal" film, the second section of which is running at the Strand this week, has proved such a success that the film is booked up solid for the next two months. Mrs. Jack London, widow of the famous writer, will attend the Strand this week, coming down from her home at Glen Ellen to see the "Cannibal" film. Mrs. London herself is seen on the film run in this second section. She is shown on the pier in San Francisco when the adventurers start on their journey wishing them "Bon Voyage." Another feature which the Mutual is about to spring is "The Eleventh Commandment," with Lucile Lee Stewart as star. Mr. Levi says that the theatre managers are already manifesting a great deal of interest about booking dates.

C. E. SCHURTLEF, who up to February 1 was sales manager for the Hodkinson Service, has secured a 90-day option on thirty-eight of Jack London's stories for scenarios and is also in negotiation with Peter B. Keine for the scenario rights of his stories. Who is associated with Mr. Schurtlef in the deal is not known.

HARRY CAREY, the Universal star, who is featured in "Roped," appeared in person in San Francisco four days, from February 11 to 14 inclusive. During his stay here he appeared at the Lincoln, the Broadway, the Flag and also at the Broadway in Oakland.

"HEARTS OF HUMANITY," one of the Universal features is meeting with great success. It is now booked in practically all the first run towns and in all cases is showing at advanced prices. The Universal is receiving for this picture from 25 to 50 per cent. more for rentals than the "Kaiser, the Beast of Berlin" brought. The exhibitors are anxiously awaiting the opening in San Francisco on March 9, when the picture will be shown at the Strand at advanced prices.

CHIEF OF POLICE WHITE, of San Francisco, and all the bluecoats of the city who could get off at the time were the guests of honor of the Tivoli management on Tuesday evening, February 11, to witness the "Midnight Patrol," which was released at that theatre by the Select for the week of February 9. The story tells the tale of San Francisco Chinatown, and as well as the Chinese quarters the water front police station is shown, and other views about San Francisco. The picture is laudatory of the good work done by the police in the arrest of opium smugglers and other malefactors, and during its course a tong war in Chinatown is staged. As such a war is at this moment in progress it adds materially to the interest of the picture. The chief is down for a talk to the audience on Tuesday night, and as a prologue to the film some of the regulation police work, making rescues from the bay, etc., will be shown. The Select Corporation is making an effort to have the author, Dennison Clift present on either Tuesday or Wednesday night and address the audience. An invitation has been extended to Mr. Clift at Los Angeles by a wire from Harry Lee Knappen, manager of the Select, and his reply is looked for during the day.

"THE BELLE OF NEW YORK," which was popular a score of years ago as a musical comedy, is being shown at the Hippodrome, starring Marion Davies. The local office of Select reports that last week was the biggest in a business way that it has ever had. The receipts of the office for rentals were several hundreds of dollars in excess of any other week.

INFORMATION has reached the local office of the Select that the corporation is to have the booking of Olive Thomas, who made her first success with the Triangle and is being exploited by Myron Selznick. A letter just received at Select headquarters is taken to indicate that these films will be released through Select. The first of these pictures is "Upstairs and Down."

TOM MOORE, some members of his company and his director, Harry Beaumont, are in San Francisco to take some shots in Golden Gate Park for a picture which is being made for the Goldwyn. It is understood that the picture will be known as "One of the Finest," although the name has not yet been officially announced.

GLEN HURST who, with his brother, controls all the theatres in Reno, Nevada, is visiting Film Row this week, making arrangements for the future, which he believes is going to be bright in the Sage Brush state.

F. L. BROWNE, formerly manager of the Alhambra theatre, has made connections with the World Film Corporation. He will act as salesman.

KINODRAMS, the new twice-a-week news reel, is going into the California theatre. Floyd St. John looks for a big business for the World Corporation in this feature.

WHEN Gladys Brockwell, the Fox star, was appearing in person at the Rialto, she was introduced by M. J. Cohen, who made an appeal for the Armenian sufferers. Miss Brockwell then gave a photograph of herself for every quarter of a dollar contributed. By this method a large amount was realized for the sufferers.

M. E. CORY, with the Select Pictures Corporation, is responsible for a story that when a motion picture house recently opened in Chichagoff, Alaska, a world's record of attendance was made. The population of the town, counting every man, woman and child is 217. The initial performance was attended by just 217. Not a soul in town missed the first performance.

SOME changes are being made among the organists of the prominent theatres. Eddie Horton, of the Strand, has gone to the California, taking the place of Edward Benedict, who has gone to Tacoma. Organist Teague, of the Rialto, has gone to the Colideum, succeeding William Diamond. Gordon Bretland, formerly of the Tivoli, has gone to the Kinema at Fresno.

For Sale or Trade—One Studio Model A Erneman Motion Picture Camera with leather case and precision tilting and panorama tripod. Outfit used very little. Want to trade for a Simplex Projector. Any model older than 1916 not considered. Must have motor drive attachment. Orpheum Theatre, Twin Falls, Idaho.

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Brief News of San Diego

MANAGER W. E. JONES, for the showing of "The Forbidden City," featuring Norma Talmadge, fixed up his lobby at the Superba with a decidedly Chinese style of decorations and had his girl ushers dressed in Chinese costumes. With Chinese airs by the house organist, the entire effect was pronouncedly oriental.

THE CHAIN OF BLUE, the house organ published each Wednesday by the Broadway Amusement Company, is mak-

ing a hit with the homecoming service men by giving free advertising space for the soldiers, sailors and marines in their efforts to secure positions in the city or immediate vicinity.

THE Common Council of the city, following the lifting of the "flu" ban on various places of business and amusement houses, authorized the city auditor to credit the proprietors of the theatres with as many days, when paying their next quarterly licenses, as had been lost during the forced closing under the health department's orders. This step was taken in view of the fact that the city attorney had ruled that a cash refund of license money under the circumstances would not be legal.

MANAGER RUSSELL ROGERS of the Plaza found a good drawing card in "The Temple of Dusk," featuring Sessue Hayakawa. The lobby pictures were framed in bamboo, and a large picture of the star in the centre called the public's attention to the oriental subject.

TOM MOORE, in "Go West, Young Man," was the Broadway's attraction for the week. At the Pickwick Theda Bara was seen in "The She-Devil."

With Los Angeles Exchanges and Theatres

(Continued from page 5)

W. J. MULLANEY, road salesman for Pathe, has returned from a successful trip to Arizona.

C. E. ELLIOTT, who handles Select specials in this territory, was taken ill on Thursday, February 6. It is not known at this writing whether he had influenza.

THE United offices, which until February 9 were in the General Film offices, were on Monday, February 10, removed to the World Film offices on film row. To make way for the new force, the World offices were completely overhauled, new partitions and new offices being installed. Manager Lentz of the United says that his company is planning some big things for the future in conjunction with the World Film plans. T. E. Hancock is manager of the World film offices and R. W. McKinney is assistant branch manager.

H. J. ROBERTS, branch manager of the Film Clearing House, announces that "Her Mistake," featuring Evelyn Nesbit and Russell Thaw, which played at Ray's Garden theatre during the week ending February 9, proved a great drawing card and demonstrated the soundness of the 10, 20 and 30 plan under which the Film Clearing House is releasing its pictures. Mr. Roberts has just returned from a visit to Bakersfield, where he reports that the Film Clearing House releasing plan is meeting with much favor.

"A ROMANCE OF THE AIR," released by the Film Clearing House, starring Lieut. Bert Hall, the American flying ace, will be shown in Los Angeles at an early date. Lieutenant Hall will make a personal appearance during the showing of the film.

J. SLIPPER & CO. announce that during the showing of D. W. Griffith's two pictures, "The Fall of Babylon" and "The Mother and the Law" at the Kinema theatre, they installed Simplex machines with which the pictures were projected, upon special request from Mr. Griffith.

L. LEROY has bought The Liberty at Carlsbourgh, Wash., from E. Nelson.

P. S. WITTENHILLER will build a new house at Crane, Wash.

W. H. BROWER, of St. Helens, Ore., will open the Houltan theatre.

W. ARLINGTON, of Spokane, has sold his share in The Players' theatre to O. D. Woodward.

AN organization of business men in Dayton, Ore., has taken over the Arcade house.

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C. V. BASCOM, of Sumner, Wash., has sold his house to H. M. Bird.

W. W. VAN METER has opened The Victory in Redmond.

CLEVE SMITH has opened a theatre in Ewan, Wash.

THE Princess theatre, ————, Wash., has been remodeled and the seating capacity increased.

KITTIE GORDON is appearing in person at the Tivoli this week, and also in "Adele," her newest photoplay.

THE symphony orchestra performances on Sunday of the Tivoli and California orchestras are growing in great favor among the music lovers of this city, and they are attracting many new patrons who have not been movie fans in the past.

THE San Francisco Film Board of Trade has been incorporated in order to conduct its business in a legal manner. It is reported that it has accomplished a great deal toward purifying the financial end of the motion picture circulation end and that the exhibitors and exchanges are alike pleased at its workings.

Heart to Heart

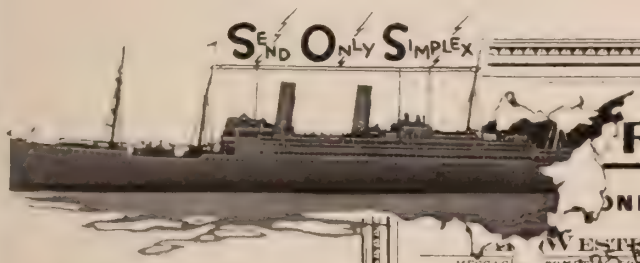
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JANUARY 17-1919 191

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5.50 P.M.

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January 27, 1919.

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Attention of Mr. Wm. C. Francke.

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As you know, when conveying the Presidential party to Europe we were trying to use two "fliver" projectors, with pathetic results. We determined upon our return to get two real projectors and at once made arrangements with that end in view.

I take this opportunity of saying that we are indeed glad that we did not accept the offer of one concern for two commercial, standard projectors which were to be given us for practically nothing, but that our faith in Simplex was not misplaced.

Please note that check covering cost of the first two machines is ready for you and you may expect check for the third machine just as soon as same is installed.

Thanking you for your very satisfactory service, I am

Yours very truly,
Samuel G. Rose
Gunner (E) U S.N.

PART I

PART II

PART III

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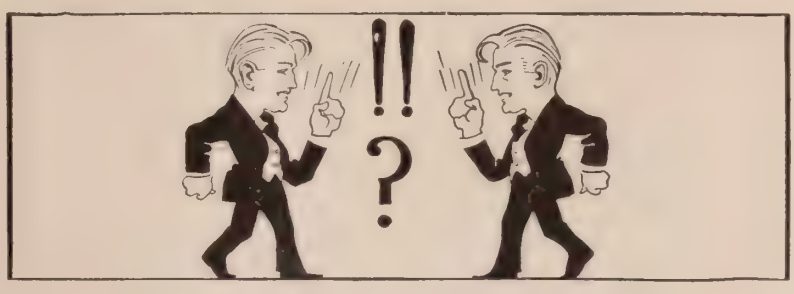
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Motion Picture News

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NEW YORK

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(By Arrangement with F. Ziegfeld Jr.)

in "Good Gracious Annabelle"

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BY CLARE KUMMER DIRECTED BY GEORGE MELFORD

Paramount Pictures

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ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*

NEW YORK

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ADOLPH ZUKOR Presents

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Advertise the play—a Broadway success, a farce that made thousands laugh.
Use the advertising accessories. The lithographs are beauties. Let everybody know the glad news that "here's Billie Burke again."
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ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK
ARTCRAFT PICTURES

SELZNICK PICTURES

You can do SOME business with FAIR pictures
You can do FAIR business with SOME pictures
You can do B I G business with SELZNICK PICTURES

MYRON SELZNICK PRESENTS



DIRECTION CHARLES GIBLYN

OLIVE THOMAS
in
'UPSTAIRS AND DOWN'

Ready very soon. Another six weeks later.
Have you grabbed a franchise?

SELZNICK PICTURES
CORPORATION
MYRON SELZNICK - - President and General Manager
CHARLES GIBLYN - Vice-President and Director General
501 FIFTH AVENUE, NEW YORK



When a picture can so stir an audience that gasps and tears replace applause—when bated breath and overpowering emotions compel silent approval—a drama has earned its highest praise. Such a picture is the ANITA STEWART feature, "FROM HEADQUARTERS," a picture for strong souls only—for it will burn its appeal into hearts and rouse the slumbering emotions as no other drama in screen history.

Wherever men and women are swayed by love and hate, passion and fury, jealousy and revenge, it is certain that the ANITA STEWART feature, "FROM HEADQUARTERS," will be called the most vivid picture of life ever flashed on a screen.

This powerful police drama has more real heart throbs in its five wonderful reels than in any eight reels ever shown. It will shatter every present conception of what capacity business means.

Directed by

RALPH INCE

Edited by

GEORGE RANDOLPH CHESTER

VITAGRAPH


CORINNE
GRIFFITH
in
"The
Girl
Problem"
As Brimful of Appeal,
of Allurement,
of Unexpectedness,
of Radiance and
Feminine Witchery
as
Girls Themselves
Written by Joseph Franklin Poland
Directed by Kenneth Webb
VITAGRAPH
Albert E. Smith, President

SELECT SP PICTURES

ANNOUNCEMENT

SELECT PICTURES CORPORATION announces the establishment of a Canadian branch with the title of SELECT PICTURES CORPORATION, LTD., of Canada and the establishment of Canadian branch offices in the following cities.

MONTREAL, Quebec ..... 31 McGill College Avenue
ST. JOHN, New Brunswick ..... 67 Dock Street
WINNIPEG, Manitoba ..... 445 Main Street
CALGARY, Alberta ..... 414 McLean Block
VANCOUVER, British Columbia ..... 304 Orpheum Block
and
Canadian Headquarters, 31 Adelaide Street, West, TORONTO, ONTARIO

The officers of SELECT PICTURES CORPORATION, LTD. of Canada, are as follows: Lewis J. Selznick, President; J. P. Bickell, Vice-President; Morris Kohn, Secretary; N. J. Nathanson, Treasurer and Managing Director.

These Canadian branch offices have been established for the purpose of bringing to exhibitors throughout the Dominion of Canada, all forthcoming SELECT PICTURES with the same efficient and courteous *service* that has characterized the distribution of the Select Product throughout the United States.

The following schedule has been adopted for release of features listed.

Mar. 3—	Clara Kimball Young	in "The Road Thru' the Dark"
" 10—	Norma Talmadge	in "The Heart of Wetona"
" 17—	Alice Brady	in "The Better Half"
" 24—	Marion Davies	in "The Belle of New York"
" 31—	Constance Talmadge	in "Sauce for the Goose"
Apr. 7—	Mitchell Lewis	in "Code of the Yukon"
" 14—	Anna Case	in "The Hidden Truth" (Special)
" 21—	Clara Kimball Young	in "Cheating Cheaters"
" 28—	Constance Talmadge	in "Who Cares?"
May 5—	Alice Brady	in "Her Great Chance"
" 12—	Marion Davies	in "The Burden of Proof"
" 19—	Norma Talmadge	in "The Probation Wife"
" 26—	Mitchell Lewis	in "Children of Banishment"
June 2—	Constance Talmadge	in "Mrs. Leffingwell's Boots"

SELECT PICTURES CORPORATION

LEWIS J. SELZNICK
President.

SELECT SP PICTURES

Marion Davies

In a screen version of the world's most famous stage success



The BELLE OF NEW YORK

Adapted from the musical play by Gustave Kerker and Hugh Mo

Directed by Julius Steger



LESTER PARK PRESENTS

LILLIAN WALKER

IN

"the love hunger"

DIRECTED BY WILLIAM P.S. EARLE

ADAPTED FROM THE NOVEL FRAN

BY JOHN BRECKENRIDGE ELLIS

UNDER ARRANGEMENT WITH BOBBS-MERRILL CO..

DISTRIBUTED BY THE W.W. HODKINSON CORPORATION THRU' PATHE EXCHANGE Inc.



Announcing

William Russell *in* WHERE THE WEST BEGINS

By STEPHEN FOX — *An American—"Flying A"—Picture* — *Directed by* HENRY KING

Breezy American comedy-drama.
A romantic story of the West.
Beautiful Western scenery.
Punch—pep—jinger!
Brilliant, humorous situations in which Russell displays exceptional versatility.

Whirlwind riding.
Full of quick comedy action.
Will appeal to men—young and old.
Your women patrons will enjoy the romance. The children will revel in the wild riding and stunts.
A good story—book it!

WILLIAM RUSSELL PRODUCTIONS · *Distributed by* PATHÉ



"Russell going o
Bigger in each p
ture" says "Wh
the-Picture-D
for-Me" in Exh
itor's Herald
Motograph

Now available at Pathé Exch
WILLIAM RUSSELL *in*
"HOBBS IN A HURRY"
"ALL THE WORLD TO NOT
"WHEN A MAN RIDES ALON

"Since Starting to Advertise"



Writes Peter David of The Liberty Theatre, Tacoma, Washington

"WE MUST HAVE HAD 1,000 TELEPHONE CALLS"

"EVERYBODY IN TACOMA WAS AROUSED BY BOTH THE METHOD OF ADVERTISING AND THE PICTURE"

"IT IS ONE OF THE BEST DRAWING CARDS WE HAVE HAD FOR A LONG TIME, IF NOT THE BEST."

"WANTED FOR MURDER" IS DOING TREMENDOUS BUSINESS EVERYWHERE

Bookings Placed By
INDEPENDENT SALES CORP.

Distributed Through
FILM CLEARING HOUSE, Inc.

Foreign rights controlled by Apollo Trading Co., Longacre Theatre Bldg., New York

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers

Mack Sennett's

exceptional

State Right Opportunity

the latest and greatest feature comedy

in five parts

"Yankee Doodle in Berlin"

featuring

Bothwell Browne

Ford Sterling, Marie Prevost, Ben Turpin

and an all-star Sennett cast

The biggest and funniest laugh-film in years

(Sol Lesser bought the rights to all the Pacific Coast States before he was half through reviewing the picture)

Applications for territorial rights will be considered
in the order of their receipt

ADDRESS

HIRAM ABRAMS

LONGACRE BLDG., BROADWAY AND 42nd STREET

NEW YORK CITY

Every One a Sure Hit



BILLIE RHODES
in "Hoop-La"

Produced by National Film Corporation of America

A sparkling story of circus life played by Miss Rhodes in her inimitable style



BESSIE BARRISCALE
in "A Trick of Fate"

Produced by B. B. Features
Directed by Howard Hickman

Considered one of the most fascinating plays ever interpreted by this popular star



WILLIAM DESMOND
in "The Prodigal Liar"

Produced by Jesse D. Hampton

A corking comedy-drama that runs strong to humor and whirl-wind comedy situations, with Desmond in turning b-a-d man, just for love



HENRY B. WALTHALL
in "The Long Lane's Turning"

Produced by National Film Corporation of America

A powerful and timely story that touches on prohibition with Walthall interpreting a forceful character

Released through
EXHIBITORS MUTUAL

ROBERTSON-COLE COMPANY
DIVISION OF FILMS
Bankers and Exporters for the Producers

WHETHER PLAYING IN

GRAUMAN'S MILLION DOLLAR THEATRE

OR

IN A SMALL HOUSE IN KANSAS

MARTIN JOHNSON'S

"CANNIBALS OF THE SOUTH SEAS"



MARTIN JOHNSON
World Famous Photographer and Explorer

STANDS THE BOX OFFICE RECEIPTS TEST

After running them for a week Sid Grauman who operates the Grauman Million Dollar Theatre in Los Angeles wired: "The excellency and great educational value of the wonderful Johnson's 'Cannibals of the South Seas' has the city of Los Angeles talking."

Out in little Independence, Kansas, a town of 4,000 population, it showed to $1,176 in two days.

In the Pacific Northwest it is proving the Season's Sensation. The Liberty Theatre, Seattle, was swamped with business. Hot on the heels of this run Tacoma, Spokane and Portland booked it for full week runs in the biggest theatres.

The Doric in Kansas City is another metropolitan theatre that has just demonstrated it's box-office value. The Circle in Indianapolis presented it for two weeks to capacity houses according to S. Barrett McCormick.

It broke all Sunday records at the Dayton Theatre in Dayton, Ohio. Playing against keen competition the Strand Theatre in Pittsfield, Mass. turned people away matinee and night for three days.

Wherever "Cannibals of the South Seas" is shown it means satisfied patrons. The fortunate exhibitors who have witnessed these astonishing runs are rushing to the exchanges for their booking dates.

ROBERTSON-COLE COMPANY
Bankers and Exporters for the Producer

IT'S THE YEAR'S GREATEST PROVED SUCCESS

Released through
EXHIBITORS MUTUAL DISTRIBUTING CORPORATION

What More Can We Say!

Than the Trade Critics and Buyers.

—ON—

"ONCE TO EVERY MAN"

Screen Version
By ANTHONY P. KELLY

From the Novel
By LARRY EVANS

Direction by T. HAYES HUNTER

Starring **Jack Sherrill** *and* **Mable Withee**

They Pronounce It:—

"The fastest picture ever screened."—"It's a stand-up-and-fight picture."—"Will have a wide appeal."—"Is certain to keep fans on the edges of their seats."—"Should be billed as a very special feature."

And These State Right Buyers Who Know, Have Bought

I. E. Chadwick—Merit Film Exchange, 126 W. 46th St., New York City, for Greater New York City.

W. E. Drummond—Special Features Co., Knoxville, Tenn., for Georgia, Alabama, Tennessee, South Carolina.

Sidney Lust—Super Film Attractions, 1209 E. St., N. W., Wash., D. C., for Delaware, Maryland, District of Columbia, North Carolina, Virginia.

Arthur S. Hyman—Arthur S. Hyman Attractions, Film Bldg., Detroit, Mich., for Michigan.

W. W. Aechtler—Major Films, Inc., 10 Piedmont St., Boston, Mass., for Maine, Massachusetts, Vermont, Connecticut, Rhode Island.

Nathan Hirsch—Aywon Film Co., 729 7th Ave., New York City, for Northern New York and Northern New Jersey, and the Entire Foreign Rights Were Sold to J. Frank Brockliss, 729 7th Ave., New York City.

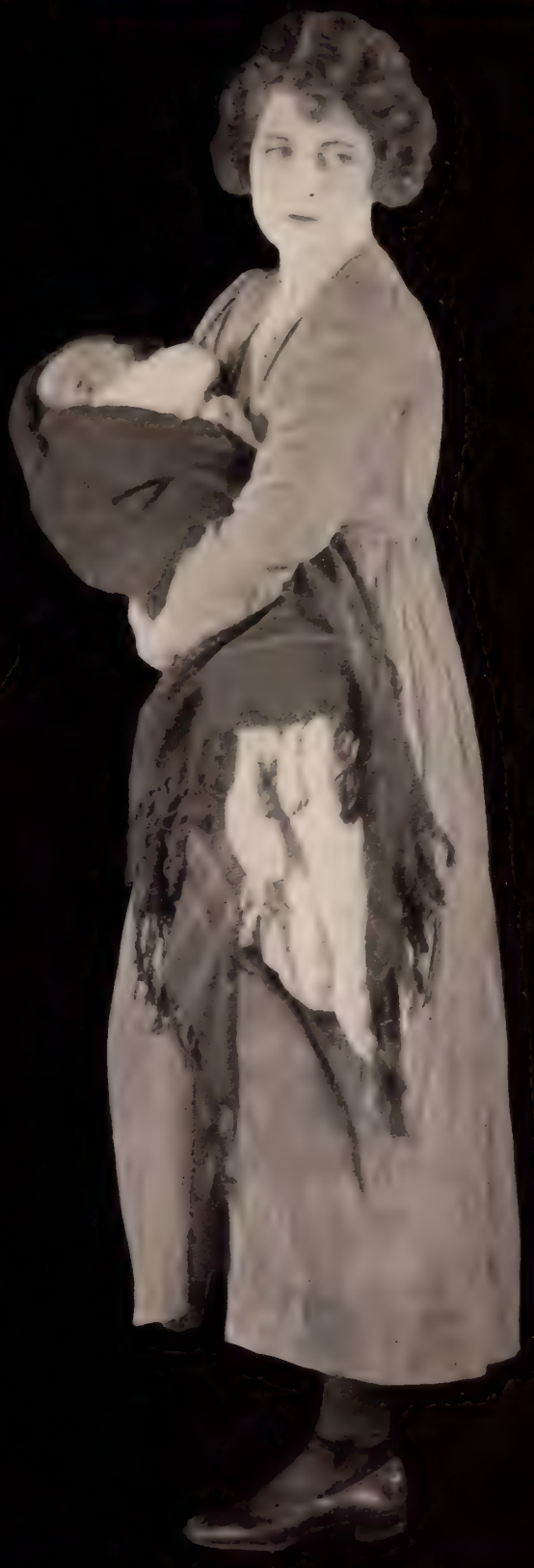
IT IS A "BIG" MONEY MAKER FOR THEATRES AND ANY HIGH CLASS EXCHANGE

THE FROHMAN AMUSEMENT CORPORATION

WILLIAM L. SHERRILL, *President* **Times Building, New York**

The Eternal Magdalene

By Robert H. McLaughlin



She is as inevitable as the sunrise and the sunset.

She is rich. She is poor.

She has everything except honor, or nothing minus honor.

She is someone's runaway daughter or some man's abused wife.

Always a Bird of Passage—bound for the Port of God-Knows-Where.

She is coming to your city — if not in *your* theatre, in your competitor's.

GOLDWYN



The mystery of the ages is in her eyes.

She is at the world's gaming tables; at your baker's, at the grocer's, at your wife's costumer's.

She has helped shape the history of the world; she has unmade giants.

She touches the skirts of your mother, your wife and your daughter. She beguiles your sons.

She is coming to your city—if not in *your* theatre, then in your competitor's.

The Eternal Magdalene

You cannot escape her.

GOLDWYN



The soul of womankind looks at itself in a mirror—and sees a panorama of human history.

Woman joyous and despairing.

Woman perfumed and bewitching.

Woman bedecked and bedraggled.

The most remarkable woman in the world.

She is coming to the screen in your city and every patron of the motion picture will discuss and debate her presence.

The Eternal Magdalene

She is everywhere.

GOLDWYN





For months ahead her coming will be talked about.

The girl of the tenement or palace.

The girl from the Ozark foothills.

The girl of ten thousand towns —of your town and my town —with the face you can never forget.

The friend ot kings; the consort of the lowly—forgiven by the Creator of the Universe.

She will bring a message to your city.

The Eternal Magdalene

A little sister of the night.

GOLDWYN



LOUIS BENNISON

in SPEEDY MEADE

Written and Directed by IRA M. LOWRY

Now a master of the camera, now realizing the fullest values of the screen, Louis Bennison attains his highest level of achievement in his third Betzwood Star Series production, "Speedy Meade."

It is a fast, full-of-action story of the East and the Border; it vibrates with action and adventure and romance. And, above everything else, it reveals to you *the power of the Louis Bennison personality;* his appeal and fascination.

One look at the picture on this page discloses the answer to the riddle of personality. You know instantly *why* the public likes and welcomes this star.

There are six Louis Bennison Star Series productions, distributed exclusively through Goldwyn and exhibitors are hurrying to book them. "Speedy Meade" will be released March 23.

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDWYN *President*

16 East 42nd Street New York City



The One Big Essential Is That Comedies Have ENTERTAINMENT Value

"Smiling Bill" Parsons knows how to make audiences laugh. He also knows your patrons want more than a mere comedian in their favorite comedies. So he gives you a variety and change of scene, as well as new players in every comedy he makes.

These wise precautions unquestionably account very largely for his own popularity and the wholesale booking by several thousand theatres of Capitol Comedies.

Goldwyn offices are now ready to show you the last four Capitol Comedies releases—representative laughter-makers with the comedian who is hailed joyously in more than 3,000 houses:

"A Master of Music"
"The New Breakfast Food"
"The Potum of Swat"
"The Midnight Alarm"

There are 26 Capitol Comedies a year. Every second Monday.

The most convincing proof of "Smiling Bill" Parsons' popularity is found in the fact that less than one year ago he had never appeared in a picture and that today he is a world-wide favorite booked by theatres large and small on the merit of his stories and his own likable personality

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDWYN *President*

16 East 42nd Street New York City



Here's Proof of "A Hit" in the BOSTON territory

Zane Grey's name is *magic* with millions of Americans. Boston and New England are heavy buyers; loyal readers of his books.

"The Border Legion" starring Blanche Bates and Hobart Bosworth is at this moment one of the big, assured hits of the year in the New England territory. T. Hayes Hunter, its director, has packed the story tight with melodrama and thrills.

These representative bookings started the vogue of this production in New England:

Park Theatre,	Boston
Old South,	Boston
Washington,	Boston
Franklin Park,	Boston
Empire,	Fall River
Strand,	Lowell
Broadway,	Lawrence
Empire,	Portland
Suffolk,	Holyoke
Scenic Temple,	Cambridge
Mystic,	Malden

Exhibitors everywhere are making money on "The Border Legion."

This is a story of banditry and romance, of hard riding and quick-on-the-trigger action; of love and lawlessness in golden California in the days of '49. This is proving to be the most popular of the Zane Grey stories that have been brought to the screen.

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDWYN *President*

16 East 42nd Street New York City

All the "Hard-boiled Eggs" of Los
donable Sin" wirelessed the "Hard
was the Greatest Production they

Now all the "Hard-boiled Eggs"
to the "Hard-boiled Eggs" of Los

YOU CAN'T SCRAMBLE THE OPIN

Begins run at
BROADWAY STRAND, DETROIT, Mar. 2
at advanced $1.00 prices

WRITE-OR-WIRE-IMMEDIATELY-IF-YOU-WISH-TO-

ADDRESS

HARRY GARSON AOELIAN

Angeles who saw "The Unpar-
-boiled Eggs" of New York that it
ever saw!!

in New York are wigwagging back
Angeles—You are right!!!

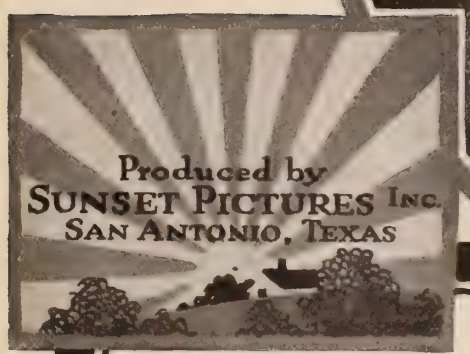
ION OF A HARD-BOILED EGG!!!!

Begins run at
MAJESTIC, LOS ANGELES, Mar. 9
at $1.50 prices

NEGOTIATE-FOR-FIRST-RUN-IN-YOUR-TERRITORY

HALL **NEW YORK**





FRANK POWELL *presents*

Foreign rights controlled
by Federal Photoplays, Inc.
3 East 44th St., New York

THE FORFEIT

a cracking big drama of the great southwest

featuring HOUSE PETERS

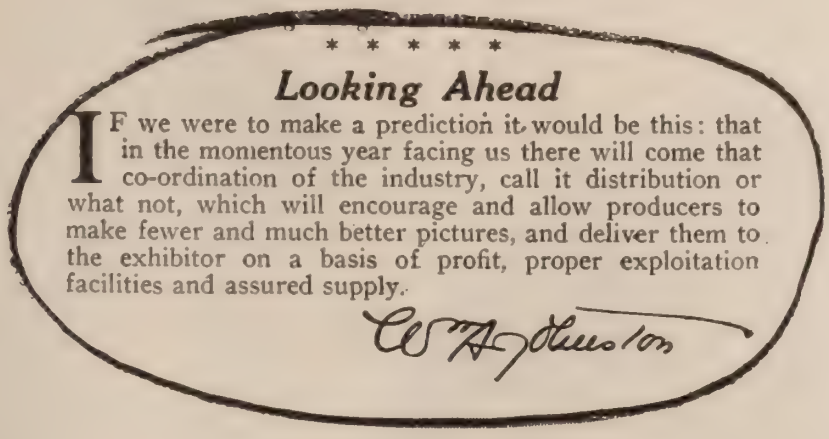
Supported by JANE MILLER
Directed by FRANK POWELL

A picture that will pack your house—book it

DISTRIBUTED BY

W. W. Hodkinson Corporation

THROUGH PATHÉ EXCHANGE, INC.



* * * * *

Looking Ahead

IF we were to make a prediction it would be this: that in the momentous year facing us there will come that co-ordination of the industry, call it distribution or what not, which will encourage and allow producers to make fewer and much better pictures, and deliver them to the exhibitor on a basis of profit, proper exploitation facilities and assured supply.

C. S. Hodkinson

THIS is what the *Motion Picture News* says in its last week's editorial columns.

The *News* is dead right.

But what it leaves us to add is this:

There is only one organization in the motion picture industry today that has exactly this co-ordination in mind.

And there is only one organization able to put it through—because there is only one organization absolutely independent, absolutely free from both producer and exhibitor domination and control.

The name of this organization is:

W. W. Hodkinson Corporation

527 FIFTH AVENUE, NEW YORK



STRIKING SIX-SHEET FROM ORIGINAL PAINTING BY GEORGE GRANT

Here is the most sensational Bara picture since "Salome"—a picture with a big human appeal—a picture packed with gasps and surprises—a money-maker that will surpass your rosiest dreams of a big seven-day box-office clean-up.

BOOK

Theda Bara

in

"WHEN MEN DESIRE"

A WILLIAM FOX Production Directed by J. GORDON EDWARDS

Get onto the bandwagon of STANDARD PICTURES success! Sign up for all of the big feature productions of THEDA BARA, WILLIAM FARNUM and EVELYN NESBIT. Give your theatre a chance! Book STANDARD PICTURES!

FOX
FILM CORPORATION

Get your profits Now

Book

Theda Bara

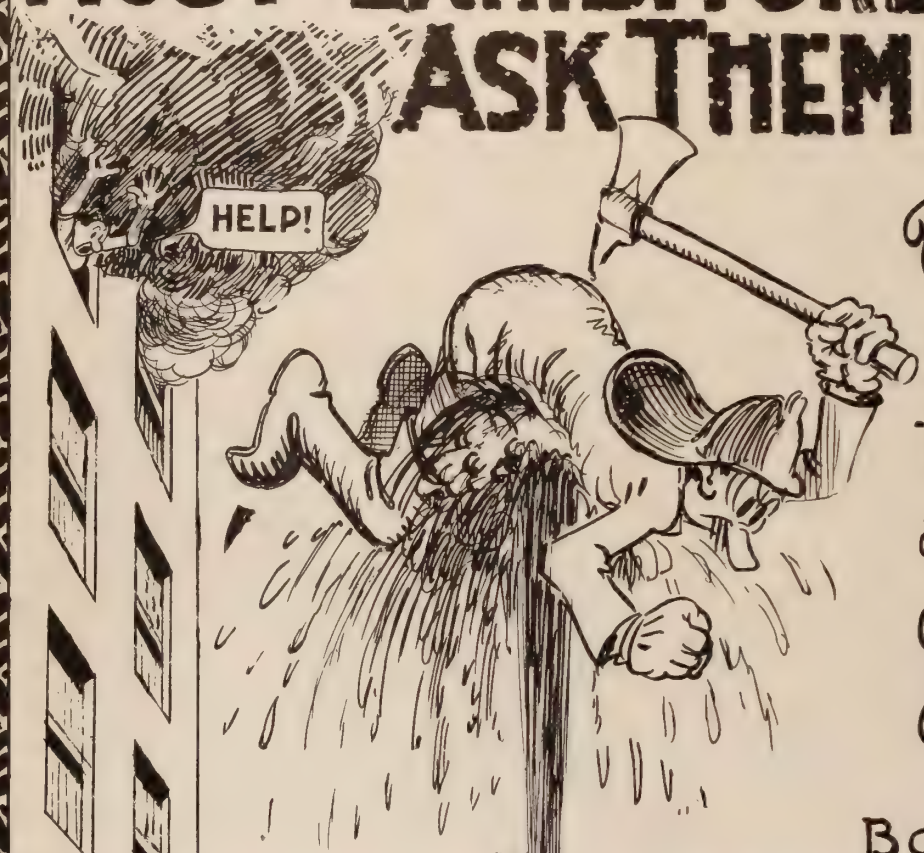
in the WILLIAM FOX production

WHEN MEN DESIRE

STANDARD PICTURES
F O X
FILM CORPORATION



MOST EXHIBITORS KNOW! ASK THEM



They will tell you one sure way to start a weekly avalanche of mirth and dollars

Book
Captain Bud Fisher's

MUTT and JEFF

Animated Cartoons
Released by
WILLIAM FOX

Current Release
Fireman Save My Child



FOX
FILM CORPORATION

KINOGRAMS

THE VISUAL NEWS
OF ALL THE WORLD

The Actual Demand for

KINOGRAMS

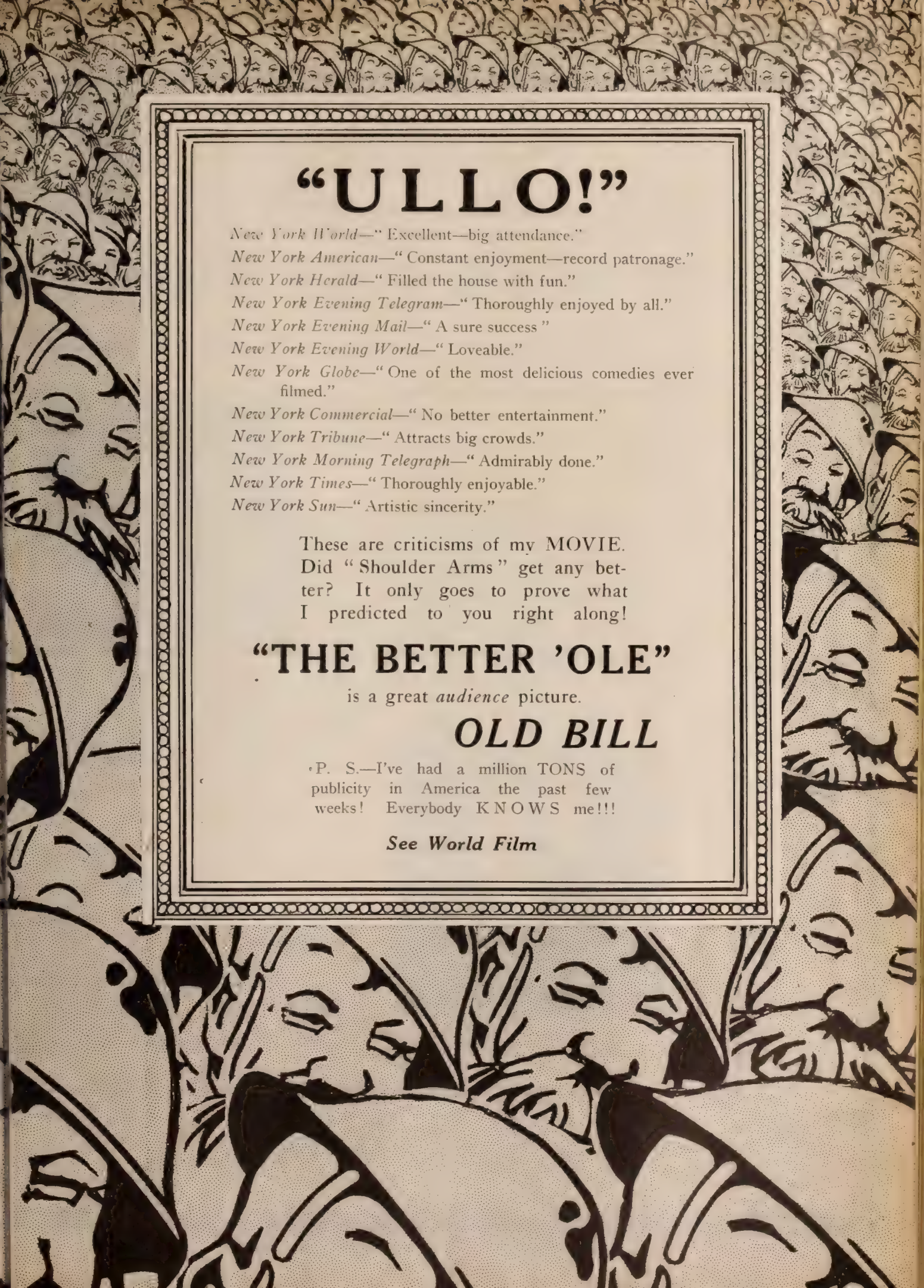
can best be judged by theatres that screen it. Among its many users are:

RIALTO, NEW YORK
RIVOLI, NEW YORK
FINE ARTS, CHATTANOOGA
KNICKERBOCKER, NASHVILLE
STANLEY, PHILADELPHIA
ARCADIA, PHILADELPHIA
CLUNE'S, LOS ANGELES
FOX-LIBERTY, ST. LOUIS
CALIFORNIA, SAN FRANCISCO

AND THE KEITH THEATRES, THE ORPHEUM CIRCUIT
AND THE LEADING HOUSES THROUGHOUT THE U. S.

Published by KINOGRAMS PUBLISHING CORPORATION Distributed by WORLD PICTURES




"ULLO!"
New York World—" Excellent—big attendance."
New York American—" Constant enjoyment—record patronage."
New York Herald—" Filled the house with fun."
New York Evening Telegram—" Thoroughly enjoyed by all."
New York Evening Mail—" A sure success "
New York Evening World—" Loveable."
New York Globe—" One of the most delicious comedies ever filmed."
New York Commercial—" No better entertainment."
New York Tribune—" Attracts big crowds."
New York Morning Telegraph—" Admirably done."
New York Times—" Thoroughly enjoyable."
New York Sun—" Artistic sincerity."
These are criticisms of my MOVIE. Did " Shoulder Arms " get any better? It only goes to prove what I predicted to you right along!
"THE BETTER 'OLE"
is a great audience picture.
OLD BILL
P. S.—I've had a million TONS of publicity in America the past few weeks! Everybody KNOWS me!!!
See World Film

IT LOOKS AS THOUGH

HONESTLY, Miss Stewart, we did a lot of thinking about the problem you, Mr. Mayer and Miss Weber faced in producing a worthy successor to the phenomenal "Virtuous Wives." A glance at the exhibitor records on your initial First National Attraction shows that it will require a mighty good production to measure up to the standard it has set for you. Our first indication of what you have been doing these last few weeks came in the first lot of stills. "Gee,"



COTTON, ABUSE AND SERVILITY BY DAY



SILKS, LOVE AND ROMANCE BY NIGHT

we said, "That's a good one. And doesn' she register! Good looking leading mar too." On the left we show the next sti in the package.

"Now," we asked, "what the devil doe this mean. Another of those moder Cinderella Things?"—Impossible! Be cause——"

Louis B. Mayer would not take an chances on box office values.

So we went farther, and please believ

SHE HAD DONE IT AGAIN

The stills encouraged us — us, if the stills speeded up our expectations, the synopsis that arrived the next day made them hit on all six. You and Miss Weber have wisely taken the time and effort to get good stills and they certainly will count at the box office.

The synopsis convinced us — on posters or in ads, but we speak a book on safety first when we O. K. proofs reading:





THIS LOOKS MIGHTY GOOD ACTION STUFF ——— AND THIS SITUATION SHOULD BE A BEAR!

The mystery, the suspense that holds until the very last, say—we were just as greatly surprised and astounded to learn where and how Roger finds you as Marie, and who she really is, as he registers in the stills of the climax. The ballroom and hotel sets—well, we can't say it all

LOUIS B. MAYER

presents

ANITA STEWART

in

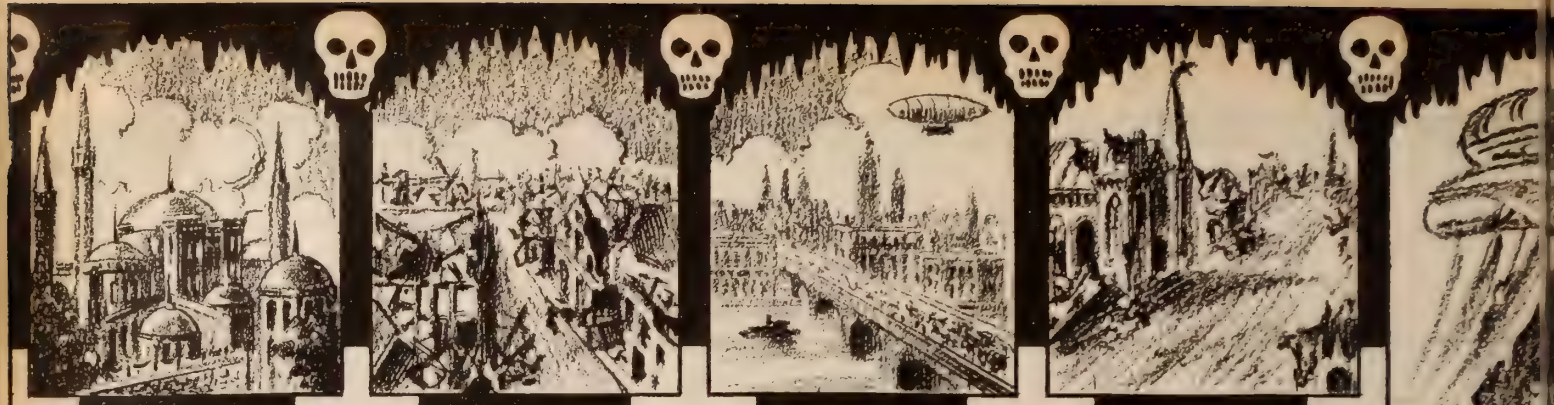
"A Midnight Romance"

A LOIS WEBER PRODUCTION

From The Story By MARION ORTH

for March release

FIRST NATIONAL EXHIBITORS CIRCUIT



THE BONES OF A MILLION CHRISTIANS LITTER THE DESERTS OF THE NEAR EAST

EVERY OTHER MAN IN FRANCE MAIMED OR BLIND· HER CITIES LEVELLED

ENGLAND ON THE VERGE OF STARVATION· HER YOUTH DESTROYED

ITALY'S TIME OLD SOIL LAID WASTE· A MILLION KILLED

DYNA

DEST

THE ARGUMENTS WHICH INSPIRED AND THE PRODUCTION OF

WHOM THE GODS

From the Story

Directed by FRANK BORZAGE
Produced by OLLIE L. SELLERS

A GIANT
A CATACLYSMIC
AND HISTORICAL FACTOR
SPECTACLE. A NOVEL SCREEN
TAINMENT. ONE OF THE FOUR MILE

MACAULEY PHOTOPLAYS, INC.



AMERICA TO ENTER THE WAR

WOULD DESTROY

"HUMANITY"

by C.R. MACAULEY.

ROMANCE.
MESSAGE. A TIMELY
A MASTODONIC SCENIC
FEATURE. A PERFECT ENTER-
STONES IN MOTION PICTURE HISTORY

Harry L. Reichenbach,
Special Rep.

516 FIFTH AVE.
NEW YORK.
VANDERBILT 4010

Announcement

On August 31, 1918, The W. H. CLIFFORD PHOTO-PLAY COMPANY of Los Angeles, Cal., sold to Frederick Post of Chicago, all state rights and all positive prints of the following five reel subjects featuring the inimitable

SHORTY HAMILTON in

Denny from Ireland
The Snail
The Ranger
The Pen Vulture

Frederick Post on February 24, 1919, sold all his rights, title and interest to these pictures to the undersigned, who now control same and hold negatives.

WARNING:

A number of prints have been offered lately and purchasers hold same at their own risk. Franchise holders will please communicate with us.

We are ready to close territories on these features. All advertising matter pertaining to same is ready.

TERRITORY STILL OPEN:

Washington, Oregon, Nevada, Montana, Wyoming, Utah, Colorado, New Mexico, Kansas, Nebraska, Iowa, Canada, Michigan, Western Pennsylvania, Eastern Pennsylvania, Southern New Jersey, New York State, New England States.

Victor Kremer Film Features

Temporary Office Room 405
Care Motion Picture News, 729 Seventh Ave., New York

Ask any exhibitor

who shows Nazimova Productions

He'll tell you to get **OUT *of the* FOG** *and* get it quick

REVELATION TOYS OF FATE and EYE FOR EYE
have proved a series of box office as well as artistic triumphs



become a regular patron *of* NAZIMOVA PRODUCTIONS

and get your share of the tremendous cash returns.

METRO PICTURES CORPORATION.



Now Booking at

HAROLD LOCKWOOD

One of the greatest pictures in all of Harold Lockwood's brilliant career and the last, but one, of the Lockwood productions.

Finis Fox adapted and Edwin Carewe directed this Screen Classics production for Yorke Film Corporation.

METRO



All Metro Exchanges

in SHADOWS *of* SUSPICION

By George Gibbs

Lockwood's intense popularity is greater today than ever before ----

Book this big production and be assured of a Box Office success –

METRO



She fought, she scratched, she pursued, she annoyed, she actually devilled the man into marrying her and she did it in a way that makes you glad she did and glad you can see her do it.

It's the kind of a picture you have come to expect from the name *Metro All Star Series Production* — and VIOLA DANA is absolutely fascinating as its star.

METRO PRESENTS

VIOLA DANA

IN

SATAN JUNIOR

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The Los Angeles Times:—
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The Butte Miner:—
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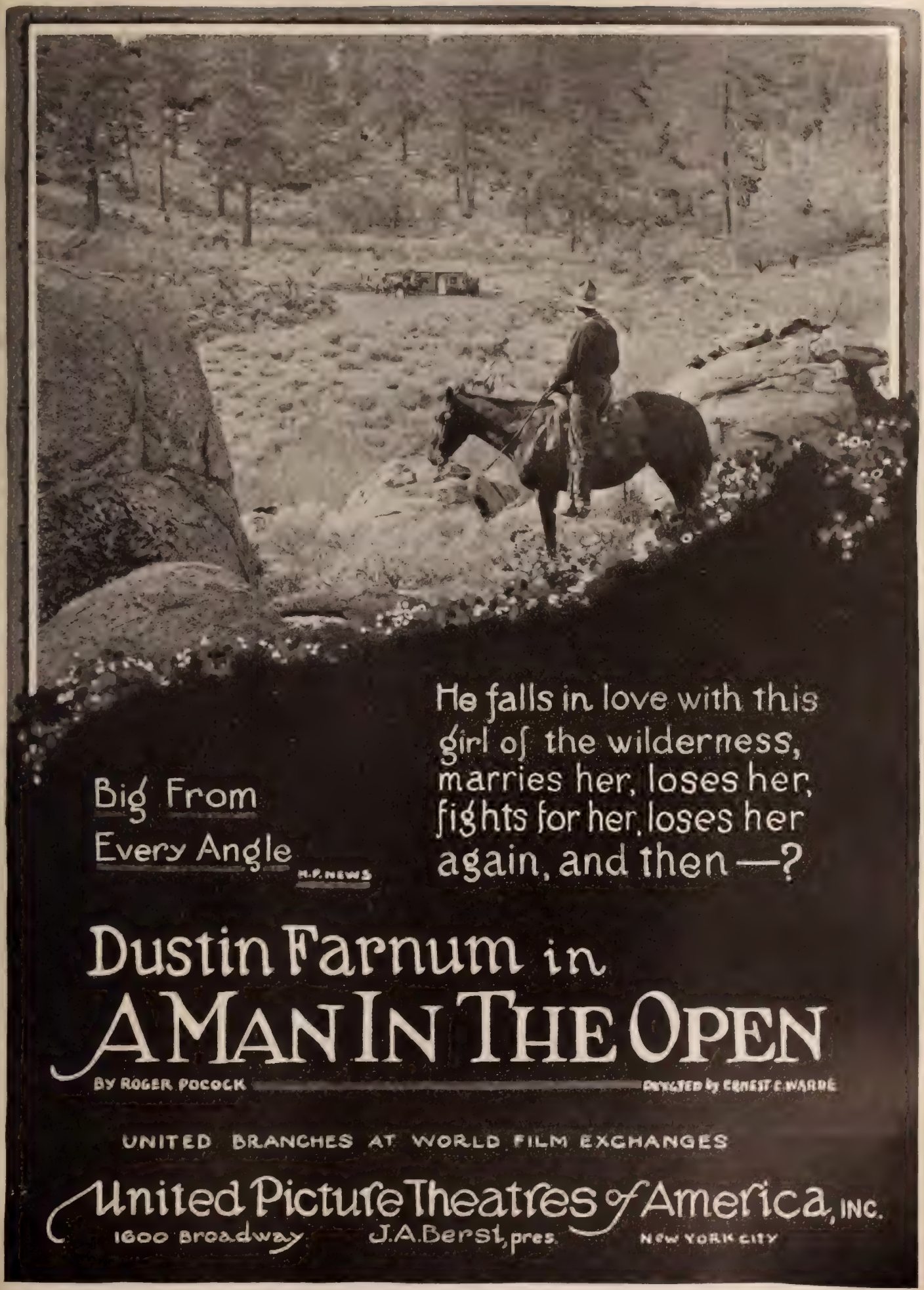
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OF THE OFFICIAL INTERNATIONAL FILM

"The Spirit of Lafayette"



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(signed) Wm. H. Taft"

TELEGRAM FROM MANAGER LOUIS K. SIDNEY OF PERSHING THEATRE, ST. LOUIS:

"THE SPIRIT OF LAFAYETTE," produced by James Vincent, received its initial presentation at the Pershing Theatre, St. Louis, February 23rd., playing to crowded houses at every performance. It is a wonderful story of the modern doughboy. It has a strong pathetic appeal and holds the interest throughout. Earl Schenck as Marquis de Lafayette and Violet de Biccary as Adrienne are splendid. Their capable support helps put the picture over in good shape. The settings are magnificent and the photography is exceptionally good. The theme of the connection between the Lafayette incident in helping America and the payment of the debt by America is handled in an excellent manner and makes a direct appeal to the sympathies The production is unusually entertaining as well as educational, and will undoubtedly appeal to all classes of audiences.

(signed) Louis K. Sidney."

MISS GRACE JOHNSON OF ST: LOUIS REPUBLIC:

"Crowds view historic film at Pershing—'SPIRIT OF LAFAYETTE' reveals many events in life of great leader— That history repeats itself is graphically shown at the Pershing theatre.—This production gives a far-sighted significance to the French hero who is recorded as having visualized the idea of a League of Nations. The production was well received.— All the characters are human. The picture also gives an opportunity to gaze upon it from a sartorial as well as histrionic point of view. The ball at Versailles reveals a very elaborate setting and is one of the commendable features of the production."

FROM THE ST: LOUIS DAILY GLOBE-DEMOCRAT:

"Few pictures have succeeded so well in bridging over the wide spaces of history, the history that pertains to America as a world power as this, 'THE SPIRIT OF LAFAYETTE.' The picture, strong on its historical side, is a splendid example of modern cinematography. The happy idea of the Director, James Vincent,, was to begin the Hallowell story with the return of the American soldiers from the battlefields of France, and their welcome home. The streets of New York are pictured on the day the authentic news of the signing of the armistice is received. The hero of the story at that stage returns wounded, but victorious, and the homecoming is pathetically but hopefully pictured. The same spirit which inspired Lafayette in 1776 has been transmitted to the American descendants and inspired them to imperishable deeds of valor in 1918. Director James Vincent has been successful in assembling a splendid cast among whom are capable actors like Earl Schenck, Violet de Biccary, Marion Barney, Robert Elliott, Paula Shay and that pretty child actress, Kittens Richert."

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¶ Why not drop into the office and look over the figures?

¶ And while you're there ask to see the Circulation Department's last mail. We asked one day last week and here is part of what we were shown:

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Sisk and James,
Cherokee, Iowa.

"Please find our check for our renewal at Cambridge, Ohio.

"Our Manager, Mr. Weber, has just sent an urgent request that he must have the MOTION PICTURE NEWS to successfully conduct his houses. He further states that it is the biggest help for his promotion of feature subjects of all other magazines combined.

"Wishing you success."

O. J. Sybert, Managing Director,
C. & M. Amusement Co., Marietta, Ohio.

"Have been a reader of the NEWS for several years and had no intention of being without it for it is as necessary to the success of the picture business as the pictures themselves are."

W. P. Horne, Mgr. Columbia Theatre Co.,
Rexburg, Idaho.

"Have taken my house back once more and have gotten ready for fresh business. I still find there is something lacking and have come to the conclusion that it is the MOTION PICTURE NEWS. So I will ask you to please send me your valuable book."

J. A. Morrison, Morrison's Star Theatre,
Meaford, Ont., Canada.

"I could not do without MOTION PICTURE NEWS. Your Box Office Reports are sure fine for us little fellows and I presume for every exhibitor.

"We are only 400 population and I am running such features as Mary Pickford, Douglas Fairbanks. Used all Triangle films until Paramount got the big stars. Have shown "The Barrier," "Over There," "The Lone Wolf," "Crisis," "Tarzan of the Apes," and got the money. Wishing you all the success that is due you and I know you are having, I am."

J. R. Rush, Pastime Theatre,
Pearl City, Ill.

"I hope you will send me a bill promptly when my subscription expires so that I will not forget to send check at once. I need the NEWS and I do not want to miss one issue."

Quinton D. Herman,
Playhouse, Kutztown, Pa.

"I couldn't get along without the NEWS, for it is the best motion picture magazine printed. I am only a small town exhibitor, having a theatre here in Armstrong and one in Enderby, nine miles from here; but I would be like a lost sheep without the NEWS. Wishing you and your valuable magazine all prosperity this New Year."

(Signed) J. L. Morris, Avalon Theatre,
Box 660, Armstrong, B. C., Canada.

"Am herewith enclosing check. Can't very well get along without the NEWS, believe it the best paper on the market for my purpose although am getting several others but always go for the NEWS and am saving every copy for further use."

B. Hatke,
Royal Theatre, Sabetha, Kans.

"Keep the NEWS coming, when more money is needed, send bill, for I must surely have it so long as I continue to strive to amuse an unappreciative public with the best pictures to be obtained."

Will L. Beebe, The Candor Theatre,
Candor, New York.

"I received your letter, saying you are going to cut me off. Don't for God's sake do that. I did not know I was in arrears. I thought I paid one year in advance. I am sending herewith check. If there is any more you have coming send in the bill. Have been reading your Bible ever since it has been published. So don't think for one moment I want to stop now when things are getting so interesting."

Chas. W. Borsdorf, Star Theatre,
49 Albion Ave., Paterson, N. J.

—"Bill Hart Sees Broadway"

—"Thomas Ince Directing Charles Ray"

—"How Bessie Love Became a Star"

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—"Two Reasons Why Cleo Ridgely Left the Screen"

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As Usual—14 Pages of Exploitation Aids in the Service Bureau This Week—See Page 1468

Motion Picture News

Vol. 19 No. 10. March 8, 1919

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Motion Picture News

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"The Exhibitors' Medium of Communication"

Volume 19, No. 10 March 8, 1919

Organize from the Bottom Up

ASSISTANT U. S. ATTORNEY GENERAL BECK states that the nineteenth amendment is a direct attack upon home liberties and therefore the greatest menace ever leveled at the life of the Republic.

Sunday closing of theatres, local, State and Federal censorship of motion pictures are of exactly the same origin and nature.

It isn't a question of similarity between the things that are regulated. It is the idea of regulation that constitutes the issue.

Apparently any species of regulation can be saddled today upon a liberty-loving people. We may wake up any morning to find that we can't do, or eat, or see, or wear this or that. The principle is just the same no matter what the regulation.

And the only reason these anti-American outrages, these positive blasphemies against free government are perpetrated is because the regulators are organized. They are swinging the bludgeon of organized votes.

Our private opinion is that the American people will some day rise in their righteous wrath and send these regulators back, in no gentle manner, to their rocking chairs and knitting.

But in the meantime there is but one way to check and break them—positively and only one way—that is, to put votes against votes. To organize, just as they do, in every State and Federal legislative district, and let the legislative representative know in a very forceful manner that the real public, the patrons, for instance, of motion picture theatres, have their own unregulated notions as to their ways of recreation and instruction.

* * * * *

How New York Is Working

THERE'S a safe rule of politics which warns: "Never start the celebration until the votes are counted."

So it might be well for us not to be too hasty in declaring, "Look to New York's exhibitors for a guide to successful organization and victorious battle for freedom of the screen."

And, obviously, the moment is premature for a discussion of the methods followed in New York's campaign.

But while the victory is not yet here—the organization is. This week's Syracuse convention is but one proof that the exhibitors of New York have at last perfected an organization that is fit to cope with the organized forces of autocratic Puritanism.

How has this been brought about?

By "movie balls?" By hallyhoo "expositions?" By the shaking down of the manufacturers?

No—those are the methods of the past. Those are the side-issues that have engaged the attention of would be exhibitor organizers in the past and prevented the perfection of a real working organization.

* * * * *

"None But Exhibitors on Guard"

THE first rule and the consistent battle-cry of the men who have succeeded in organizing New York has been "None but exhibitors on guard."

It has been realized that the exhibitor is the man in touch with the patron—that the patron is the voter. And it has been kept in mind from the start that all successful political battles must be fought through the voters—through the people.

It has been brought home to the leaders of New York's exhibitors that the manufacturer's interests are too wide; that the opportunities for jealousy in his ranks are too many; for him to give any one state the attention its political battles need.

And it has never been forgotten that, as Mr. Louis Innerarity of Pathe declared to trade paper representatives this week, the appearance of the manufacturers before a legislative body immediately brings up the bugaboo of "a highly paid lobby," a "movie trust," and so on. Thus are the cranks armed with effective buncombe.

These are the thoughts that have kept alive the slogan "None but exhibitors on guard."

The legislator cares not a tinker's dam about the opposition of a manufacturer to a particularly obnoxious bill. But he will give considerable thought to a petition voicing the sentiment of thousands of picture patrons—his constituents. And he will think longer still over the spectre of the picture screens of his district being arrayed against him in his next fight for election.

So the first thought of exhibitors in organizing New York has been, "We must fight our own battles. We need no outside help; and we don't want to be weakened by depending on outside help."

* * * * *

No Demagogues and No Side-Shows

THE second step in the process of perfecting an organization was to see that the main idea—the organization—was never lost sight of.

This could not have been done had energies been diverted to the staging of the time-worn "movie balls" or expositions.

This could not have been accomplished had one or two individuals decided that the task of organizing New York state should entitle them to continual basking in the limelight of publicity.

(*Continued on next page*)

Editorially Speaking:

(*Continued from preceding page*)

Messrs. Cohen, Berman and O'Reilly have borne the brunt of the hard labor during the past year. They deserve all the praise that can be heaped upon them. But no member of the trio has engaged a press agent. There has been no attempt to rush into the trade papers on any pretext that meant publicity.

The result has been that with all effort and energy devoted to the task of organization that is the object that has been attained. No exhibitor has hesitated to become a member because of disgust at tom-foolery side-shows; no exhibitor has refused to put forth his best efforts in the battle because of indignation at the publicity grabbing of a few at the top.

* * * * *

Following Political Lines

THE third step has been the organization of exhibitors into groups representative of and responsible for the different Assembly and Senate districts.

There is the crux of the story.

The fate of an inimical bill that reaches a legislature is dependent upon individual votes. It is dependent upon the views of individual legislators. And the way to kill it is by work along individual lines.

The campaign that is efficient and effective in each individual legislator's district will be effective in the state as a whole.

This is organizing from the bottom up!

And here we must let the story of New York's organization end—"the votes have not been counted." There will be time enough, and opportunity enough, to write the detailed account when this year's legislative work has been done.

But we cannot too early say a word of cheery congratulation for the success in hurdling the first obstacles—a real organization has been secured.

The victory will come at its own good time.

* * * * *

Born of Necessity

THE exhibitors of New Mexico have decided to organize.

It's about time.

The wild orgy of spending, in which most of the States of the Union have been indulging for the past several years, has bled New Mexico to the extent that the State solons are casting wildly about for the revenue needed by every spendthrift State.

Naturally they turn to motion pictures, popularly believed to be the Croesus of all industries.

In addition to the exhibitors' city tax, Federal seat tax, Federal postage tax, Federal admission tax, New Mexico now proposes a two-cent ticket tax, and even threatens a house-capacity tax.

Fine business! Why not simply let the State take the theatres?

The exhibitors will organize and fight—at last!

They need no appeal from us. They need no field worker from a national organization to pray and preach to them. The idea of organization is no longer vague with them; organization dues are no longer regarded as a needless extravagance.

They will band together and stick together, like any group of humans fighting for their very hearthstones.

What threatens in New Mexico threatens in every State.

If you want your house open Sunday; if you want to run it yourself, rather than let a professional reformer run it; if you don't want free pictures; if you don't want the State to take it—

Then, of course, you will organize and fight.

Everywhere!

* * * * *

Are You Helping the Soldiers?

FIFTEEN exhibitors in the Washington Heights section of New York City, after forming an organization to participate in every public matter affecting the Heights and use their screens as a medium of community expression have started the good work by seeking to find "a job for every soldier."

Did you take advantage of this tip given in Motion Picture News some months ago?

There is still an opportunity. The effort is little, the expense trifling.

Get in touch with the nearest branch of the United States Employment service and obtain authorization to act as agent. Prepare two slides. One asking returned service men to let you know their wants. The other urging your patrons who are employers to get in touch with you.

Adapt the methods to your local conditions. But *do something.* And do it quickly. You'll get personality and an intimate community feeling into your house that you can't get any other way.

* * * * *

A Two-Fisted Fighter

HERE'S another fighting exhibitor.

C. J. Bregger, of Crystal Falls, Michigan, was ordered to close his theatre during the second influenza epidemic. He found that the stores and churches disregarded the restrictions imposed and with impunity; so he refused. When the police arrested him he called for a jury trial, claimed discrimination and was acquitted.

He claimed the public was with him. So it was; so it is to-day with every decent exhibitor—on Sunday closing, censorship and every act of bureaucratic officials and rabid reformers.

If every exhibitor asked for a jury trial—if he, in other words, carried his cause to the people and the people's legislatures, he would win out.

Fighting exhibitors, organize! All real fighters fight in ranks—when the enemy is similarly organized.

* * * * *

It's the Picture That Counts

THE lines outside the Strand Theatre this week waiting to see "The Better 'Ole," point several morals.

But most important of all is that picture patrons will go out of their way these days to seek a cheery, whole-hearted laugh. That comedy-drama has all the pulling power that "sensational punches" ever had.

And that delightful old codger "Old Bill" is some star himself even if he isn't in the "big four."

Dealing in Personalities



"His Program Idea May Keep S. R. O. Sign Busy"

S. L. ROTHAPFEL has officially denied that usher service will be included in the new "Complete Programme" on which he is working.

He wishes also to deny that atmospheric perfume such as was occasionally used at the Rivoli will be found on the film emulsion of the new programme.

And equally emphatically does he wish to deny that the furnishing of complete programmes for picture theatres will include the supplying special policemen to keep the crowds in order.

But he is considering the project of giving each exhibitor who books "The Complete Programme" a specially painted "S. R. O." sign.

For, take it from Mr. Rothapfel, the exhibitors will need the signs.

The English invasion is still on in full force. Harry Rosson refuses to desert us—and we're glad of it because he is good company. W. Arthur Northram arrived during the week. And the same boat brought Tim Coop, of Progress Film, London. Within the next few days we'll see Harry M. Jenks and at least two or three other representatives of dear old Lunnun.

Mr. Coop, in between his visits to the film magnates, is making his headquarters at the MOTION PICTURE NEWS office. In addition to the Progress productions, "Democracy" and "All Men Are Liars," he has brought a number of other interesting pictures with him.

We saw his "Democracy" last week. It's a corking good picture. Purely English, but we can see how the right ballyhoo would make it a winner here.

We also saw "The Elder Miss Blossom," a Samuelson comedy drama which will fit in anywhere. "The Way of an Eagle" and "Because" are other productions that Mr. Coop has brought.

"The British market," declares Mr. Coop, "is overloaded with ordinary, average pictures, but is calling for the big unusual special."

Just the shape we are in here at this moment. The man with a big special will make so much money you can't count it, while the average "movie" will die the death of a dog.

Every once in a while we decide that methods of making money in the picture business are so obvious that we ought to have a bank account ourselves. And then we remember such reversals of form as the Caruso debut and decide that it isn't so easy. There, for example, was a corking good picture and a million dollar star. And what was the answer? Oh, rats, who can tell us the answer to this picture game?

James E. McBride, of the Fox organization, returned to town last Thursday just too late to get in the Personality page of that week.

Mr. McBride had journeyed south as far as New Orleans, west to Dallas, and then north, covering quite a group of Fox exchanges for a survey of the sales organization.

And, of course, he found Fox pictures the most popular everywhere. Incidentally he found Bloomington, Ill., and a few other stops where he used to grab off eighteen a week twenty years ago as a cub reporter.

Jimmy reports the old town just the same as the day he left. We take it on ourselves to report Jimmy considerably—c-o-n-s-i-d-e-r-a-b-l-y—advanced since the day he left.

If white paper were not so high we would take oodles of pages each week telling you of things that MOTION PICTURE NEWS has done. As it is we have to let you take it for granted that the paper which you know is the livest really is the livest—to the exhibitor and in the field. This week, for example, a story on page 1468, discloses the wonderful improvement in co-operation between newspaper and screen that MOTION PICTURE NEWS has secured in some cities through its Exhibitor Service Bureau.

"I'm in er 'elluva 'ole," says Bert Adler of Inter-Ocean. "The advertising and pub woik on this foreign racket is enough by itself, blimme—to prove it me 'ouse organ is late—an' 'ere Paul Cromelin 'ands me a domestic tawsk. An' he tells me it's "The *Better 'Ole*."

And Bert, by the way, is very sore at the paper which said he got a lucky break in the placing of his "Better 'Ole" advertising on news pages next to reading matter. "It was all premeditated and calculated," says Bert.

Ad. Kessel, Charles Baumann and Harry Fields have returned from a trip to New Orleans.

T. O. Eltonhead is travelling in the Mid-West this week.

E. Mandelbaum of Cleveland dropped into New York during the week to say "hello" to his friends among the magnates.

The Tipster can't give you any sure-fire winners this week. He has seen some of "Whom the Gods Destroy," and if the whole comes through on that scale it should be a winner. "The Red Lantern" and "The Eternal Magdalen," concerning which the touts said many good words, are on the way. While we haven't anything definite for you this week just remember: "When we say 'Go to it,' do so with a whoop, because the money is already in the cash drawer."

Both of the Brothers Horkheimer are now in town. Look out for action.

William Fox and Winfield Sheehan sail for Europe on the Aquitania next week.

It has been commented upon that Bessie Love is making rapid strides under the Vitagraph banner. Some houses are taking her pictures twice in one week—and apparently are well satisfied.

Among the changes announced in publicity circles during the past week was the withdrawal of Dwight S. Perrin from the Goldwyn organization. He plans a rest before resuming activities elsewhere.

ANOTHER SHOT AT THE INDUSTRY!

California Legislature Gets Four Injurious Bills

FOUR bills, all of which have been designated as injurious to the motion picture industry, have been introduced into the California Legislature.

One would make it a criminal offense to sell tickets of admission to any theatre when all the seats are occupied.

Another makes it a felony to exhibit pictures that would cause class or race hatred.

Another closes the studios and exchanges on Sunday.

Thus does the world go round.

Drastic Action on Censorship

National Association to Stand Behind Decision to Keep Films Out of States That Pass Censor Bills—Word Sent Out

NO motion picture films are to be delivered in those states passing censorship bills at the present session of the Legislature, it has been made known in a statement from the National Association of the Motion Picture Industry. This measure is decided upon as a means to prevent censorship, the announcement says.

Under the leadership of Gabriel L. Hess, chairman of the Censorship Committee of the National Association of the Motion Picture Industry, this drastic and decisive policy was decided upon at a meeting of the producer and distributor members of the association held in the offices of the Goldwyn Pictures Corporation February 25.

The decision to take this united action on the part of the motion picture industry, ninety-five per cent of which is represented in the membership of the National Association, was transmitted to the exhibitors of the States of Oklahoma, Nebraska, North Carolina and South Dakota, where there is immediate danger of censorship legislation, in the form of the following telegram, sent in every case to the chairman of the State Censorship Committees of the various States:

"Producing and distributing members of the National Association of the Motion Picture Industry if censorship bill passes in your State cannot and will not ship motion pictures into State. Feel it my duty to advise you now, as they will not assume responsibility for damage resulting from closing of the motion picture theatres. Gabriel L. Hess."

Under the direction of John C. Flinn, acting as a committee appointed by the Associated Motion Picture Advertisers to co-operate with the Censorship Committee, a thirty-page pamphlet has been prepared and ordered printed. This contains much valuable material in the form of arguments and reasons against motion picture censorship, as well as numerous reprints of editorials that have appeared in the leading newspapers and magazines of the country from time to time on the subject.

It is expected that this pamphlet will be ready for distribution in the near future. This as well as other literature on the subject will be sent to the film boards of trade and other exchange organizations in those States where censorship measures have been introduced, as well as to the exhibitor organizations.

Chairman Hess announced the appointment of Aaron Jones of Jones, Linnick and Schaefer, of Chicago, as the State chairman for Illinois, where a censorship bill has been introduced into the Legislature. It was also decided that until further notice the Censorship Committee would hold weekly meetings on Thursday of each week at the City Club in the form of a luncheon.

NEW CLUB PROPOSED

Ball to be Given to Raise Funds for Clubhouse

AS a direct result of a meeting last week in a Broadway cafe of a number of men well known in New York film circles, it is proposed to establish in Gotham a clubhouse for those connected with the motion picture industry. At the meeting it was agreed to form the Motion Picture Club of America, Inc., as a social centre for all branches of the industry—a gathering place for resident and out-of-town members.

In order to obtain funds to lease or build a clubhouse, a promenade, concert and dance have been scheduled for April 11 at the Hotel Commodore, adjoining the Grand Central Station, in New York. An entire ballroom floor has been engaged.

The affair will be under the direction of William V. Hart.

Quebec May Raise Theatre Licenses

(Special to Motion Picture News)

The license fee on picture theatres in the Province of Quebec is to be raised, according to an announcement which has been filed at the exhibitors of the province by Hon. Walter Mitchell, Provincial Treasurer. No details were handed out by the Government official, but the picture interests immediately held a meeting in the office of the Greater Vitagraph, Bleury street, Montreal, to discuss the situation. It was decided to send a delegation to Quebec, the provincial capital to interview Mr. Mitchell.

At present the charge is 50 cents per seat per year in Montreal, Westmount, Outremont, Verdun and Quebec; 30 cents per seat per year in all other incorporated cities of the province and 20 cents elsewhere.

The tax on moving picture theatres in the Province of Quebec was established in 1912, when a fee of 20 cents was charged in Montreal and Quebec, 15 cents in other cities and 10 cents elsewhere throughout the province.

According to Mr. Mitchell, the province will raise the license fees of exchanges as well as boost the charge for censoring each reel.

The exchange men who attended the meeting at Montreal included A. Gagnier, Vitagraph; A. Larente, Specialty Film Import, Ltd.; L. A. Gorman, General Film Company; I. Soskin, Famous Players, and Maurice West, Fox Film Corporation.

Ohio May Have Local Option Censorship

Representative Paul M. Banker of Montgomery County, Ohio, has introduced a bill in the Ohio Legislature which, it is thought, will be passed by the Buckeye lawmakers and settle forever the question of Sunday motion picture shows. The bill is still in the hands of a committee of the lower house, and will be reported out in the near future and then be sent to the Ohio Senate for passage.

The Banker bill proposes local option elections in all cities to put the Sunday question directly up to the voters for decision. This means that the country districts will not be able to dictate to the cities, as they did on the prohibition question, and that cities like Cincinnati, Cleveland, Toledo, Dayton, Springfield, Akron, Youngstown and East Liverpool will continue to have Sunday movie shows.

Motion pictures managers see success written for their interests in the Banker bill, as a canvass of the State shows that the large cities want Sunday shows. In the smaller cities like Delaware, Zanesville, Sandusky, Fremont and Canton the sentiment for Sunday shows is strong.

Denver Town Impresses William Alexander

William Alexander, Western Division manager of United Picture Theatres of America, Inc., has been greatly impressed with the Great White Way of Denver and writes MOTION PICTURE NEWS as follows:

"After traveling all over the world in the interests of the motion picture industry I have come to the conclusion that Curtis street, between Sixteenth and Eighteenth, Denver, is without doubt the greatest street of its kind in the world from an amusement standpoint. There are eleven houses in these two blocks with a total seating capacity of 14,450.

"The total population of Denver is 250,000. This gives one seat on Curtis street for every sixteen people in Denver. Collectively, there are 33,000 25-watt lights used for display purposes on the fronts of the eleven houses. Mr. Ellison, the manager of the Rialto, who was good enough to give me all this data, tells me that Edison during his visit to Denver made the statement that, from the electric light standpoint, Curtis street was the greatest street in the world. The total cost of lighting the fronts of this string of theatres is $72,000 a year. The most novel electric display is that of the Rialto. Almost every foot of space in front of the building is covered by a sixteen candlepower glow, with the exception of the ten-foot letter sign reading 'Rialto,' which is entirely covered with the Tungsten lights, which is pure white and makes a wonderful display.

Perrin Leaves Goldwyn

Dwight S. Perrin, for more than a year publicity director for Goldwyn Pictures Corporation, announced this week that he has resigned from that organization, effective March 1. Future plans have not been made known.

Keeps Out "The Birth"

The West Virginia Legislature has passed a bill that prohibits plays like "The Birth of a Nation" in that State. It provides that no plays that will "arouse feeling between the races" are to be permitted in the Panhandle State.

New York Exhibitors Meet in Syracuse

Exhibitors Make History in Conference That Brings Out Record Attendance of Representative Theatre Men from All Sections of the Empire State

"THE legalizing of motion picture entertainment on Sundays," was the keynote sounded by President Sydney S. Cohen before the exhibitors of New York State, assembled at Syracuse, February 26-27.

From this nucleus the representative gathering gradually perfected what is expected to be the most aggressive and progressive exhibitors' organization in the entire country

President Cohen of New York City opened the meeting in the Hotel Onondago at 11 o'clock sharp Wednesday morning, and outlined the possibilities of a perfect State organization. His address was received with prolonged applause, and the convention immediately settled down to business.

Committees Announced

Secretary Berman then read the names of the various committeemen appointed to carry on the work of the conference:

On the Contracts and Deposits Committee are Jules Michaels, Ira Mosher, J. Schuchert, J. Knaster, M. Solomon and Lee Ochs.

Membership Committee: Messrs. Sheer, Rothman, Powers, Rachmil, Letson and Shapiro.

Finance Committee: Messrs. Linton, Michaels, Silverman, Cramides, Elliott and Wittman.

Grievance Committee: Messrs. Mosher, Goodman, Lux, Grobb, Reilly, Connel and Wolf.

Resolutions Committee: Messrs. Dillon, Halley, Lennberg, Hubbard, McCarthy, Weinberg and Brecher.

Organization Committee: Messrs. O'Reilly, Michaels, Suckno. Brandt and Manils.

Committee of Constitution and By-Laws: Grossman, Walker, Mosher, Sussman, Donlon and Manheimer.

Publicity Committee: Max Spiegel, Harold Franklin, W. A. Dillon, Louis Buettner, Vinegrad, Callahan and Sanders.

"We have the screen," declared Max Spiegel, chairman of the Publicity Committee, "the greatest medium of publicity in the world."

"We have used the screen for every propaganda. Now let us use it for our own benefit, and in order to give voice to the unquestioned desire of the people for Sunday motion pictures."

Franklin Interesting

Harold Franklin of Buffalo told of the work done in his city and expressed the opinion that the same kind of campaigning should be done in the balance of the state.

Mr. Franklin further stated that the publicity departments of the various manufacturers should be enlisted in this work. Considerable discussion took place here as to just how this publicity should be organized. It was finally left with the Publicity Committee to devise ways and means of promoting the propaganda.

W. H. Linton of Utica, chairman of the Finance Committee, reported that after careful consideration his committee had come to the conclusion that it would not request a single penny from any producer or distributor.

He stated that the funds for the work should be raised by dues and assessments levied upon the motion picture theatres of New York State on an equitable basis.

Cash on Hand

As chairman of the temporary executive committee, Jules Michaels stated that there was $4,104 now on hand, all of which had been raised by the exhibitors themselves.

More than $1,100 had been advanced by Messrs. Cohen, Berman and O'Reilly, he reported, and suggested that as the accounts of these gentlemen had been examined and approved they should be reimbursed for the expenditures made on behalf of the organization.

This report of the Finance Committee brought forth a long and varied discussion, but when finally submitted to a vote, was carried with only three votes against it, according to report.

Messrs. Brandt, Ochs and Manheimer registered their votes against it, and at this point Louis Blumenthal wanted to know what attitude the organization was going to take in regards to the National League.

A point of order was raised against Mr. Blumenthal and sustained by the chair.

A hot discussion was precipitated when Lee Ochs started to denounce the president for what he charged was an attempt to create a new organization regardless of the "Mother Local of New York" and "Local Number 5 of Brooklyn," which held the oldest charter.

Activity Aplenty

It is stated that loud contradictions arose from the various sections of the hall, but the chairman stilled the interruptions by declaring that Mr. Ochs should be permitted to have his say even though he was now engaged in film selling rather than in exhibiting.

Officers were then elected and all are unsalaried except that of secretary which was fixed at $1,200 a year. Dr. Royan S. Copeland, Health Commissioner of New York City, addressed the exhibitors, and Senator Thompson of Niagara also spoke at the first night session.

It was reported to be the consensus that this conference would have far reaching importance not only in New York State but throughout the country. For it was explained that it was the intention of the aggressive officers in charge to continue without abatement along progressive lines both in and out of season.

Among those present from New York City were: John Wittman, Eldorado theatre; B. Grobb, U. S. theatre, N. Vinegrad, Nicoland; Sidney Ascher, Metropolis; Sol Coleman, Coleman's; Max Kashin, Broadway; A. J. Bimberg, Schuyler; Frank Gorman, Yorkville Casino; Lawrence Bologinino, Arene; Max Spiegel, Strand; Sydney S. Cohen, Joe Leo and Elias Mayer.

From All Sections

Delegates at Syracuse from other points throughout the state were as follows: Dave Picker, Elsmore, Crotona; W. H. Dedsbury, Walden; J. M. Shine, Gloversville; L. F. Hanmore, Newburgh; C. S. Smith, Hornell; M. Sullivan, Watervliet; R. W. Laudry, Ogdensburg; Samuel Sheer, Corona; Robert E. Riley, Astoria; John Halley, Astoria; Mark Levy, Astoria; Jules Michaels, Buffalo; Harold Franklin, Buffalo; Earl Crabb, Buffalo; Joe Schuchert, Buffalo; Ira Mosher, Buffalo.

W. A. Callahan, A. W. Wolf and J. M. Salyerds were present from Rochester, while H. G. Lux, W. H. Linton and W. P. Donlon came from Utica.

Three exhibitors attended from Albany, George Roberts, Samuel Suckno and Fred Elliott.

Brooklyn exhibitors attended in goodly strength as follows: Jacob Grossman, Sylvia; H. Rachmil, Sheffield; H. Manus, Comberland; George Granidies, Fulton; Morris Goodman, Wyckoff; C. R. Martineau, 571 Fulton street.

Other delegates present, most of whom took an aggressive part in the proceedings, were: C. A. Hayman and Harris Lumberg of Niagara Falls; L. A. Buettner of Co-

(*Continued on page* 1466)

OFFICERS ELECTED AT MEETING

An Aggressive Set of Officers Will Pilot Destinies of New York Exhibitors

AT the conclusion of the two days' session of motion picture exhibitors of New York State, held in Syracuse February 26-27, the following officers were elected:

President, Sydney S. Cohen, New York City.

First Vice-President, William A. Dillon, Ithaca.

Second Vice-President, Ira M. Mosher, Buffalo.

Third Vice-President, T. A. Callahan, Rochester.

Fourth Vice-President, Frederick Elliott, Albany.

Treasurer, William H. Linton, Utica.

Secretary, S. I. Berman, New York City.

Chairman Executive Committee, Jules Michaels, Erie.

The Sergeant-at-Arms was Henry Cole of New York City.



Strand theatre (New York) attaches annual beefsteak dinner, at which Joseph L. Plunkett, managing director, was guest of honor

Brady Stays With the Association

Withdraws Resignation and Attends Dinner as Guest of Honor in Celebration of Event—Meeting in June

WILLIAM A. BRADY will continue as president of the National Association of the Motion Picture Industry, it was announced this week, as a result of a special meeting of the Board of Directors which was held at the headquarters in the Times Building, New York, last week.

In celebration of the event, the association gave Mr. Brady a dinner February 27 at the Ritz Hotel.

At the meeting February 24, which was called to consider the resignation of Mr. Brady, it was the unanimous opinion of the members present that under Mr. Brady's leadership the association had grown and prospered during the past two and one-half years, due mainly to his untiring efforts on behalf of the industry.

All members present expressed a desire that Mr. Brady should continue as the president until his term of office expires in June. A committee consisting of Arthur S. Friend of the Famous Players-Lasky Corporation, Richard A. Rowland of the Metro Pictures Corporation and R. H. Cochrane of the Universal Film Manufacturing Company was appointed to wait upon Mr. Brady conveying the sentiment as expressed by the members of the board.

At the afternoon session the committee reported that Mr. Brady had agreed to withdraw his resignation and continue as the president of the organization. Immediately after presenting the report, Mr. Brady attended the meeting and presided for the remainder of the session.

At the morning session the resignation of the Motion Picture Exhibitors' League of America as members of Class 2 was accepted unanimously. The resignation of J. H. Hallberg as one of the representatives on the board from the Supply and Equipment, Class 3, was accepted. B. F. Porter was unanimously elected to the vacancy.

It was decided to hold the third annual meeting of the National Association in New York City on Monday, June 2, at 2 o'clock.

The Christie Film Company was elected as a member of Class C of the Producers' Division.

Prior to the afternoon session of the directors, a special meeting of the members of the association was held, when the by-laws were amended to provide for the entrance of individual exhibitors as members of Class 2.

Gives Film to Secretary of War Baker

At the office of Secretary of War Baker, in the state Army and Navy Building at Washington, D. C., on the afternoon of February 24, W. W. Hodkinson, of the W. W. Hodkinson Corporation of New York, formally presented to the Secretary a print of "Made in America" for preservation by the War Department.

The presentation was made in the presence of army officers. The Secretary, in receiving the gift, expressed his appreciation in a few eloquent words.

Prior to the presentation to Secretary Baker "Made in America" was shown to the Army experts at the War College.

Bushman-Bayne Exhibit Dogs at Garden

Francis X. Bushman and Beverly Bayne, formerly in Metro productions and who more recently completed a production for Vitagraph, exhibited nearly a dozen dogs at the recent Kennel Show in Madison Square Garden, New York City. Several won cups and ribbons.

Mr. and Mrs. Bushman were always on hand to answer questions and explain various points about the prize winners to inquirers, who displayed great interest in both stars and the canines.

Frank Woods Organizes Picture Fund

Announcement has been sent out by Frank E. Woods, selected by prominent people of the industry as organizer of Motion Picture Fund of America, giving a definite statement of the purposes of such an organization. Mr. Woods' circular in part gives the purpose of the organization as follows:

"A home for indigent members of the profession, especially the aged and disabled, said home to be established at first on a modest scale, but susceptible of enlargement.

"A relief and loan fund for cases of urgent necessity.

"A welfare committee which, among other things, shall take steps to discourage unqualified persons from seeking employment in motion pictures.

"A medical board whose services will be available in urgent and worthy cases.

"A legal aid staff to whom members of the professions without means may be referred for legal protection.

"A protective committee by whom matters affecting the profession as a whole may be handled.

"Among other activities will be committees on publication, entertainment and finance.

"There will be no salaries paid to officers of the organization."

In explanation Mr. Woods states the motion picture profession is to be construed to mean players, directors, assistants, scenario writers and editors, art and technical directors, film and title editors, publicity writers and producing officials. This organization is to take the place of the Motion Picture War Service Association recently dissolved, and among the founders of the Fund are Mary Pickford, D. W. Griffith, Dustin Farnum, William S. Hart and Mack Sennett, each of whom have subscribed five hundred dollars.

Hirsch Renews Business Activities

It was announced in New York this week that Nathan Hirsch, formerly general manager and president of the Pioneer Film Corporation, has organized a new concern under the corporate name of Aywon Film Company, and has purchased the rights of the Frohman Amusement Corporation's "Once to Every Man" for northern New York and northern New Jersey. Mr. Hirsch has also the option on several negatives, and as soon as he has located his office intends to inaugurate an intensive campaign among exhibitors in the state of New York and northern New Jersey.

Adler Denies "Accident" in Paper

Bert Adler, advertising manager of Inter-Ocean Film Corporation, who in a recent issue of a trade paper read mostly by vaudeville people, was given two inches of publicity in connection with his work for "The Better 'Ole," has asked that a contradiction be made of the paper's statement that his excellent showing on behalf of the picture was due to "luck."

Mr. Adler cites the fact that his copy for "The Better 'Ole" had identical position in six Sunday papers, which tends to show that his campaign was carefully planned and carried out fully as intended.

Thomas H. Ince Engages New Players

Lloyd Hughes has been signed by Thomas H. Ince on a long contract to work in Paramount pictures produced by Mr. Ince at his new Culver City studio. Mr. Hughes is only 21, comes from Bisbee, Ariz., and has been attending Polytechnic in Los Angeles. Mr. Ince saw him doing a bit of atmosphere in a picture and was so impressed by his work that he makes his debut in Paramount pictures shortly as leading man for Enid Bennett.

William Conklin, who has appeared in many motion pictures in leading and character parts, has also been signed by Mr. Ince, and among others under contract to appear in Ince pictures for Paramount are Douglas MacLean, Doris Lee and Otto Hoffman.

W. G. Gilmour has been made studio superintendent at the Thomas H. Ince plant. He is well known in this line of endeavor and was the first Universal manager, and built the first studio for that company on the Coast. He later went to Mr. Ince, at Inceville, and later to Triangle. When Mr. Ince left the latter concern Mr. Gilmour remained for a time and then went with Signal Films.

Rothacker Offices for Hollywood

Offices are shortly to be opened in Hollywood by the Rothacker Film Manufacturing Company of Chicago, which will look after business of this firm in the West Coast producing colony. J. W. Smith of the technical department of the Rothacker plant at Chicago has arrived in Los Angeles and is supervising the collecting, assembling and shipping of the film. In numerous instances Mr. Smith finds it will be necessary to send messengers to Chicago with negative in order to speed delivery of prints. The location for the Hollywood offices has not been made.

Public Demands Novelty, Says Fredericks

Pauline Frederick, whose first Goldwyn production is "The Woman on the Index," declared that the public demands novelty and that they will get it in this picture.

She says that she has been obliged by the exigencies of her scenarios to do many strange things but that this latest picture requires her to do more than any of them.

In the course of the play she assumes four different names. Only one is an alias. The others are legally her own.

Another New One!

(Special to Motion Picture News)

Los Angeles is to have another magnificent motion picture theatre, according to announcements from the West Coast this week. Motion Picture News is advised by H. O. Wilson, manager of the Wilson Theatre System, Inc., of Los Angeles, that his company is financing a corporation to build a new million-dollar theatre in that city.

Full details have not been made known.

Buck Bill Arouses Springfield

Illinois Exhibitors Interested in Censorship Fight, But Deplore Lack of Help from Chicago and Other Cities in the State

THE Buck censorship bill has aroused considerable interest among exhibitors in Illinois, and in Springfield especially. It is said that it generally falls to the lot of Springfield motion picture owners to do all the work at the state house in trying to have censorship and other detrimental bills defeated, and some of the exhibitors are decrying the lack of help from Chicago and other cities.

W. W. Watts and Harry Loper are two of the most active men in Springfield in fighting the censorship. Mr. Watts said in an interview on February 24: "I wonder if the public really understands just what it will mean if the Buck bill passes. I do not believe it does. Should this bill pass Illinois will have state censorship. No pictures will be allowed in Illinois that have not passed the state censors. Think what this will mean to exhibitors in Springfield, Decatur, Lincoln, Jacksonville, and other cities farther to the South. Everything will have to come out of Chicago, and to get a package of films from Chicago to Cairo will take about two days' steady traveling. Think of the delays, disappointments and the losses such a state of affairs would bring.

"Such a bill would interfere with interstate commerce. We would not be able to book any pictures out of St. Louis, or any exchange outside of Illinois. Many of the cities in this territory and all farther south are being furnished shows from St. Louis.

"Now they want to exclude Cook County from the Buck censorship bill. Think what this will mean to local exhibitors and local motion picture patrons, without taking any of the rest of the State into consideration. We will have to have a picture that has passed the State Board of Censorship, and as we get all of our pictures from Chicago, we will also have to have them passed on by the Cook county censors. This will make two censorings of the films, and should the censors not be able to agree on what parts must be taken out, and both parts are taken out, how much of the original film will be left?

"Now everyone knows that every time you add more censor boards someone has to pay them their salaries. This, in the long run, goes back to the motion picture patron, and the more censor boards the higher will have to go the price of admission. If all these facts can be driven home to the man who pays his money to see a picture that he *wants* to see and not a picture that some crowd of reformers say he *must* see, I believe that the Buck bill will not be passed. This is one time when I do not believe in passing the Buck."

Harry Loper voiced the same sentiments. During the last fight on censorship, Loper was extremely active and devoted, with some others, nearly all of his time while the fight was on. He says he is willing to do all he can to kill the Buck bill, and wishes that the upstate and downstate organizations would show a more and greater desire to help ridding the industry of the "chain around its neck."

Ball Is a Big Hit Minus the Stars

Making of One-Reel Comedy Was the Box Office Attraction That Drew Public at Milwaukee

MILWAUKEE exhibitors are pointing with pride to the enormous success of the annual movie ball despite the fact that no motion picture stars were present.

Thirteen thousand persons paid the fifty cents each and the war tax at the box office, according to report, when the 1919 affair took place on February 15, at the Auditorium. The box office magnet that drew chiefly was the announcement that a one-reel comedy would be produced during the course of the festivities.

The Rothacker Film Manufacturing Company of Chicago was the bright shining star of the occasion.

In years past the exhibitors have promised the appearance of big stars, as an appeal for attendance of the class of people wanting to see the screen artists personally in action.

According to all reports from Milwaukee the people that thronged the Auditorium were not disappointed as the Rothacker Company is said to have provided real action during the four hours and fifteen minutes it took to produce the one-reel comedy.

All details were under the direction of E. O. Blackburn of the Rothacker Company of Chicago, and the script called for forty-two scenes. The cast was made up of nine principals and twenty extras, and three sets were built on the stage with a battery of twenty-six twin arcs, manipulated by the Rothacker crew.

The director was George Bainbridge, and the leads were played by Mildred Wayne and George Gibson of the Rothacker staff. The picture afterwards played the Alhambra theatre the week beginning February 23.

Other members of the Rothacker business and professional staff that attended the ball were Sumpter Calvert, Charles Bigelow, Frank Kirchner, W. B. Klingensmith, Ralph Johnson and Hazel Applegate.

"The Making of Mary Ann" was the title given the comedy, and the ball was staged under the auspices of The Motion Picture Exhibitors' Association of Wisconsin and the Milwaukee Theatre Managers' Association.

As one exhibitor said: "We have been getting the people of Milwaukee in every year by promises of showing them the stars. We have always disappointed them as the stars or producers would invariably renig at the last moment."

The exhibitors are giving great credit to the Rothacker Film Manufacturing Company for its efficient work, and also its intrinsic worth as a box office attraction.

Soldiers Flock to See Chaplin Picture

Continuous showings of "Shoulder Arms" from nine o'clock in the morning until "Taps" at nine o'clock, in the 2,000 seat Post theatre, Camp Greenleaf, Chickamauga Park, Ga., failed to exhaust the demands of the soldiers quartered there on their patronage of the second Chaplin production to be released by First National Exhibitors' Circuit.

An admission price of twenty-five cents was charged, and when the theatre closed at the regulation army hour for the suspension of the military day, the open space before the house was jammed with uniformed men waiting to be admitted.

A return engagement of one day was played a week later, with the total number of paid admissions amounting to just twenty-one more than on the first day's run. Now the camp commandant wants to know how someone figuerd out a way to jam that additional number of men into a space which, on the occasion of the first showing, had been packed.

Hough Joins Universal Executive Staff

H. R. Hough, one of the best known business executives in California motion picture circles, having severed his connections with Triangle, has joined the executive force of Universal as business manager of the Universal City studios. Mr. Hough has been active in the film producing field for over four years, starting his motion picture work with Universal in 1914 as comptroller at Universal City. A similar position with Triangle followed two years later and he has been with the three-cornered trade mark until his return to the Universal fold last week.

When Triangle's Culver City studios were recently taken over by Goldwyn, Mr. Hough took charge of Triangle's business affairs on the Pacific Coast, making his headquarters at Los Angeles for several months.

Sales Reported on Short Gaumont Feature

Gaumont Company announces the closing of the following territory on its two-reel special, "Satan on Earth": New York State, exclusive of Greater New York, to Gardiner Syndicate, offices in Albany and Buffalo; western Pennsylvania and West Virginia, First National Exhibitors Exchange, Pittsburgh; Texas, Oklahoma and Arkansas, R. D. Lewis Film Company, Inc., Oklahoma City and Dallas; Ohio to Jack Stearn, Cleveland, and Michigan to the Metropolitan Company, Detroit.

Recent additions to Gaumont's list of independent exchanges handling Gaumont News Service are R. D. Lewis Film Company, Oklahoma City; First National Exchanges at Buffalo and New York City; Midwest Distributing Company, Milwaukee, for southern Wisconsin; Big Feature Rights Company, Louisville, for Kentucky, and Exhibitors Distributing Corporation for Canada.

DROP YOUR PENNY!

Albert E. Smith Finds Use for Forsaken Saloons

ALBERT E. SMITH, president of Vitagraph, has stepped in to bridge the gap between prohibition and the corner buildings that will be looking for new tenants July 1.

Mr. Smith has secured options on many of these locations in New York with the intention of trying out what is announced as a novel automatic motion picture machine of his own invention. The apparatus carries its own screen, and when the picture-hungry fan drops four pennies in the slot a topical film will be thrown upon the sheet. From the description given out it is expected that the corner buildings when fitted up with these machines will resemble the old-time "arcade" amusement places, some of which are yet in operation.

The new entertainment will be called the automat movie, and is the culmination of an idea given to Mr. Smith years ago at a Paris exposition.

Reissue Case Before Trades Commission

A hearing before John R. Dowlan, examiner for the Federal Trade Commission, was commenced Wednesday at the Federal Trade Commission's New York Branch, Woolworth Building, on a complaint against Joseph H. Simmonds of W. H. Productions Company, releasing re-issued William S. Hart and other pictures.

In the complaint Mr. Simmonds is accused of practices that "mislead and deceive the public." And it is further alleged that in the complaint that he employed business methods "with the intent and purpose and effect of stifling and suppressing competition in the motion picture industry in interstate commerce."

During Wednesday's session, Mr. Simmonds was on the stand and evidence was offered to show how pictures in which William S. Hart was starred and produced several years ago, were re-issued under a different title, "The Rough Neck" as "The Gentleman from Blue Gulch," "Pinto Ben" as "Horns and Hoofs" and "The Man from Nowhere" as "The Silent Stranger." Attorneys for the W. H. Company will seek to show that the original titles were prominent on film and advertising of all re-issues.

In answer Mr. Simmonds testified that he owns or had leased exclusive rights to these films. He testified that some of these films were re-edited and released under different titles. A list of twenty-one of William S. Hart pictures made some years ago were identified by Mr. Simmonds. The hearing will probably take two or three days. The legal firm of House, Grossman & Vorhaus represented William S. Hart at the hearing.

Three Service Sections in This Issue

Cleveland Stages Motion Picture Ball

For the first time in three years, Cleveland motion picture enthusiasts, fans, the members of the industry, indulged in the luxury of a motion picture ball. All good things come in either threes or sevens, they say, so maybe that is why this particular ball was such a great success. Over seven hundred couple were in the grand march which opened promptly at nine-thirty, in the ballroom of the Winton Hotel February 20. The march was led by Mr. and Mrs. Joe Grossman, life partners, and business partners in the management of the Standard theatre. A projection machine recorded the march and by almost superhuman energy on the part of the Argus Motion Picture Company of this city, it was flashed on a screen specially arranged for the occasion, just two hours later.

Dancing was the order of the evening. Many exhibitors and other members of the motion picture industry were present, as well as a large representation of actors and actresses who were playing at the theatres.

Late in the evening, a vaudeville program and a special posing act of girls, representing prominent motion picture stars, was introduced to entertain the foot-weary guests. Not until the wee small hours of the morning did the crowd begin to thin, and the milkman was well along on his route, when the lights were extinguished.

Roy B. Weisberg Out of Billy West Comedies

Milton L. Cohen, president of Bulls Eye Film Corporation, New York City, announced on February 25 that Roy B. Weisberg, who had been engaged by Bulls Eye to portray the character of Billy West, in the Billy West Comedies, which this corporation is producing, had abrogated his contract by walking out of the Bulls Eye studios in Hollywood, Cal. Mr. Cohen further announced that there will be no delay in releasing this series, as a new comedian has been signed.

Mr. Cohen said: "The Bulls Eye Film Corporation was formed some time ago for the purpose of producing Billy West Comedies, and the services of Roy B. Weisberg were required to portray the role of Billy West, a character used and exploited by another producing company whose interests were partly absorbed by us at the time of the formation of the Bulls Eye Film Corporation."

Syracuse Convention

(*Continued from page* 1463)

hoes, W. A. Dillon of Ithaca, Mossir Silverman and John Walker of Schenectady, F. N. Barhydt and Harry Hall of Troy, Samuel Liebschultz and J. W. Schwartz of Auburn, L. W. Goodman and Dave Cohen of Binghamton, F. J. Schweppe and E. J. Lorimore of Elmira.

The Syracuse exhibitors were, Edgar Weil, E. Connell and Ben Fitzger.

Other towns were represented by the following exhibitors: George Cohen, Poughkeepsie; C. L. Feinbeatt, Mt. Vernon; Al Hamilton, Yonkers; Edward C. Klapp, Amsterdam; Charles McCarthy, Hoosic Falls; B. G. Dittrich, Endicott.

Western Exhibitor Visits New York

Samuel Harding, proprietor of the Liberty theatre in Kansas City, Mo., the Princess at Omaha, and the Liberty at Council Bluffs, was a visitor to New York and Motion Picture News last week. While in the metropolis Mr. Harding was kept busy making the rounds of the distributors.

"The first ray of sunshine in more than five months for the Kansas City theatres came January 12," said Mr. Harding. "Beginning in September the season started off like a record breaker, and then came the influenza. This closed all Kansas City theatres for five weeks.

"We opened weak and just as we were beginning to get our stride again, we woke up one morning without street cars, and found that our city was in the throes of a car strike of no small proportions. On top of all this came the holidays, with people denying themselves motion pictures in order to spend a little money in presents to comfort the boys in France.

"Since Jan. 12 we have been running slightly above normal, but of course half a season has been wasted in losses."

Mr. Harding opened the Liberty theatre in Kansas City last July. It is in the heart of the shopping district and seats twelve hundred. Select Pictures, Nazimova, big open-market specials, and an occasional Goldwyn are the brands used.

He deplores the fact that although exhibitors organizations are spasmodically organized at times here and there, there is no huge concentrated effort made to solidify the industry in preparedness against the sure onslaught of the professional paid reformers, who will have a wealth of time on their hands now that Prohibition ceases to occupy them.

Screen Telegram Is Now "International News"

Effctive March 5, the Screen Telegram, the third unit of the tri-weekly news pictorial service issued by International Film Service, Inc., through Universal exchanges, will be known by a new name, and on that date will be issued for the first time under the title of "International News," and, as usual, will be issued each succeeding Wednesday thereafter.

The Screen Telegram was first issued by Mutual about one year ago. When International entered the tri-weekly news field after severing its relations with Pathe last December, The Screen Telegram was purchased from Mutual.

National Board Invites

The National Board of Review of Motion Pictures last week sent out invitations to a private review of "The Girl of the Marsh Croft" and "Out of the Fog," to be given on Tuesday, March 4, at Wurlitzer Fine Arts Hall in Forty-first street, New York City.

The review was designated as "a demonstration of European and American artistry in photoplay production." A discussion is scheduled to follow the showing.

Appeal for National Advertising

IN the following interview with A. H. Blank, proprietor of eight of the biggest houses in the Middle West and holder of the First National franchise in Iowa, Nebraska, Kansas and Missouri, appeals for the national advertising campaign, for, as he says, "it will benefit not only the exhibitor but the advertising distributor as well":

"Advertising writers in New York City might look out the window and dream of cowboys, Indians and the plains, but just the same, when they write their copy, back in their mind is the picture of New York's Broadway and the theatres there," he said. "Uniform ads written by these agencies are almost a total waste of time and money," is his opinion.

"These national advertisers should pay more attention to their first run accounts. I know, because I have felt the results. For instance, Omaha is a key city for this territory. Exhibitors all over Nebraska and Iowa watch to see how a picture goes here.

"Suppose, instead of spending a lot of money for advertising in national magazines, that are not read by the people in the small towns, and for uniform ads that don't appeal to the Nebraska territory worth a cent, the distributor was to devote more attention to this first run exhibitor of his. Together they could advertise the picture. Together they could develop its possibilities with the eyes of the exhibitors in surrounding towns upon them.

"Then, too, these metropolitan newspapers in the cities where these first run accounts are, have a general circulation. For instance, a newspaper printed in Des Moines has a circulation of 1,200 in one town I know of that has a population of 10,000. The people who take that metropolitan newspaper see the publicity given the picture. This publicity is prepared for their special benefit—not for the benefit of someone with the left eye glued to Broadway, New York. What is the effect? Much is accomplished toward making that picture a success throughout the territory.

"In this way, too, the big distributor would help to educate some exhibitors who do not advertise enough. Omaha holds a place in the front rank among exhibitors who advertise properly, both in quantity and quality.

"If one of these big national advertisers walked up to me tonight and said, 'Mr. Blank, what is the greatest advertising service I can render you?' I would answer: 'National advertising, in the metropolitan newspapers, in the key cities.' And I believe every other exhibitor would answer in the same way.

"Individuality and personality in advertising copy are essential; as essential as an individual manager for every theatre. We took the old American legitimate theatre here, and H. M. Thomas, as manager, made that one of the leading motion picture houses in Omaha. How? By individuality and personality in advertising copy. The best legitimate shows on the road could have come to the American and starved. Some of them did; but we made a successful theatre out of it—by individuality and personality in advertising.

"Mr. Thomas has a letter on his desk from Anita Stewart, thanking him for the way in which he put over 'Virtuous Wives.' Mr. Thomas, you will recall, used an advertisement in French, and he used other individual and personal ideas. He is downstairs right this minute, placing the bears, lions, tigers, fat woman, tattooed sailor and others in a lobby display for Fred Stone's circus picture, 'Under the Top.' That is individuality and personality in advertising. He will have a bally-hoo band, his ushers dressed as clowns, and a calliope out in front. . . . But next week, when 'Our Teddy' is here, he will not do the same thing. He has already sent out 2,000 letters, worded in a dignified way, to members of the bar, inviting them to see the picture. His advertising will fit the picture. That is individuality and personality in advertising."

Camoufleurs Return to West Coast Haunts

A number of former members of Los Angeles motion picture colony who volunteered their services in the camouflage department in a company organized by Lee Lawson, formerly technical director at Universal City, have returned to Los Angeles, and in almost every instance resumed their former positions. These boys in most instances reached the thickest of the fighting on the western front, when they prepared various devices to fool the enemy. Among those who have returned are Norman H. Bosley, booker at the Paramount-Artcraft Exchange; Lieut. Lee Lawson; James O'Shea, who was with Griffith; Cullin Tate of Lasky, Earl Wooden, Sennett, and Doane Brush of Goldwyn.

Two Made Out of One in Cincinnati

A gain of one picture theatre will be recorded by Cincinnati in the near future, as it is proposed to make two theatres out of the Colonial theatre, on Motion Picture Square (West Fifth street). The Colonial will continue to operate under that name, but the name of the new tehatre is not definitely settled. Only a wall will separate the theatres, which will be under the same roof. The Colonial has been one of the most successful downtown theatres in Cincinnati. It was built about eight years ago.

New Theatre for Oklahoma City Site

John Sinopoula, owner of the Lyric theatre in Oklahoma City, has announced that he will build the most up-to-date theatre in America in Oklahoma City in the near future. He planned to erect the new theatre two years ago, but had to postpone it on account of the war.

Exhibitor Service Bureau

On the Way Over the Top

Remarkable Results in Getting Newspaper Cooperation Traced to Series of Articles Printed Here

IN concluding this series of articles on the co-operation of newspapers and motion picture theatres all over the country, we cannot leave the subject until we have called attention to some of the things that these stories have accomplished. From nearly every city that we have touched upon there have come letters from exhibitors and from newspapers. As a matter of fact, just as these words are being written there comes a letter from Richmond, Va., the last city discussed except New York, in which the writer says:

"All of the local managers are loud in their praise of the MOTION PICTURE NEWS since reading the article in the last issue."

But this is not intended merely as a list of commendations, for to do this would be practically to list the entire number of cities that have been covered. One of the interesting phases of these articles that have been seen in this office is the letters that have come from the newspapers themselves. Every one of these articles have been written with the complete copies of all the newspapers in each city for a period of a week. Not only have we carefully analyzed them both from the point of view of the exhibitor and that of the newspaper, but we have then reproduced for you our evidence, so that you could see for yourself just what the newspapers were doing or failing to do, and to what extent the theatres were contributing with their advertising.

The very first city that was discussed here was Salt Lake, and the newspaper that was commended as being the best in co-operating with the theatres promptly reproduced the statements that were made here about it, and then challenged the other papers to use the comment that was made on them. This latter was not done, but one of the other papers promptly engaged a photoplay editor who knows his business, and he was given the co-operation of this office. There have been improvements in the other papers.

Indianapolis immediately came to the front after the criticisms that were made there. The only Sunday paper had been giving the photoplay second place, using a small layout at the bottom of the page, but shortly after this it began playing the pictures at the top and now uses the front page in colors. This is largely due to the excellent advertising of S. Barret McCormick, for he wanted his advertising in colors on the back of that section. There has been a hundred per cent. improvement in the advertising of the other theatres there.

Almost the same thing happened in St. Louis. The *Globe-Democrat* had been giving the motion picture a much smaller heading than the legitimate stage, but now it gets equal, if not greater prominence. The advertising, instead of being scattered about, is grouped in the same section. The advertising manager of the *Post-Dispatch,* which was criticised for not printing a line of motion picture matter, promptly wrote us that he would see that the photoplay got its proper representation.

While we repeat that we are not going all the way down the line, we cannot help reproducing on the opposite page some concrete evidence of what these articles have done in two of the worst cities in the country so far as the co-operation of the newspapers is concerned. Here were two cities in which the exhibitors were showing a willingness to advertise liberally, and where they were being handicapped by the refusal of the leading papers to co-operate.

"Denver Couldn't Do Less" was the heading on the story about the Colorado city which appeared in the December 21 issue. Some of the things that we said in that article were: "The leading theatres show an inclination to do mighty good advertising, but they do not get a great deal in return. . . . Another disappointing thing about the situation is the evident inclination on the part of the papers to rank the legitimate as the main thing and let the photoplay take its chances, although the picture houses contribute the great majority of the advertising. . . . A glance at the amusement page of the *Post* shows that practically all of it is devoted to the legitimate." We went ahead to criticise the *Post,* which has far the largest circulation of any of the Denver papers, because the motion picture advertising was not assembled anywhere near the amusement matter and one was likely to find it buried in the want ad section or somewhere else.

Now look at the change that has come. On the opposite page we are reproducing two pages of a special four-page Amusement Section which the POST is issuing every Sunday. The motion picture gets far the larger share of the publicity matter, and we regret that we have not the space to reproduce all four of the pages as proof of that. And, more than ever, the motion picture houses dominate the advertising.

But we would hardly have believed ourselves that the *Post* could ever be persuaded to supply such a section and then give the position of prominence on the first page of the section to a motion picture star. But here is evidence that it does with the face of Nazimova adorning the central position. And this has been the case with each of these sections that we have seen since the change has been made.

Further than that, the attractions at the leading motion picture houses are grouped with those of the legitimate houses under the heading "Amusements of the Week." *In other words, the Denver POST has granted equal, if not superior, recognition to the motion picture.*

And if the change in Denver has been startling, certainly it has been mazing in Kansas City. We headed that article "Arrogance in Kansas City," and what we said about the *Star* was rather severe. We said then: "The *Star* gives the theatres NOTHING in the way of co-operation. Sometimes you will find one of these drawn illustrations and about a column of motion picture notes in the *Star,* but this matter is printed without the slightest reference to the interests of the local theatres. In the issues that we have at hand, daily and Sunday, there is not a reference to motion pictures except in the advertising columns." We referred to the fact that the *Star* permitted no heavy matter in the advertising and prohibited half-tones. At that time the motion picture advertising occupied about a third of one page. Now take a look at the TWO pages we have reproduced here.

And then we said toward the end of the article: "So far as the situation is concerned the deal that is being given the motion picture by the *Star* is a disgrace to Kansas City. The cock-sure, dictatorial policy of the *Star* offers not the slightest hope——"

But we were wrong there; and anyone who is wrong when it is set down that there is no hope in similar situations.

Look at the two pages again. In the first place, the advertising of the STAR has doubled, probably because the exhibitor is not given a chance to use cuts and to display his advertising. Before that article was written the entire management and staff of the STAR would have "turned over cold" if any theatre had even presumed to request the black and white effect that is used in the display of the Doric theatre.

And if you had tried to use a cut like the one in the display of the Liberty—you probably never would have emerged from the office.

But here is the proof that it can be done.

Here the reading matter on the two pages is devoted to motion pictures. In all the other Sunday issues that we have seen since the change has been made there have been drawings of motion picture players, but they were probably dropped from this issue.

(*Continued on page* 1470)

Real Revolution Strikes These Newspapers After Articles Here

At the top are two pages of the four-page amusement section now appearing in the Denver Post each Sunday. Below are two pages from the Kansas City Star. Read the article opposite for an account of this wonderful awakening

THE DENVER POST

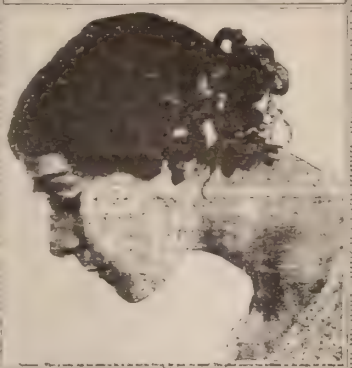
Amusement section

AMUSEMENTS FOR THE WEEK

HALF-BAKED TALE OF BATTLE AND GREAT VARIETY OF HAY

'VELVET LADY' IS A SCREAM, GENUINE MUSICAL COMEDY

Successful Stage Beauties and Pensioners of Today Drive Down Big Salaries and Know How to Save—Are Real Financiers.





DOG IS RESCUED FROM DEATH TO MAKE A PICTURE

Webber Theater

Kodaks • Films FORD'S

AUDITORIUM TUESDAY FEB 18 ANNA CASE



RUSS JEWISH TENOR AMAZES NEW YORK, WILL SING IN DENVER

CYRIL MAUDE PLAYS IN NEW ROLE AS AN EX-ARMY OFFICER

MICHAEL H READY PARSON OF SCREEN OUTDOES ALL P'S



FRANCES MARION TO SETTLE DOWN

NOSE CLOGGED FROM COLD MAY LEAD TO SPANISH INFLUENZA

BROADWAY 7 Sunday, Feb. 23 THE MAN WHO CAME BACK

OGDEN TODAY AND TOMORROW JOHN BARRYMORE — RAFFLES

THOMPSON COLFAX & ADAMS TODAY DOUGLAS FAIRBANKS in MANHATTAN MADNESS

THOS. H. INCE Presents HENRY WALTHALL in The False Faces

A Paramount-Artcraft Special

Another "Lone Wolf" Story

COME

THE KANSAS CITY STAR, SUNDAY, FEBRUARY 23, 1919



ROYAL

Pauline Frederick in "PAID IN FULL"

EUGENE WALTER'S TREMENDOUS SUCCESS

REGENT

Dorothy Gish in "Boots"

DORIC

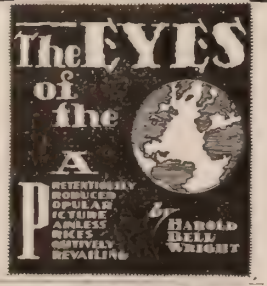
Second Big Week Starts Today

WONDERLAND

PRISCILLA DEAN in "The WILDCAT OF PARIS"

12TH ST.

WM. FARNUM in "FOR FREEDOM"



LIBERTY

GAYOSO Theater

Harold Lockwood, the Immortal, in "THE GREAT ROMANCE"



Admission, Adults, 25c Children, 15c

AUDREY MUNSON in "Innocence"

IDLE HOUR THEATER

NEW CENTRE THEATRE

THE SEASONS SENSATION!!

THE MOST WONDERFUL SERMON EVER SHOWN ON THE SCREEN

The SLAVE MART

DEPICTING THE TRAGEDY OF MODERN GIRLS

A MOTHER AND EVERY WOMAN SHOULD SEE

ADMISSION 25 CENTS



THE KANSAS CITY STAR, SUNDAY, FEBRUARY 23, 1919

APOLLO

3227 TROOST

Continuous Performances Today, 2:15 to 11:00 Without Stop

Schedule: Matinees, 2:15, 4:00, 5:45. Evenings, 7:15, 9:15



Today and Tomorrow

THE APOLLO WILL PRESENT

The Famous Roosevelt Picture

"THEODORE ROOSEVELT—AMERICAN"

The Events That Made Him Famous

The Traits That Made Him Loved

It Is an Inspiration! It Is Delightful!

It Will Make Better Americans!

Fitting Songs for the Occasion by Mr. Riker, Baritone

APOLLO ORCHESTRA PIPE ORGAN

ISIS

NAZIMOVA in EYE for EYE

LINWOOD "VIRTUOUS WIVES" ANITA STEWART

PRINCESS

ANITA

Bonaventure

Harold Lockwood

ELLSWORTH

CLADSTONE

ELECTRIC Frank Keenan in THE MIDNIGHT SKAG

WARWICK "The Silver King"

Strand DOUGLAS FAIRBANKS "ARIZONA"

CENTRAL GARDEN

GILLHAM DUSTIN FARNUM "The Light of Western Stars"

SPILLANE "The Romance of Tarzan"

QUEEN

MAYWOOD Mable Normand in "A Perfect 36"

MOZART

BANCROFT WALLACE REID in "HIS FAMILY FROM FUNERAL RANGE"

GRUBEL'S Mary Pickford in "Johnson Lobby"

MURRAY

ALAMO Elsie Ferguson in "His Parisian Wife"

GAUNTIER

HIGHLAND

AMERICAN

Many Newspapers Now Going Over the Top for Motion Pictures

(*Continued from page* 1468)

because additional advertising came in at the last moment. But it does seem the policy of the *Star* now to give the motion picture representation in the illustrations, too.

AND WE WANT TO CALL YOUR ATTENTION TO THE FACT THAT THE STAR IS NOW GIVING THE L E A D I N G MOTION PICTURE HOUSES READING NOTICES.

The reduction necessary here has made the pages so small that they can hardly be read, but in the page in the lower left hand corner there is a two-column head reading "First run photoplays shown here this week." It is true that the name of the theatre is not mentioned, but that is not needed, for the position in which the matter is placed allows easy reference to the advertising.

There is no question that this is one of the most radical departures that the conservative old STAR has ever taken.

And so much for the evidence.

When we began this series of articles we urged you exhibitors everywhere to call these articles to the attention of your newspapers, whether they happened to treat the situation in your city or somewhere else, and even stronger upon the theatre managers in the cities discussed to see that the editors and business managers of their newspapers read this article. We explained that these articles were written for the benefit of the exhibitor by a man with years of experience in newspaper work and in the greatest sense of fairness to the newspapers.

We have condemned lack of co-operation on the part of the exhibitors, and their failure to advertise, as bitterly as we did the refusal of the newspapers to give assistance. We have had concrete evidence of the fact that these articles have improved theatre advertising in every one of the cities discussed and that they have brought a general improvement through the industry.

But the point that we want to bring out right here is that it is up to you as an exhibitor to go to your newspaper and urge more co-operation. You have in this article one that shows exactly what has been done by two of the leading newspapers of the United States. There is not a newspaper publisher anywhere who does not know the Kansas City *Star* and the Denver *Post*, and if you will show them the revolution in sentiment so far as the motion picture is concerned we are sure that you will get results.

We are just now laying the plans for a series of articles that will further induce this co-operation, but announcement cannot be made for a few weeks.

When these articles first introduced to motion picture exhibitors the situation as a whole in the various cities the greater part of the advertising was not at a high notch. It has gone up fully a hundred per cent. in quality, and the quantity of it has been wonderfully increased.



Striking window display used by Woodlawn theatre, Chicago, on "Heart of Humanity"

We believe that in the past two years the great majority of those who thought that it did not pay to advertise have been convinced that we are wrong. We could cite hundreds of cases where that has been proven and where the change in sentiment can be traced directly to the articles published here.

If we have awakened the exhibitors and the newspapers to co-operation we believe that we have done a great deal. But there is more to be done and we hope to have our part in doing it in the next few months. Motion picture advertising is going to continue to increase, and we are just as sure that there is going to be a big leap forward in the aid from the newspapers.

But the efforts that are exerted here depend basically on what you, the exhibitor, do for your own interests. First you have to have the willingness to advertise and advertise to the fullest extent that you can afford so that you will get more business. The next thing is to talk over co-operation with the newspapers. There will be few cases found where there is not a real desire to meet you more than half way.

If this article and the ones that have preceded it form an inspiration for you to do more to get fullest co-operation, then they have been mighty well worth while all the hours that have been expended on them.

It's a whole lot safer feeling when you keep your feet on terra firma and your head out of the clouds.

Hyman Named Manager of Fox St. Louis Theatre

EDWARD L. HYMAN, who is well known to readers of the NEWS because of the many excellent articles that he has contributed to these pages has just been announced as the new managing director of Wm. Fox Liberty theatre, St. Louis.

Mr. Hyman first attracted the attention of the NEWS when he was manager of the Victoria theatre, Buffalo, one of the finest neighborhood houses in the country. Under his management this became a most popular house and has a clientele practically all of its own. Mr. Hyman's house organ was one of the most original published and his methods of dealing with his patrons interesting. On account of his work there he was invited to become a member of the Advisory Board.

Directly after the War Department Commission on Training Camp Activities started work Mr. Hyman volunteered his services and was immediately sent to take charge of the Liberty theatre at Camp Wheeler, near Macon, Ga. Later he was transferred to Camp Gordon, near Atlanta and shortly after that was placed in charge of the selection of the films for a number of the theatres. He was so successful in that work that he was again promoted and was then brought to New York and placed in charge of the division of films selecting those for all of the houses.

How Edwin Weinberg Puts the Personalty In

IS yours an impersonal house?

Do you depend almost entirely for your crowds upon the drawing power of the attraction—the location of the theatre—and the prices charged.

Or do people just naturally come to your house because they like to attend the kind of shows you give, and find a real pleasure in getting their entertainment under your roof?

Edwin O. Weinberg, manager of the Elmwood theatre, Buffalo, N. Y., which is a playhouse catering to the highest class, most critical class of patrons in the city, says that the success or failure of a house depends upon these elements of service in about this ratio:

Attraction pulling-power.....60%
Location 10%
Prices 15%
House Personality 15%

"Sometimes I think that last 15% ought to be doubled," said Mr. Weinberg to the Motion Picture News correspondent.

"I know of houses—dozens of them—that have been and always will be lemons because they are impersonal theatres. There is nothing in them outside of the pictures and the orchestra perhaps, which would emplant an appeal in a man or woman which would stay there long enough to draw them just unconsciously back time and time again.

"Many theatres, many of your competitors, have just as good pictures as you do these days. They are not slow to see the possibilities of an attraction. And then they have the reports on it from other houses.

"So it gets down to this. In order to make your theatre consistently patronized, to draw them into your house and to keep them away from the others, you have of necessity got to make them actually want to attend your shows in preference.

"How to do this? Make your house stand out in contrast with others! Inject personality into it.

"The whole psychology applies to the motion picture theatre. I have been in houses where a pall seemed to actually place itself upon you. The house was large and up-to-date, perhaps, but there seemed to be a coldness, an aloofness that couldn't be erased with warm music or healthy comedy and romance. You felt that you were in a mechanical contrivance where amusement was reeled out to you like ribbon over a counter. There didn't seem to be any personality.

"I wouldn't run a house that didn't actuate patrons to say: 'I like to go to the Elmwood. There's something so pleasing about it—different from the others. It isn't just a movie house—but a place where John and I spend hours that would have dragged.'"

"I believe I have such a house. It is not elaborate. But it embodies warmth, cries out welcome. It is not formal, for people do not like to be formal when they are being entertained, even if they are of the aristocrat, highly-educated type.

"My shows, I hope, never will become the night-in-and-night-out routine of overture, news reel, comedy and feature that thousands of shows are today. The house that doesn't possess individuality is going to lose its popularity just the same as an actress who never changes her act.

"Permeate your house with the joy that there really is in running a house just as good as you can. When that feeling is transmitted to your employees they are in turn going to transfer it to your patrons and the chain of success slips round and round. I think every manager should do his best to put himself over and in doing this he puts his house over. An aspiring manager isn't worth a whoop.

"These are a few points which I believe can help to give every exhibitor individuality and the pleasant service that makes them pick out your house.

"Provide your entertainment as skillfully and with as little effort as possible for it is up to you to remove with amusement the troubles that your patrons have accumulated during the working hours.

"Arrange the running-time of your show so that the home habits of your patronage is best met. If you have a late-arriving night crowd don't show your big numbers too early.

"Use your auxiliary attractions—music, is one of them, so that the very best is gotten out of it. There is nothing worse than a disinterested mechanical orchestra.

"Remember, that the children of your patrons are to them as they were to the immortal Camelia. They are their jewels. And therefore find wisdom in that fact. When the child's good will is yours the parents' follows easily. I never have neglected the children. There are hundreds who say children's matinees are "bloomers." I can prove otherwise. It all depends upon the way you go about it.

"But above all I believe a house should be homelike. Not the atmosphere that they have just left behind them, but one in which they feel they are being, rested, comforted, coddled and given 100 percent plus service."

Mr. Weinberg has an extensive mailing list. This list gets a chatty program weekly. This has become such a composite part of the Elmwood success that Mr. Weinberg has installed an electric addressing machine. Thus in a few hours the laborious task of "getting the program mailed" is out of the way.

WE'LL HELP THEM

Our Assistance Available to Newspapers for Your Sake

WE have had occasion several times recently to aid weekly newspapers that desired to co-operate with the exhibitors of their towns, but did not know how to go about the preparation of the matter and obtaining the material. On the request of exhibitors we took the matter up with the editors of the papers and we are glad to report that in each case a photoplay department has been launched and has proven successful from the start.

Naturally we do not feel like writing directly to the editors of these papers and suggesting things that they should do; that we confine to these columns. But at the request of any exhibitor we will be glad to take up this matter personally with the editor of the local paper and give him our fullest co-operation.

Please understand that we are doing this on behalf of you, the exhibitor. This is only a little incident of the sort of service that we are offering you. Anything in our power you have only to ask of us—and it will be done—without cost or obligation to you.

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A. C. H. Chamberlin, Opera House, Madera, Cal.

Your Idea and Ours

BROADWAY THEATRE, San Diego, Cal., has gotten an excellent effect through the way it has used the rules in this one. A halftone of Madge Kennedy has been used in the upper left hand corner and then the rules lead into the box effect, which carries the selling talk on the feature and the remainder of the program. As a matter of fact, on a page of the news-



paper crowded with motion picture advertising this one stands out prominently and gets the eye.

We like the brief talk about the picture, for here we have told us the charm of the story and its laughs. We believe in bringing out very strongly these days the happy angles of pictures that permit it. Where there is a choice between the laughs and the tears, we would take the former, and when you can add to this a few thrills you have gotten just about the biggest appeal to the most of the public. We believe that the desire to really be amused is stronger than ever, but the public wants to be surprised at the same time, and it's a good thing to keep the selling talks short and not try to tell the whole story.

Let this be Leap Year for you—with a jump from plugging to progress.

IN ninety-nine cases out of a hundred we would say that such advertising as this was bad work, but in case of this half-page display of the Butterfly theatre, Milwaukee, we have to admit that it gets over with a wallop the points that Leo A. Landau wanted to impress upon the public.

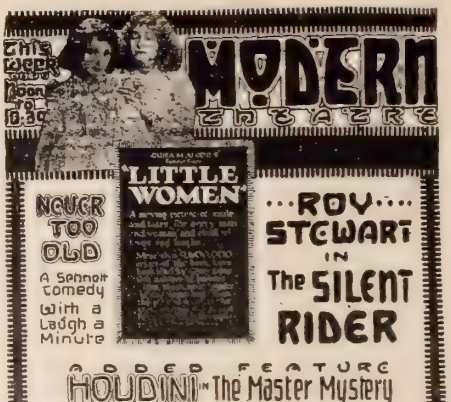


Too true it is that in many productions the local manager has a lot of trouble in picking out from the stills that are furnished him any that mean something. In lots of cases the incidents are not even in the picture or the chief situations have not been supplied, but it must be said to the credit of the De Mille productions that they generally have the most attractive of stills, and it is true in this case. These scene pictures really mean something, and Mr. Landau has put under each one, in conversational form, sentences that give a mighty good idea of the sort of a story it is. We believe that instead of producing a crowded effect, as the first inspection would indicate, that the reader will go through every line of this.

Another point emphasized in this display is the high grade of pictures being shown at the Liberty. At the left there is a guarantee on this picture, and then at the right a list of attractions coming to the Butterfly.

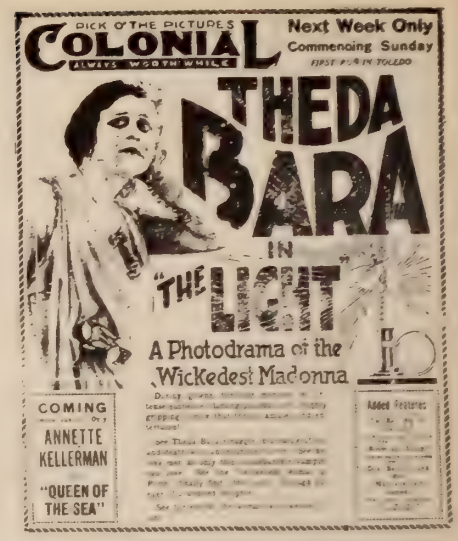
Keep the Christmas spirit in your house up to the Fourth of July—and after it.

WE cannot imagine a worse case of putting into the background the thing that the theatre evidently wanted to bring out the strongest. In this seven-inch, three column display the Modern theatre, Providence, R. I., evidently wanted to bring out



the announcement of "Little Women" and certainly that was the reason for the use of the cut, but the manner in which it was used gives not the slightest inkling of the connection. The announcement of the feature is used with black on white and the lettering so small that it can scarcely be read. Even the name of the author of this celebrated novel, Louisa M. Alcott, is not brought out. The Roy Stewart picture and the Houdini serial get much more attention, while the announcement of the Mack Sennett comedy merely serves to confuse.

This is simply another case of trying to advertise everything at once and getting over no punch at all.



BECAUSE of the reduction that is necessary in this quarter of a page display of the Colonial theatre, Toledo, O., the effect of the rays from the candle on the name of the star and the title of the picture do not really appear here. And our complaint is that they are too light in the original newspaper display. Here is a good idea, but the rays should have left a considerable white space through the lettering. Any real effect that is to be put over must be one that gets the first glance of the eye, not something that is absorbed later.

But the Colonial had prepared an interesting display here and has done the right thing by using a large cut of Miss Bara and playing her name and the title of the picture in large type, with one selling line, "A photodrama of the wickedest madonna" in a size smaller, and then going down into 12-point for the remainder of the selling argument. As the result the reader is much more apt to read the whole thing.

There is just one point that comes up here—that of distinctive borders. We note that the Toledo *News-Bee* uses an identical border for all of the motion picture houses in this particular issue. This is bad for any house that wants to establish itself: keep your theatre and its appeal always distinctive.

Let your theatre be the favorite orphan of the city—so that everyone will adopt it.

WE have talked so much about the equal display of two pictures and we have so uniformly condemned them that we hate to be found talking about the same thing again. And we wouldn't unless we had found our generally excellent advertising friend, the Eckel theatre, Syracuse, getting everyone mixed up with this one.

Here there has been used a picture of Arbuckle with the line across the top of the display bearing on this picture, and at the right we have a picture of Elsie Ferguson, though we would defy her best friend to recognize her from the cut that is used. The impression left is that she is addressing Arbuckle. After that we have "magnetic double bill" intervening, and finally, when we get down to the bot-

What Live Wires are Doing



tom, we have a reverse effect giving the titles of the two pictures. Except to the people who are simply followers of the two stars and will go to see any picture in which they are appearing, there is no appeal. Evidently the Eckel thought that Arbuckle was the biggest drawing card. Then why not go on and "sell" him to the limit, merely bringing the Ferguson picture in as an incidental? As it is, the display is a fairly pretty thing to look at, but utterly meaningless.

Always be sure there is some oil in the stove before you try to lick the wick.

WHY rely on adjectives when you have facts? Why ignore plain statements that you know will bring people to your theatre? Why depend simply upon the name of the star and the title of a picture, no matter how good the both of them may be?

There may be four or five stars who will sell themselves to the general public no matter in what sort of a production they appear, but certainly you have not sold your offering to the widest field unless you have appealed to all the elements to which the picture is attractive.

Here the Picture Garden, Baltimore, uses four inches double column, with plenty of white space top, bottom and sides, but it fails to mention the name of the popular novel from which the story is made, and then uses the general statement, "supported by a brilliant cast" instead of giving the names. If this advertisement brought business to the Picture Garden,



then twice the space, allowing the display of the matter that we have mentioned, would have kept them waiting outside. Get the possibilities of your picture and then take advantage of all of them.

Let's make every day a Washington's Birthday—in advertising.

HERE is a display that proves every argument that we have made about the use of unusual cuts of players in newspaper advertising. If the Crystal theatre, Indianapolis, has been able to get the best quality of printing it would have attracted the attention of everyone who glanced at the page. In this spage of 4½ inches across three columns the Crystal gave half of its appeal to the cut, and did so rightly.

There is distinct contrast here, because the name of the theatre is played stronger than anything else. The Crystal is evidently trying to sell itself first, and there again it is right, for the theatre is there to stay and the attraction is but a fleeting thing. With this realization why doesn't



the theatre adopt a name plate and a distinctive border that will let everyone in Indianapolis know at a glance that this is the announcement of this house?

But it has done the next best thing by bringing out the name of the house, and then using a light face type for the star and picture. The selling argument is just enough to put it over. For inexpensive advertising it is mighty good.

The pen wouldn't be very mighty if the world didn't see the writing.

DON'T make any mistake about it. The big cut counts, especially if your papers can print halftones to stand out like this one of the Metropolitan theatre, Cleveland, O., does. But after you have gotten the eye with the halftone, you should do more than this—sell the picture. The reading matter, as far as it goes, is good, but it doesn't go far enough.

And what does the drawing at the lower left hand corner mean to the reader? It is supposed to be the picture of a member of the orchestra giving the kettle drum effect, but to the ordinary eye it looks more like a young man seated in a restaurant starting in to lay out the plans for a new residence. Of course, after you have studied the display you can see that this is meant in connection with the line "Metropolitan Concert Orchestra,"



but why not use the plan of Franklin at Shea's Hippodrome, with the orchestra in silhouette at the bottom?

Here is a case where the striking cut got the appeal, but the theatre failed to follow this up by putting over the reasons why the people should see the picture. The very line which reads: "Have you seen her yet?" seems to also indicate that if you have seen Mildred Harris you have satisfied your curiosity and there is no use to come to the theatre again. How much better it would be to have followed with the lines: "If you have ever seen her, you have remembered her for her wonderful appeal. You have thought a lot about the romance that resulted in her becoming the wife of the million-dollar comedian. In this picture you find the reason—you know why a girl loves."

Let the past stay buried; dig into the future.

ABOUT a year ago we printed, in the course of the "Diary of a Successful Exhibitor," an account of the way that a manager built up a big Saturday business for his house by getting the cooperation of the merchants of his community. In that case the theatre and the merchants united in issuing a booklet which called attention to the program at the theatre and to the special bargains that would be offered on the following Saturday.

But in the town of Snyder, Okla., this plan has been carried a step further and in order to induce patronage the merchants of that little city have arranged with the management of the Gem theatre to devote the Saturday matinee to the farmers who come in to trade. The merchants have bought the house outright for that performance and give free tickets to their customers from the country.

How New York Stages the Show

LAST week we told you how M. Kashin was reviving the first of the Chaplin pictures at the Broadway theatre in connection with the most recent one. Well, it looks very much like Chaplin is very much the vogue among the big New York houses, for at the Rialto this week Dr. Hugo Riesenfeld is showing "A Night in the Show," one of the comedies that Chaplin made while he was with Essanay.

Dr. Riesenfeld believes that these successful pictures can be revived and that they will be enjoyed as much as any others and so he has adopted a general title, "Rialto Comedy Classics," under which he will show not only these reissues, but other comedies that still have their appeal. And judging from the crowds and the laughter at the Rialto this week he has scored a knockout.

It might be called a genuine comedy bill at the Rialto for laughs prevail in the Charles Ray picture, "The Girl Dodger."

There is also a lot of laughter at the Strand, for the greater part of "The Better Ole" appeals to one's humor though there are a number of tense scenes. "East Lynne—With Variations," a Mack Sennett comedy, is on the bill there and is also playing at the Rivoli. Managing Director Plunkett has a special prelude for the picture.

At the Rivoli the feature is Pauline Frederick in "Paid in Full," the successful stage play made into motion pictures.

At the Broadway Mr. Kashin is retaining his Chaplin stunt, while the feature is Monroe Salisbury in "The Light of Victory."

Rivoli Theatre

ALTHOUGH it was never done up to about a couple of years ago when the relation of music to the motion picture became so intimate, it has been rather common lately to see the air of a song or instrumental feature carried into a picture, but at the Rivoli this week just the opposite is being done—the few bars of the selection in question being played with a picture and then the singer coming.

This occurs just at the end of the scenic when "There's a Long, Long Trail" is used and immediately at the close of the picture. *The effect on the audience is to get it into the spirit of the tune, almost to the point where people all over the house begin to hum it and then to have it sung for you makes the appeal all the more intimate. And it is a novelty, and to do things differently, when they are well done, counts.*

Tschaikowsky's "Fourth Symphony" is the overture and this is played with the lights all in gold with the windows at the side in green, merging into purple and pink. The overture opens with a flute obligato and then is taken up with the strings. The second and the last movements are used here, the second being touched with a feeling of sadness and the last reproducing the rejoicing of the multitude at some popular festival.

Then comes a Prizma picture, "Kiddies." First there are shown several of the ordinary American variety, the crying one getting a lot of laughs. "Golden Buttercups" is used until the Hopi Indian children come before the camera and here the music changes to "Scalp Dance." Next we go to Japan and see the almond-eyed little ones in the joys of toyland and for this "Chinese Lullaby" is used. The final period shows a little girl watching her mother "making up" and then stealing to the dressing table and imitating her. It is here that "Long, Long Trail" is used and then the curtains come together and after the orchestra has played a few strains of the same air the curtains part again.

For the song the setting shows a huge window in the center of the stage with heavy brown curtains on either side and one hanging light in red while the spot on the singer, Miss Julia Henry, comes from the side of the stage. She sings the first verse standing and then at the beginning of the second seats herself on the couch beside the window as if gazing into the distance and completes the selection. It is a most effective arrangement.

Rivoli Pictorial opens with pictures of the Atlantic fleet at target practise off Guantanamo. There are some effective shots of the big ships from a distance and then some close ups, the work of Gaumont. Pathe then presents pictures of the new battleship Idaho nearly ready for service at the Camden, N. J., shipyards and for both of these pictures "Triumphant March" is played. Then come pictures by Gaumont of the airmen in England and their Handley-Paige machine in which they expect to fly across the Atlantic. "Give a Little Credit to the Navy" is used up to the time that the machine takes the air and then the music fades out and we get the effects of the motor.

This takes us well into the element of sport and so we have next Gaumont pictures of the annual power boat races at Miami, many of the photos apparently having been taken from an airship. A galop is used until the scenes where we see a man riding at fifty miles an hour on a board towed by a launch when the music dims down and we have the cymbal effects used with a crash as he falls from his perilous perch. From sunny Florida we are transferred to Hanover, N. H., where we have the Dartmouth college boys at their winter sports and then Universal Current Events shows us Nelson breaking the Canadian ski record, for both of these "Speed 'Er Up" being used.

From Selig library come pictures of tricks staged by Tom Mix. There is a big laugh with "shotting him in the watch pocket" and some of the lasso stunts and where Mix shoots a cup out of a man's hand and a cowgirl drags a man through the water at the end of a lasso. Photoplay Magazine Screen Suppliment follows with an interesting picture of Helen Holmes and her adopted daughter and then shows J. P. McGowan, her husband, cutting on a scene at 2 a. m. A mysterioso is used until the title "Over forty years" and then we have "Bluebirds," at the waltz, played until the scene of the train wreck when the orchestra becomes tacit and we have effects only.

Then come a lot of comedy with Jeff and Mutt in "Fireman Save My Child." "Isme" and "Step With Pep" are the musical numbers used for this, but there are lots of imitations including the clanging of the bells, whistles where Mutt grabs the old man by the whiskers and the like. There is a very funny scene where Jeff is cooking ham and eggs on the fire engine, while he sits on a horse which is taking a rest. Then linked right in with this come Gaumont pictures of a New York tenement fire in which twenty families were driven from their homes. These are shown in red with a fire agitato used.

Now note one thing. These were brought in with the Jeff and Mutt fire pictures, but there was a reason for bringing them in AFTER instead of before. One does not feel like laughing at even a companion subject after they have seen misery indicated. But the laugh having preceded these actual fire pictures the effect was all the stronger. Gaumont then gives us pictures of Chicago welcoming home her negro soldiers and from the same source we have pictures of Lloyd George returning to England from France and then timely pictures by Gaumont of Premier Clemenceau. These show him shaking hands with soldiers and kissing kiddies among the refugees and get a world of applause, helped along by "La Pere de la Victoire." It makes a striking ending to the Pictorial.

After a few bars on the organ alone the curtains then part revealing an oval window with a blue sky background, just the edge of the rising moon visible over the trees and on either side two tall, slender trees. "Twilight" is then sung by the Rialto Quartette.

Nearly all the music for the feature, Pauline Frederick in "Paid in Full" is carried on the organ, the orchestra playing the first eleven selections and then coming back just before the end for three more. This is necessitated by the fact that the remainder of the program, including the comedy requires the orchestra. "Girl O'Mine" is the theme and this is first played when Jimmy enters with the flowers for Emma, again at the title "Jimmy's Coming Up" and finally at the very end.

After the orchestra has rendered "In a

Tips From First Showings Here

Monastery Garden" we have "East Lynne, With Variations," a screamingly funny Mack Sennett comedy. All of the action takes place in a theatre and we are alternately shown the happenings on the stage and in the audience. The orchestra has the time of its life with the effects here and with the burlesque stage effects there is ample opportunity. Especially strikingly do these come in with the scene where the girl is tied to the railroad tracks and we have the noise of the approaching train being made from behind the scenes in the picture. There is not space here to give the cues, but the music used, in order is: "Sometime," "Flower Song," a piece of dramatic music, "Our Jackies," a mysterioso, "Oh, You Beautiful Doll," as the girl appears in a bathing suit, an Indian war dance with the appearance of the stage Indians, effects for the train scene, an agitato and "Auld Lang Syne" at the end.

Callaerts' "Allegro Vivace" is the final organ selection.

Strand Theatre

MANAGING DIRECTOR JOSEPH PLUNKETT has given "The Better 'Ole" a splendid setting at its first presentation on any American screen at the Strand this week. *The English atmosphere is carried through it from the overture to the end of the feature, and there is a special stage set and song as a prelude to the picture.*

"Airs of Old England," especially arranged by Carl Edouarde, the Strand musical director, is the overture, and this is played with the lights in red at first, then coming up to gold and finally going down, there being no pause between the end of the overture and the start of the Strand Topical, which, appropriately enough, starts with Universal Current Events pictures of British troops receiving their standards before starting to join the march into Germany. Of course, the British airs continue through this, and the standards get wild applause from the audience, which the music has put well in the spirit for applause.

Then come Pathe pictures of the Miami boat races, and for these "Dare Devils" is used. This is followed by the Universal Current Events pictures of the ski record being broken, shown to "Arabia." The audience bursts into a roar of laughter as the orchestra so aptly introduced "Funeral March," with muffled drums, at the destruction of liquor at Phœnix, Ariz. And evidently the audience doesn't like anything that savors of the prohibitionists, for there is a storm of hisses. Coupled up with this is part of a Hy Mayer cartoon from Current Events, showing John Barleycorn gazing into a mirror and seeing a nut sundae. "President's March" is the tune used here for the Pathe pictures of the Idaho at the Camden shipyards.



Because the lighting effect cannot be reproduced the setting at the Strand this week loses much as reproduced here. The singer was garbed as "Ole Bill," carrying out the idea of "The Better 'Ole"

"Topics of the Day" follow, and there is an unusual variety of topics covered in these, among the best being "A Citizen of Nevada City, Cal., named Bierwago is having his name changed. Can you blame him?" and "Missouri man boasts that he has had an umbrella in his possession twenty years. That's long enough. He ought to return it." But the biggest applause comes with "Seattle seems to have the better Ole." "Cavalcabo Waltz" is the music for these.

We get back to pictures of news with Universal Current Events views of the Atlantic fleet at practice, with "Freedom and Honor" used, with full orchestral effect. Under the general heading of "In the Limelight" Pathe presents pictures of Mayor Ole Hansen and then of Captain "Matty" and then of Lieut. Flacheries, one of the leading French aviators who has just come to America. "Mailtonian March" is used here. Then we get to the big smash with Pathe pictures of the French building a pontoon bridge over the Rhine, a little French flag flying from each of the boats, then of women taking part in the German elections, the pictures being viewed in silence; French being decorated at the foot of the Kaiser's statue in Ems, and finally close-up pictures of Clemenceau. "March Lorraine" is the accompaniment.

Now the curtains part and we are given a view of a section of a trench at night with the blue clouds moving overhead, a single light burning in the trench and Malcolm Eachern, made up as "Old Bill," seated. *There is a realistic moment after we hear the roar of guns when there comes a whirring and a rocket breaks over the trench.* It startles the audience for a second until the song "Up From Somerset" is sung, and at the very end another rocket breaks and the curtains come to, the screen curtain immediately coming down and the projection of the picture starting.

"The Clans" is used for the opening, and when we have the title "The Three Musketeers" the audience swings into "La Rou la Dit," and at the change of scene there follows through No. 1 of "Irish Pictures." And then we are shown the scene at the recreation hut and the laughter that makes men sane we get "Back Up Your Troubles." Then we have a dramatic allegro until the stretcher bearers are seen, and then the organ takes up the music for eight minutes. Then it comes back with a few nights later at the tavern, when we have "Tommy" used at the chorus until the scene of the girl dancing, when "La Kraguette" is played, changing into "Jo Sais Cue Vous Etes gentil" as Old Bill and the girl get up on the platform, yielding to a few bars of "Oh, Frenchy," as the officers are seen.

"Crafty Spy" is used with the scene of Bill and the spy, and then as his two friends look through the window there are comedy piano effects for Old Bill playing, and then with the title "That night in a ruined chateau" the organ takes up the music for fifteen minutes, the orchestra coming back as the letter carrier is seen leaving the room, and taking up "Venus de Milo." With the title "Wednesday night" "Tommy" is again brought in, followed by "Plum and Apple," and the "Chanson de Nuit" played until the shell bursts, when we have "Gruesome Mysterioso," and then when Bert looks at his watch "Venus de Milo" is again used. When we see the spy in the ruins we have "Phedre" No. 3, which continues until Bill is wounded, when the orchestra swings into "Nocturne" at E, played agitato.

Music Hints For Entire Programs

There is a pretty touch of the music when "Reveries" is used for the scene at night in the guardroom, followed by "Chut pas Bruit" with the scene at headquarters. As the guard presents arms a meastoso is used. Then comes the title "What you say," and the orchestra swings into "Fighting Tommies," with "Tommy" repeated once more "And That Night." Then the organ takes up the music again and is relieved by the orchestra with the title "The end of the leave," with "Goodbye." And then during the last hours "eHart of a Rose" is used. The final change is with the title "Till It's All Over," and here we have a gay and tuneful selection in "My Word, Ain't We Carryin' On," at the chorus.

It is a strikingly effective musical arrangement and ought to contain valuable suggestions to other exhibitors.

Then follows the same comedy that is being shown at the Rivoli, "East Lynne—With Variations." As it happens, on account of the time limits the comedy has been cut at both houses, and slightly differently, though the cuts at the Rivoli appear to have been greater. For the start of this we have a comedy overture played in burlesque fashion, and then when the title calls for "sneaky music" we have this on the violin, with "Baby Doll" coming in for the girl. As the villain seeks to ride into the house we have "Come On," and at the scene of the fight the organ takes up the music for six minutes. At the title "Forty Years Later" we get "My Beautiful Sea," and there follows through "You Never Know" until the title "Act Three," when "Scalp Dance" is used for the Indian scenes, with a mysterioso coming with the title "It Is I, Redney." Then with "Saved Again" we have the laughs accentuated with "I Have Just One Heart." Then after the curtain we have "Big Night Tonight." It is certainly an arrangement that sends them away from the theatre laughing.

While there is pathos and quite a few grabs at the heart in the feature, the bill at the Strand might well be called a good-natured one.

Rialto Theatre

IF the Rialto theatre audience which packed the house to the doors Sunday is any criterion, the Chaplin comedies which were made while he was with Essanay and which are to be shown again by Dr. Riesenfeld to Broadway crowds, they go just as well and get as many laughs as they did when they were first produced. Coupled with the Charles Ray feature there is certainly enough good humor at the Rialto to make even a bartender forget that prohibition is coming.

Selections from "Faust" form the overture and it is played with the lights all in gold. It opens with the brass, largely horns and trombones, and then the strings come in with the reflective music, and finally the organ and orchestra uniting at the end of the first selection. At one time the organ carries the main motif and then the final burst is with every piece in the orchestra exerted to the fullest. It is the sort of an overture that gets a world of enthusiastic applause.



This elaborate stage setting was used by Harold B. Franklin at Shea's Hippodrome Washington's Birthday week. In the center there was reproduced Corot's "Dance of Nymphs," and at the left the capitol and at the right Washington crossing the Delaware. These were unveiled after the center to the music of "Stars and Stripes Forever"

Then follows Dr. Leonard Sugden lecturing on the second of his Prizma pictures, "Alaskan Revelation." There are a few bars on the organ before he appears. There are some interesting pictures here, one with a girl posing as Psyche on an iceberg, others showing the birth of a berg and still others the wonderful colors of the floating masses of ice. Toward the end of his talk Dr. Sugden recites a verse of his own and "Samson and Delilah" is used on the organ.

Rialto Magazine opens with Kinogram pictures of Gen. Edwards awarding medals of honor at Boston, one of them being presented to the father of a slain hero. Then come Gaumont pictures of Capt. Eddie Rickenbacker reporting to his chief in Washington, and for both of these "New York Hippodrome March" is employed. Then come Photoplay Magazine pictures of "Screen Players Off and On," first showing us Paddy McGuire and Ben Turpin and then two of the reasons why Cleo Ridgely disappeared from the screen, this being an intimate picture of her and her children. "Canzonetta" is the accompaniment. Linked right up with these are Pathe pictures of "Babyland" in New York city, and the shots of the kiddies feeding each other gets a hearty laugh. "Cradle Song" is used here. This is followed by a cartoon, "Movie Pests," from Photoplay Magazine Screen Supplement, which shows the fellow who is always commenting on what is going to happen next in the picture. "Harrison Fisher Girls" is the music.

Then come Gaumont pictures of the reason for the drop in eggs shown at Van Nuys, Cal., with thousands of chickens at work to bring the price down. "Chicken Reel" is the appropriate thing that is played. From the same source come pictures of the new commander of the Mare Island Navy Yard taking charge, and here we have "Freedom" played with the full orchestral effects and lots of cheers for the marching sailors. Kimograms closes the Magazine with intimate pictures of Clemenceau, showing him at the front and with Gen. Haig. The trio from "Marche Lorraine" is played.

After James Harrod sings "Aubade" comes the feature, Charles Ray in "The Girl Dodger." Comedy abounds through this and the audience is kept highly interested between the laughs. "College Life" is used with the opening scenes, and then when the girl dodger enters Travistock's room "Forsaken" is play in a way that gets more laughs, followed through with "Bl[illegible]." Again after Travistock settles with Trotman's landlady we have "Forsaken" again, and then "Dutch Windmill" with the picture of Travistock senior. At the seaside hotel the music becomes "The Valse We Love." and with the title "Pass that good-looking driver," "Avec Elan." With the caution to remember that she is a wild woman. "Forsaken" is once more employed. With the title "On the road" the theme is first used, "Melodie," followed by "Tremolo Trot" as they are seen driving, and then a numbered selection. Where Travistock is seen driving off in a car "Erstwhile Susan" is played, and then the theme as the girl enters the room. With the title "Of course he must have told you" the organ takes up the playing of the picture, coming back with a numbered selection with "Everyone in this

New York's Way

room," a babillage, another numbered selection, and finally as apologies are demanded we have "Vivienne," with the theme coming back at the end starting with the title "One A. M. and all's well."

With the lights all in red the orchestra then plays "Chu Chin Chow."

Dr. Riesenfeld has taken great pains with the preparation of the music for the revived Chaplin comedy "A Night in the Show," and when the great musician does this you may be sure that you are going to have some music and some effects. We have said a lot about music in these pages, but most of it has applied to the features or other portions of the program, but let us say right here that we believe the proper arrangement of the music can add a great deal to the enjoyment of the funniest of comedies.

As a matter of fact the audience never starts laughing through this one from the time that Chaplin appears at the ticket window. "Chaplin Feet" is the selection used here and played until he sees the ugly woman, when there is a pause and a numbered selection, turning to "Holland" No. 2 with the appearance of the trombone player and then a numbered selection with effects as Chaplin is hit on the head. This continues until he throws the woman into the water for the second time when we again get "Chaplin Feet." When he sees the girl the music becomes "Valse Bleue." When the rowdy in the balcony, also played by Chaplin, takes out the bottle there is "Cyclone in Darktown" used. As the big fellow takes a seat beside the girl with whom Charlie is flirting "Valse Bleue" is used again. When La Belle Wienerwurst comes out for her dance "Polyamet" is played until the curtain drops and then "Tickle the Ivories." When Dot and Dash make their appearance on the stage the orchestra swings into "What Are the Wild Waves Saying?" and then as Charlie kicks the little fellow from the stage, "La Coquette." With the appearance of the fire eater comes "Ghost Dance," and then a numbered selection for speedy action as the hose gets to work.

The audience greets the end of this comedy with a big burst of applause.

"The Lost Chord" is the organ solo.

The Broadway

SO successful was the arrangement of His First and Last, the combination of the first motion picture in which Charles Chaplin ever appeared, and his most recent production, "Shoulder Arms," that the stunt is being held over this week at the Broadway. The feature attraction is Monroe Salisbury in "The Light of Victory."

"Victorious Democracy" is the overture and this is played with the full setting showing the Oriental city, with the lights in red and the orchestra flooded in white. This is certainly a timely selection for the week in which the President has come back to place his plans for the League of Nations before the people of this country. This is the first time that it has been played in New York.



Here is the stage setting that was used by Loew's Valentine theatre, Toledo, when "A Romance of Happy Valley" was presented. Manager E. H. Gerstle costumed his ushers in gingham aprons and his orchestra played old time Southern melodies as an overture.

Then follows the Broadway Topical Digest, opening with Universal Current Events pictures of the ski record being broken, and then follow from the same source the Atlantic fleet at practice. "Ace High" is played for the pictures and "The Picadore March" for the battleships. Screen Telegram then has pictures of Gen. Edwards decorating the father of George Delby, one of the slain American heroes, at Boston, and here "Hail America" is used with splendid effect. The Screen Telegram presents some exclusive pictures of the boys of New York's own division on the way home. These pictures do not show them actually on the ship, but it does show them at Orges, France and their final inspection and then on the march. Naturally the pictures call forth the full enthusiasm of the audience.

From Current Events come pictures of Clemenceau, these showing him inspecting an American sector. Here "La Pere de la Victoire" is played. From Current Events come scenes in the Bolshevik uprising in Berlin, showing the crowds pouring into Unter der Linden and gatherings of the Sparticides. There is a shot of the first allied officers to reach Berlin, and then of the first American privates, two buck negroes from North Carolina. "Dance of the Harpies" is used for this.

There are right-up-to-the-minute pictures from International showing President Wilson landing in Boston. These are intimate views and show the executive from the time the tender comes to the dock until he leaves on a train for Washington. There is applause every minute during these. They show the elaborate plans carried out in guarding him, and there is one particularly fine shot when he stands up in the automobile to salute the crowds.

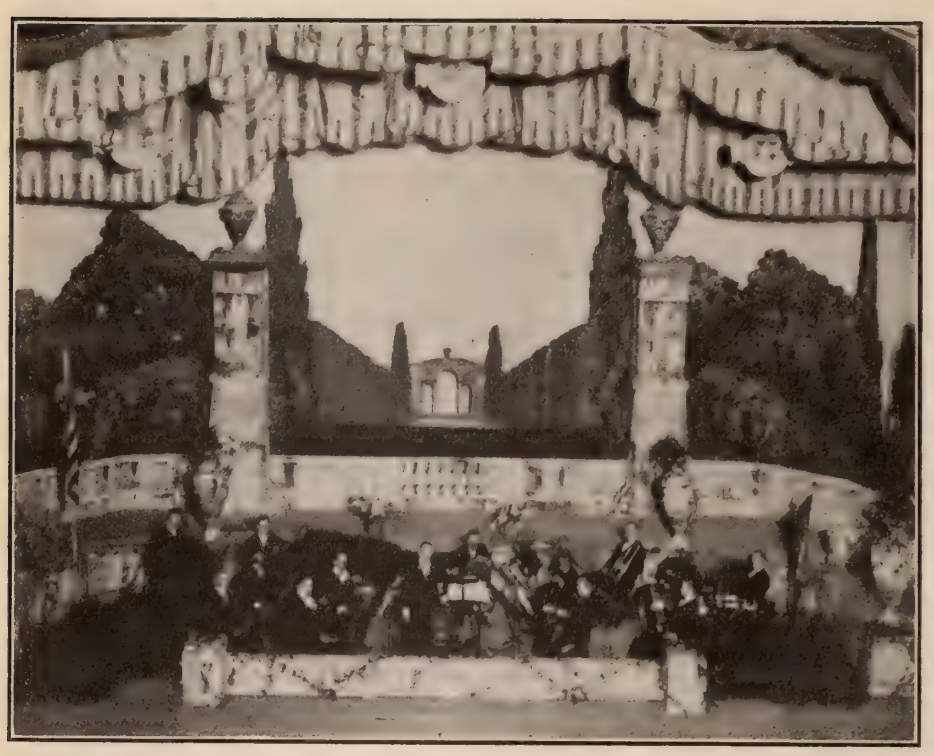
"How the Mighty Have Fallen" is a Hy Mayer cartoon which closes the Digest. First a cheval mirror is drawn, and then the figure of the former Czar appears and he is seen looking into the mirror and finding there Lenine. Then comes the Kaiser who sees Ebert, and finally John Barleycorn, who finds himself staring at a nut Sundae. Then follows Topics of the Day.

With the lights dim and night effects on the Oriental set, some of the buildings in the foreground lighted, Mlle. Jeanne Aubert sings "So San Rosa," the Melba waltz. The red spot on the singer gradually changes to a daylight effect toward the end of the number.

Then comes the feature, "Fighting Tommies," beong used at the screening with "Bon Vivant," following through the scenes in California. "Life and Love" is the theme and it is introduced with the title "Lieutenant Commander." When news of the declaration of war is received "Maseniello" is used with heavy drum effects. As Jane is seen reading the letter "False Faces" is played, and then when Blenton is seen drinking with the negro bartender "Over There" is played. Then there is a title which says "I'd go to hell for the United States—And he did," and here "Joan of Arc" is used. The theme is brought back again when June is seen consulting with the officer and deciding that she must save Blenton. It is brought back again almost at the end and then there is a dramatic effect obtained with the use of "Taps" for the man without a country who has died a hero.

Then follows the Chaplin arrangement, the same music being used as was described last week. The orchestra helps wonderfully in putting this over and the clever effects get big laughs.

"Pilgrim's Chorus" is the organ solo.



Stage setting with orchestra at the Dayton theatre, Dayton, Ohio

Producer Praises Horater's Plans for Getting Big Publicity for the Alhambra in Toledo, O.

FROM the publicity department of Goldwyn Pictures comes a story about the way that H. C. Horater, manager of the Alhambra, Toledo, plans his advertising campaign. Mr. Horater is a member of the Advisory Board of the MOTION PICTURE NEWS, and frequent accounts of his work have appeared in these pages, so that the estimate of a producer will be interesting. We quote:

"'Doc's' maxims for profitable exhibiting are simple. He selects the class of motion pictures that appeal to people of particular fancies and then goes the limit in advertising and exploitation. More than $15,000 he invests annually in newspaper display advertising, and in addition, about half this sum is appropriated for special stunts, house literature and billboard exploitation.

"'Doc' conducts his business on a broad and systematic basis. No jerky or spasmodic campaigns and no half-hearted efforts are employed by the Alhambra. Several weeks before the showing of a feature production, Horater summons the advertising solicitors of the daily newspapers of Toledo. Several sheets of foolscap are before him and the producer's press books and special stunts are handy.

"'Doc's' plans are ready for execution, but before he gives the order to fire he wants to be absolutely sure that he will receive the proper co-operation from the press. The conference lasts an hour or so, and after ideas and suggestions have been submitted and judiciously weighed from all angles, the campaign received 'Doc's' O. K.—and the newspapers and billboards do the rest.

"'You cannot be successful as an exhibitor without a liberal advertising policy,' says the Alhambra director. 'No matter how good a picture may be, you will not insure its profitable presentation minus newspaper and outdoor publicity.

"'Many exhibitors underestimate the importance of letting their newspapermen have free rein; these men think and plan advertising and publicity nine hours each day, and they have many good suggestions if the manager will only take them into his confidence and encourage them.

"'I firmly believe in the necessity of planning the advertising campaign many weeks in advance. Do not wait until the last minute. Read the campaigns given in the press books, pick out what you think is adaptable to your city, add to these any original ideas of your own and then get busy and appropriate the proper sum to put them over.

"'I, for one, believe in letting the producing companies and their exchanges make money. The concerns I deal with deserve to realize the utmost on their picturdes, because they are honest and sincere in their efforts. An exhibitor should not try to bargain on pictures. It doesn't pay. If a manager knows his business and is on the job as he should be, he will make money by his presentation of subjects and not rely on reductions and cut-throat methods to swell his revenue.

"'I do not hesitate to say that I rank Goldwyn as the leading producing and distributing company in the industry. Goldwyn has a fine bunch of fellows in its organization, and I can always count on a square deal at all times. I feature Goldwyn's entire output because Goldwyn Pictures stand squarely on their record and merit and are considered the highest in quality by our patrons.'

"Fairness is written all over 'Doc' Horater. He is on the job every hour of the day and until the wee hours of the morning, and his capacity for hard work is nothing short of remarkable. Horater personally supervises every detail of the presentation of pictures and reviews and edits his subjects with the skilled eye and mind of one who thoroughly understands the art of modern-day exhibition."

Gates Gives Orchestra Credit for Success of Pictures at Dayton Theatre

MARK GATES, managing director of the New Dayton theatre, Dayton, Ohio, is a great believer in music and has one of the finest orchestras in the country playing at his handsome new theatre. Hewitt H. Thomas is the director of the orchestra.

As an illustration of the reliance that is placed on the music and effects at the Dayton the example of the recent presentation of "The Still Alarm" may be cited. A stage crew of five was employed to produce the effects in addition to those from the orchestra.

One scene in the picture shows an entire balcony, with two of the actors thereon just about to collapse into the burning structure. Just as the explosion took place the stage effects were used and the noise could be heard for squares. A large empty barrel and a shotgun produced more noise than anything else that could have been used. "The Still Alarm," although booked for four days originally, was held over for one week, and despite the rain and cold weather was the biggest showing up to its showing at that house.

Many cases can be cited where the runs of different attractions were lengthened due to the efforts of Mr. Thomas and the work of the orchestra, among these being special settings that were used for "The Romance of Tarzan," "Tarzan of the Apes," "Pershing's Crusaders," "America's Answer," "The Greatest Thing in Life," "Les Miserables" and many other films.

New Mexico Is Given First Photoplay Column

New Mexico now has its first real motion picture department in a daily newspaper and reports that have come from Santa Fe says that this department in the *New Mexican* has increased interest in motion pictures which has been at a low ebb on account of the "flu."

The department is headed "Movie Chatter," and is edited by "Cinema Sam." The editor of the department, Phil H. LeNoir, reports that he has been getting little material from the publicity departments of the film companies and so this is a tip to the press agents.

When available to *New Mexican* uses cuts. Otherwise the matter is confined to short, snappy paragraphs of interest. It is a mighty creditable beginning, giving the fans just what they want.

Small Fellows Put Blame on Exchanges

A RAY OF HOPE COMES AMID THE COMPLAINTS

One Small Town Exhibitor is Making Money With the Specials Every Two Weeks

PRINTED in these columns are letters from real small-town exhibitors. Two of them are serious complaints about the sort of matter they are getting from the exchanges. They are not complaining so much about the quality of the pictures themselves as the fact that they are left alone to do the exploitation.

Two of these men point out that they are told about all of the fine things they are going to get to help them and that when their order is filled they find little of the material that they have asked for. It is distinctly up to the exchange to see that the small exhibitor does get this material. He needs it far more than the big fellow, who has his publicity man and who can prepare his own advertising.

But there comes a ray of hope from one of these small towns where an exhibitor tells about booking a special every two weeks, increasing his prices and making money. He evidently is more fortunate in getting his material from the exchanges. Do not pass over these letters because they appear too long. Certainly do not quit reading until you have come to that of Filmore, Utah.

This department is here to help you exhibitors, from largest to smallest. Let's hear about your troubles as well as your successes.

RECENTLY there have come to this office many complaints from exhibitors to the effect that they are practically barred from getting the best results out of big pictures because the theatres cannot get the material from the exchanges that is promised by the producers. We have already printed several letters giving specific instances where the exhibitor has ordered matter that was promised by the press book and was either informed that the exchange did not have this matter on hand or was simply sent something that he did not want, and without any explanation.

It is unfortunate that in many cases the exchange man is not so equipped as to supply promptly the specific matter for which an exhibitor asks. Service has developed in a comparatively short time, and we don't have to hearken back far to the time that most film salesmen thought that all they had to do was to get the theatre manager's name on the dotted line and then ship him along the film just in time for the showing. But exhibitors everywhere are giving more attention to the exploitation of pictures and they are watching the suggestions that are given them week after week in the MOTION PICTURE NEWS.

We have invited you exhibitors to tell your trouble here. The Exhibitors' Service Bureau is by, for and of the exhibitors of the country, and unless they avail themselves of the open forum that they have here. There is a growing desire on the part of the producers, and the idea is being driven home to the exchange men, that the exhibitor must be helped to the limit where he shows a desire to do something more than merely "run a picture." If the helps are not forthcoming it is up to you to let your wants become known. The wise producer and distributor is no longer working on the old theory that "the exhibitor is wrong." A few complaints and they are going to find out for themselves just who is at fault.

Here is a portion of a letter from B. E. Dawson, who declares that he is giving up the management of the Palace theatre, Waseca, Minn., because he cannot stand the many worries that confront him in getting co-operation from the exchanges. He writes:

"In retiring from the business I am doing so for mainly one reason—there is too much grief attached to the game, and it grows instead of modifying—there is too much inefficient help employed in the exchanges. They are the direct cause of more failures in the business than any other, and the man at the foot of the ladder, who is collecting the nickels and dimes to carry on the whole industry, has no support or redress whatever—he must take it or leave it as he pleases. If he changes to another exchange he finds the same treatment. What is it, you may ask; just a lot of little things, but the items are those of importance. At one time you may have two or three sets of advertising on one subject and nothing for the one to follow; you may have the wrong photos when you open up for display. You are forced to pay a week in advance, and quite often I have paid several weeks ahead, but in spite of this fact I will get films occasionally C. O. D., with extra costs and taking perhaps weeks to get the account straightened out again, and by that time it happens again.

Mixing Up the Picture

"You will be booked perhaps with a good one—yes, it sometimes happens, and you will throw your personality into your advertising to try and interest your people in seeing something out of the ordinary, and instead you will get a substitute, and nine times out of ten it will be a film you have run before. Another time you will perhaps have a picture with merit enough to hold your patrons through to the end—not the end of the story, but the end of the film, which comes only too quickly—with perhaps the last two or three scenes entirely gone, so as to finish the play in a fitting manner according to the views of the average inspector of films, they just dig around until they find a leader with 'The End' and stick it on, leaving us and our patrons with no solution to the climax. Yes, boys, it's some game when we have to put up with all the above, and no one will deny the truth of the foregoing unless it be the guilty, and these denials are of that rubber stamp variety that we all know by heart.

"I need the money, God knows, but money is not all there is to life. I have seen ten years of just such as above crowding into my life daily, and if there is one who can enjoy such I am ready to take my hat off to him.

Pictures of the Old Days

"It will be a relief to know that a morning will come without the usual worry of whether or not the films have arrived, or the necessity in calling up the exchange to ask if shipment was made, and perhaps to find that because a boob of an exhibitor (as they usually say it) failed to ship, you will not be able to get your show today. Yes, it's some game; one that takes salve and a boat paddle to spread it. What has ten years done for this industry? Go with me back to the short reel subjects and run them today. We find short, snappy stories, which, of course, seem all too short now, but quality was there just the same. Perhaps the lighting, staging and scenic effects were found lacking, but a reel of film was a thousand feet of history, and not, as it is today, with only about one-fifth action in a multiple reel drama and the rest pure pad. I enjoy, as the public does, the five-reel dramas, but there are few made. They all come on that number of reels, or more, and to get satisfaction the public must sit through a long drawn out story that could be done better and made far more worthy in half the length.

"The number of reels is merely descriptive. If there is material for three reels, make it so. No one complained about the 'Birth' being too long. It had the stuff to make it so, but I have had people leave my theatre many a day before the second reel, while a five or six reel show was being shown, because of the drag. The producer is slipping backward and perhaps blaming the director who is unable to make something out of nothing. Hundreds of so-called features apparently spring from the old one-reeler, and repetition following closely is forcing the public to lose interest.

Faults with Advertising

"Another bad factor in the business is the fact that producers overdo in their advertising. Every picture is the greatest thing ever done; it thrills you to the core; it knocks them out of their seats—in fact, it usually does anything but get the business, and the man who has followed the cut and dried advertising methods of the producer was a man who perhaps did well for a very short time and now we haye nothing but his memory.

"Never in the history of the business was there a better time to originate some new ideas, if we expect to 'Carry on'! *Form plans for each production to work*

upon its merits, not to force a number of pictures out upon the unsuspecting public with deposits that forces the exhibitor to pay or play such offerings.

"I have done my best to be honest with the exchange, the public and myself. If I had a picture that I knew would offend a certain class, I frankly said so in the event that I couldn't get a substitute. If I had a picture that children would not be able to enjoy I advised them to stay at home. I used my own tactics. I may have gotten into a rut in doing so at times, but in the end I have been successful, and have gained the confidence of those I have depended upon from day to day, and as far as money matters stand, I have no regrets, but to continue in the business under the present conditions is inviting more gray hair than I wish to wear."

P. C. Estee, manager of the Star theatre, Alexandria, South Dakota, has also been reading his copy of the NEWS carefully, and he likes the things that the producers say they are going to do for him, but he declares that he cannot get them. He also pays his respects to some of the suggestions of "arm chair" exhibitors. Here are a few of his thoughts:

"There are always two things in most trade papers that are bound to earn a smile from the small town exhibitor. One is the mention of 'helps' by the film houses and the other is the talk of 'small town' successes.

"The real small town men, and by that I mean towns of a thousand or under, read the heading and start joyfully to peruse the experiences of one more fortunate or wiser than himself. About two sticks down the column he comes to himself with a bump. The 'small' town has only ten thousand or so, two daily papers, a professional sign painter, engravers and things like that.

Laughs at Suggestions

"In the town of a thousand the twelve things done by Mr. Willey to put over 'Romance of Tarzan' are not nearly so wonderful as he must do to put over even a moderately big special—and make money. And we must do it without any co-operation of exchanges. They may send us their booklets and house journals, telling the exhibitor how wonderful crowds will be attracted by arranging for handy waterfall effects, decorations of fir trees, three thousand miles from fir forests, a parade of a few mere Arabs, where Arabs do not exist, and other things on a par and about as practical. *Even on the real advertising necessities we must fight for every bit—and then not get it.*

"One house, to which we paid a double price, handed to us, because they knew I really wished a certain feature for Christmas sent me, out of a large advertising order, the following: One three-sheet and six photos. Nothing else; no cuts, slides, heralds, etc. These weighed less than half a pound, yet they billed them by express at three times the cost of mail, which I had requested. In answer to a vigorous protest I received two one-sheets and that was all.

"Another firm started us off on a big serial without heralds, slides or cuts, *although they had out a twenty-five page book of 'helps' and a list of things one might secure.* Both of these houses have home offices in New York, the executives of which are constantly in the trade papers telling how they protect and assist(?) the small exhibitor, having an almost paternal interest in said exhibitor.



Here is a little stunt that was used by Sid Laurence, manager of the Alhambra theatre, Detroit, when he showed "String Beans." Mr. Laurence changes his bill daily and does not get a chance to do much, but this costuming of his ushers attracted attention

"In an article in the issue of January 4 Mr. Bryant states that all the trouble is caused because the exhibitors ask the price before signing.

"Mr. Bryant should go out in the 'sticks' and let the average salesman sell him. Out in the corn belt it's always open season on the exhibitor, and every picture the salesman offers is wonderful, a knockout, a box office winner; the price—a mere nothing.

"Of course, the exhibitor, even if he knows his own expenses, community and exactly what he can and cannot do with expenditures and advertising campaigns, should not refuse to pay the gentlemanly salesman, even if the sum is as much as he can take in, with raised admissions, and his own time donated.

Too Often "Just Out"

"I have been in the sticks and also in the places where there are tall buildings. I have roamed a trifle where the soft-voiced sales manager sits with uplifted feet smoking the seductive cigarette while he dictates letters to the 'hicks,' quoting 'lowest' prices, but regretting that he is just out of such and such novelties, books, cuts, etc. Things which were originally designed to aid the man who has no access to engravers, etc.

"I have been in other businesses, including the newspaper and railroad, and if any other business ran their affairs on the general plane of efficiency manifested by the average exchange they would be in the hands of a receiver within six months.

"I would like to ask just two questions. Perhaps Mr. Bryant and some producer will answer them.

"Why is it that the browbeaten exchanges sell us six and seven reel features that measure under five thousand feet of film and charge war tax on the half reels?

"Why is it that the posters we pay good money for always seem to depict the most repelling and criminal scene of the whole feature? Or else a whole three-sheet will show a close-up of a man hugging a girl—no phase of the picture?"

But Here's the Other Side

But after all this gloom here comes a message from a town of 1,500, Filmore, Utah. M. S. Smart, owner of the Paramount theatre there, seems to be able to do things, and he sends a message along to the smaller exhibitors all over the country. He declares that he studies the possibilities of each picture before he books it and that every week he books a special at advanced prices and gets the money.

"This is the first time that I have ever been guilty. I am writing a letter and you may publish it if you wish. Each week I read my trade journals and note what the other fellow has to say, and have gained a good deal of valuable information. I have been operating in this little city of 1,500 people for about five years, and I think there are one or two things that I can tell my fellow exhibitors of the small town that may help them.

"First I read my trade journals. The advertisements are the most interesting part to me. I never read news, etc., until I have studied each picture ad. and looked up the comments on such features as interest me. Thus I know every big picture on the market, I know what company handles it, I know whether it will or will not please a country audience like mine, and I know what rental value the picture has for me.

"Enough said along this line. Some may ask what good this information will do the small town fellow. I think this is where the mistake is made. Many small town exhibitors make an error by not putting the big features over. I think that no picture is too good or too new for my patrons. I want them to think that they see better pictures at home than they see when they go to the cities which is really the case. Every other week I give them one of the best big pictures that I can get and charge advanced prices. Do they come? well I should say so. Other shows may "flunk out," but never a big one. The people have learned that when I put on an advanced price entertainment that it is a big show. The result is that my advanced price shows net me two to five times the profit of the ordinary receipts. And I do it every two weeks. Further, I do not think it lessens the attendance materially of my other shows.

"One more piece of my wonderful advice. Can you stand it? I don't think it pays the small fellow, who has no competition, to book his regular features by contract and let the exchanges send what they want to send. I wildcat with all the exchanges. I book the stars my patrons like best and choose the kind of theme which has the greatest appeal."

Theatre in City of 12,000 and Seating But 287 Shows Feature for Five Days to 5,000 Spectators

WHAT do you think of an exhibitor in a town of not more than 12,000 that is able to run a picture for five days and with a seating capacity of only 287 play to more than 5,000 people?

"Press agents' dream," a lot of you will answer, but this story did not come from any publicity man. We happened to see in the correspondence of the MOTION PICTURE NEWS that the Lyda theatre, Grand Island, Neb., has done this and so we wrote to the manager, S. A. Hayman to find out how he did it.

Told in the fewest possible words, Mr. Hayman is right up to date. He studies his pictures long before he gets them through the matter published in the NEWS, and he sets about getting every possible patron into his theatre. His statement of his methods is so simple and so brief that we are going to quote his letter, starting with the tribute that he pays us:

First, MOTION PICTURE NEWS is my advising partner; we have many hours together in which I read it from cover to cover and find many useful hints. In fact, I know all about a feature film before it ever reaches me. I have a great deal of sport with traveling salesmen for some of the exchanges when they come out here and try to tell me about the film they have to sell; I can usually tell them more about the films they have than they can tell me.

"Second, I am an advocate of E. K. Gillett. The best of machinery and operating booth is none too good, so today I boast of nearly perfect projection. I am glad to say that I know every bolt and nail in my theatre from the screen clear back to the front of the house.

"You ask me if I use any special lobby, so will try and explain my lobby first. I have my lobby so arranged that I can put up the following lobby display: Two six-sheets, two three-sheets, four one-sheets, and then I use all the photos I can get hold of, as I have two photo cases to place them in. This display is arranged so that the passing public can't pass by without noticing what I have, and most any time during the day my lobby has three or four dozen people studying the posters.

"I use quarter page ads in our daily paper, in fact bigger ads than any other theatre in this city, although I am the smallest seating theatre in town.

"I also observed one time when I was hunting in the country that auto after auto passed me going to town, so the idea struck me, why not try and get these people in my theatre? So I ordered handbills from the exchanges and had a boy each Saturday, when the town was full of autos, to go around and place in each auto a handbill.

"Then I figured out again that the little towns around near Grand Island had weekly papers and reached some of the farmers I could not reach, so I placed an ad in seven of these papers, and from these towns I had from twenty to thirty auto loads.

"Now in regard to the ads. I study the ads in MOTION PICTURE NEWS, and from these I get ideas, and so make my ads different and novel.

"Another thing, my house is a theatre of cheer, and all attendants must at all times be pleasant and very courteous, so that people coming to my theatre feel at home. I remember overhearing a conversation between two ladies. One said, 'Do you know I always go to the Lyda because it seems so homelike. Why, I can just sit down in there and enjoy every minute of the time.'

"Another thing I do is to sit down in the theatre and hear the comments of my patrons as to the kind of picture they enjoy, and so when I book a feature I have this in mind, and nearly every time it proves a success.

"Children in this town swear by the Lyda, as I always try to have a film they like. I believe that I have more kids in my theatre than all the other theatres combined.

"You may ask how can I hold a feature five and six days, and will say this also came to me by observation. First I had a daily change, but one day I decided I would try two days' run; this was to a degree satisfactory, but one day while in a barber shop and while I had a big feature running, I found out that only one person out of ten had seen this feature, although I was crowded two days to capacity.

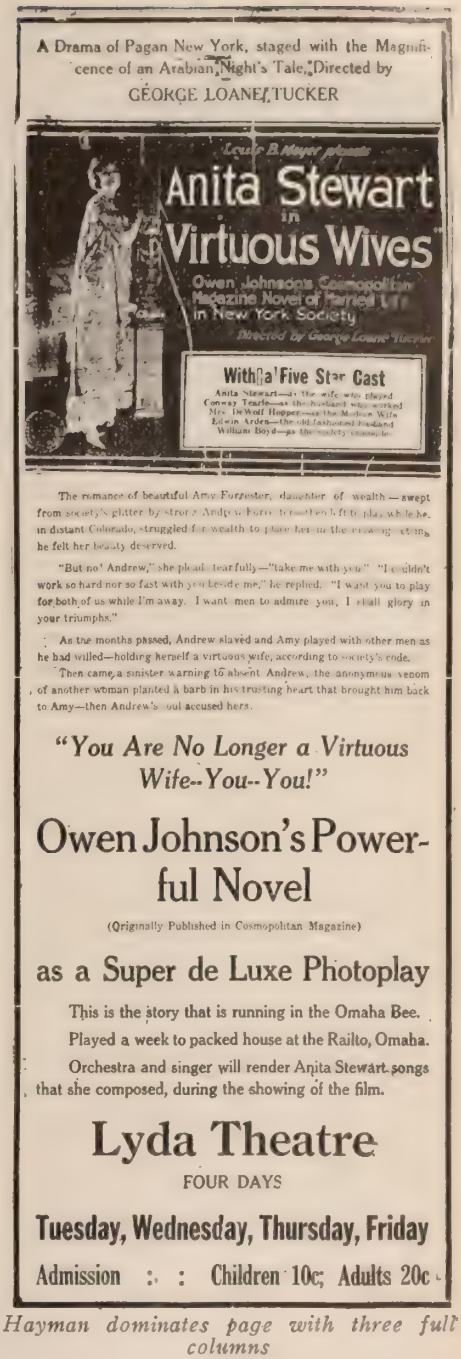
"A little later along came First National with 'Tarzan of the Apes,' and they wanted such a large rental the shock nearly stopped my heart beating, but I asked them if they would give me as many days as I wanted and they said yes. So I booked 'Tarzan' for four days, and I said to myself, if I am going to lose I will have the satisfaction to know I died game. So, oh, boy, how I went after the advertising.

"Now the results: From 1 o'clock till 11 at night seats were at a premium; same thing the second, the third day same. I jerked up my belt and said if it does this the fourth day I will hold it the fifth. Well, the fourth was bigger than any of the others, so I wired the First National for the fifth, and the fifth was just as heavy as the first. Then and there my eyes were open, and ever since I book sure fire features that I know are good for long runs.

"*My theatre seats* 287; *Grand Island has a population of, I would judge,* 12,000; *country around,* 30,000. *Well, in January I had* 24,567 *paid admissions, or an average daily run of* 790 *people, or every seat filled three times daily for thirty-one days. On 'Virtuous Wives' I ran* 5,000 *people.*"

Any one reading this plain statement of fact can see that Mr. Hyman has not been afraid to take a chance, but he does not do it as a gamble—he doesn't sit back in his chair and wait for things to come his way, but goes out and gets the business. We have not the slightest doubt that a considerable percentage of his regular business comes from outside his own town.

The increasing number of exhibitors who are making real efforts to put pictures over for longer runs is significant, and that so many of them come from the smaller cities where the theatres are developing NEW patronage means a lot for the future.



Hayman dominates page with three full columns

Motion Picture Weekly Makes Appearance in L. A.

Los Angeles now has a "Motion Picture Weekly." Most of the newspapers of that city are mighty liberal with motion picture matter, but the new publication aims not only to give the news of the stars and the producers, but of the theatres and exchanges as well. Through the co-operation of the theatres 250,000 copies of the first issue were distributed. Theatre advertising is confined to the card plan which merely gives the current bill or that for a week, according to the number of changes.

Live News from the Producers

Arbuckle Renews His Contract

Adolph Zukor Signs Comedian to Produce Under the Paramount Banner for Another Three Years

TO appear under Paramount auspices for three years is the arrangement made by "Fatty" Arbuckle, the screen comedian.

The agreement was signed at the Meuhlbach Hotel in Kansas City, where Mr. Arbuckle, Joseph M. Schenck, under whose management he appears on the screen; Lou Anger, his personal manager, and Adolph Zukor, president of the Famous Players-Lasky Corporation, closed the arrangement.

After the signatures were affixed to the contract the entire party left for New York. Mr. Arbuckle registered at the Claridge and remained for a few days after which he returned to his California studio to start work on a new Paramount picture.

The new Paramount-Arbuckle agreement involves an aggregate sum reported to be in excess of three million dollars, and Mr. Zukor stated that this is the largest contract ever signed by him with an individual artist, notwithstanding the fact that at various times he has had under contract such notables in the film world as Mary Pickford, D. W. Griffith, Douglas Fairbanks, Marguerite Clark and others.

Arbuckle's screen career dates from 1913, although he had been on the stage in stock repertoire since he was fifteen years old. When Mack Sennett first laid



Roscoe "Fatty" Arbuckle has signed a new contract with Famous Players-Lasky

eyes on his chubby face and rotund figure he engaged him on the spot. From that moment he has been one of the busiest actors in motion pictures.

Some of his early pictures include "Fatty and Mabel," "The Bright Lights," "His Wife's Mistake," "The Waiters' Ball," "The Village Scandal" and "Fatty's Jonah Day."

In 1917 the Famous Players-Lasky Corporation secured Arbuckle's services through Joseph M. Schenck, president and general manager of the Comique Film Corporation, with whom the comedian was under contracta for a period of years. Since then he has produced fifteeen two-reel comedies for Paramount.

Viola Dana Film Gets Well Known Players

SUPPORTED by such screen players as Henry Kolker, Edward Connelly, Darrell Foss, Louis D'Arclay and Clarissa Selwyn, Viola Dana is rapidly nearing the completion of her newest screen production, tentatively named "Jeanne of the Gutter," at the new Metro studios in Hollywood. Miss Dana is directed by Herbert Blache, under the personal supervision of Maxwell Karger, director general.

"Jeanne of the Gutter" is described as a romance of the underworld of Paris, and the heroine of this story, by June Mathis and Albert Capellani, adapted for the screen by Finis Fox is tender and appealing, impetuous and furious in turn. For Jeanne is a girl gently born of titled parents, whom fate throws into the hands of the fierce Apaches, or thugs, and who grows to womanhood as one of them.

It is a story of final redemption and reclamation; a narrative of heart interest woven against a background of Bohemian cafes and the ateliers of the Latin Quarter of the French capital. It follows Miss Dana's "Diana Ardway" and "The Gold Cure," although in setting and atmosphere is is said to be totally different from either of these pictures.

In addition to Messrs. Kolker, Connelly, Foss D'Arclay and Miss Selwyn, the cast includes Paul Weigel, remembered as the Mexican padrone in a previous Dana picture, "The Only Road"; Mitzi Goodstadt and Maree Beaudet. Art interiors were designed by Henri Menessier, and the cafe scenes are filled with French "types."

Signs with Universal

Thurston Hall, formerly leading man in Paramount productions, has signed an indefinite contract to appear in Universal productions. Mr. Hall is Carmel Myers' leading man in "Who Will Marry Me?" and is now working opposite Priscilla Dean in "Raggedy Queen," now in production under the direction of Tod Browning.

Bennett in Kansas City District for United

Hunter Bennett, who has just receiv honorable discharge as lieutenant in U. Army, has been appointed by C. R. Seely United Picture Theatres of America, In as special representative for the Kans City district. Mr. Bennett is well kno to exhibitors through his former conne tions with World Film and Mutual, havi been associated for two years with the l ter under the general managership of C. Graham. Mr. Bennett leaves Ne York for Kansas City this week.

R. J. Churchill, United representative Detroit, reports the Muskegon and Gra Haven theatres, the Victory theatre, S Johns, and Regent theatres, Ionia, as n additions to list signing United contrac during the past week.

Letters continue to be received by Unit from exhibitors who have booked t first United features. The Strand theat Portland, Me., reports the biggest inc vidual day that theatre has ever done o side of holidays, with "The Light Western States," and the Colonial Amus ment Co. of Harrisburg, writes of t same attraction: "It is a real picture, the very top of the special class and draw record houses."

Goldwyn Buys Two for Will Rogers

Goldwyn Pictures Corporation has a nounced the purchase of two stories which Will Rogers will be starred. Th are "Aleck Lloyd," by Eleanor Gat author of "The Poor Little Rich Gir and "Overland Red," a novel by H. Knibbs.

In addition a play has been purchas for still another Will Rogers productio though no announcement is made as y of its author or title.

At the end of the "Follies" theatric season Mr. Rogers, together with M Rogers and four Rogers children, will pa up their belongings and close their Lo Island home preliminary to their depa ture for the land of the sunset.

Kinograms Show Speed

World Pictures declares that four hou after the Fifteenth Regiment, New York famous colored regiment, under comma of Colonel William Hayward passed b fore the camera of the Kinogram orga zation as they marched up Fifth aven New York City, the pictures were sho at B. F. Keith's Palace, the Rialto a Rivoli theaters, New York City.

Thus again, they assert, Kinograms e tablishes a speed record in the recordi of the news of the day.



At the left is Theda Bara in "When Men Desire," her newest Fox drama. In the center is Madlaine Traverse in "Gambling in Souls," and at the right is another moment in the Bara production

Exchange Men at Atlanta Hear Arthur S. Kane

When the exchange men at Atlanta, Ga., held their luncheon February 18, Arthur S. Kane, general manager of Select Pictures Corporation, was visiting the city, and, by special invitation, addressed them. The luncheon, which was the first of a number of meetings arranged for the bringing together of the managers who are to form the Board of Trade, was held at the Hotel Ansley, and was presided over by Mr. George R. Allison of Vitagraph's Atlanta exchange.

Mr. Kane outlined the experience of exchange managers in other cities in forming similar organizations, and spoke notably of those established in Detroit and Seattle. Most of those bodies, Mr. Kane explained, have proved successful and have accomplished the excellent objects for which they were formed, having been of great benefit to all exhibitors in the territories affected in securing adjustments, and in the settlement of disputes.

Title Is Changed on a Paramount Picture

Paramount announces a change of title on the next John Emerson-Anita Loos production, and has rechristened it "Oh, You Women!" the former title of the production having been "When the Boys Come Home."

The changing of the title was made necessary by reason of the present conditions of bringing the American boys home so rapidly from overseas, for the story deals with an after-the-war theme.

"End of the Game" Is Next Kerrigan

W. W. Hodkinson Corporation officials have just viewed "The End of the Game," starring J. Warren Kerrigan.

They report that Kerrigan has a particularly sympathetic role in this story of a well-to-do southern gentleman who seeks adventure in the West.

The action of the story takes place in the days of Old '49, and they report that they saw some real live action. George Hlwood Jenks wrote the story and Jesse D. Hampton, the producer, directed it.

Stars Cannot Carry Weak Cast

So Says William Fox in Outlining Casts and Leading People Engaged to Properly Support His Stars

THE Exhibitors Service Bureau of the Fox Film Corporation this week declared that no star in the profession is big enough to carry along a weak cast, and that it is on this principle that William Fox produces his pictures.

"An instance of this policy," said this statement, "is the engagement of Thomas Santschi to play the lead opposite Madlaine Traverse in the picture which Miss Traverse is now making in Hollywood. Mr. Santschi is one of the best known players in the motion picture profession, and has done some particularly fine work."

In further support of the policy of engaging only well-known players for the support of Fox stars, it was pointed out that in the de luxe production, "Wolves of the Night," which William Farnum is making in Los Angeles, the supporting cast contains such players as Louise Lovely, Charles Clary, Al Fremont and G. Raymond Nye.

In "The Jungle Trail," another William Farnum picture, just finished in Florida, Anna Lehr, Ann Luther and G. Raymond Nye are in the cast supporting Mr. Farnum.

"For Freedom," a recent Farnum subject, showed the work of Anna Lehr, Ruby DeRemer, Marc Robbins and Mr. Nye; and in "The Man Hunter" Mr. Farnum had Louise Lovely, Charles Clary and Marie Robbins assisting him.

Tom Mix is said to be exceedingly particular about the people who play in his support. For his leading woman he has had such well-known players as Jane Novak, Kathleen Connors and Teddy Sampson, and in the picture he is making now, near Flagstaff, Ariz., Colleen Moore plays opposite him.

In "Every Mother's Son," one of R. A. Walsh's pictures there was no star, but the cast contained such names as Charlotte Walker, star of "The Trail of the Lonesome Pine" and other big dramatic successes, and Gareth Hughes.

The casts that support Gladys Brockwell are William Scott, Murdock MacQuarrie, William Sheer, Al Fremont, J. Barney Sherry and Lydia Yeamans Titus.

Herbert Heyes and Clair DuBrey are supporting Madeline Traverse in her present picture, and in support of Albert Ray is Elinor Fair.

Other well-known players who are to be seen in recent or coming Fox pictures are Ed Burns, Frank Brownlee and Thomas Jefferson—son of the famous Joseph Jefferson, creator of Rip Van Winkle.

Territory Sold on "Once to Every Man"

"ONCE TO EVERY MAN," Frohman Amusement Company's independent production, recently placed on the open market, is in big demand by the state rights' buyers according to the announcement of territorial sales for the past week. Greater New York, Long Island and Westchester County was purchased by the Merritt Film Exchange, New York and the New England went to Major Films, Inc., of Boston. Arthur S. Hyman of Arthur S. Hyman Attractions, Detroit, purchased the Michigan rights; northern New York and northern New Jersey went to Nathan Hirsch, New York; the Super-Film Attractions, Washington, D. C., purchased Delaware, Maryland, District of Columbia, Virginia and North Carolina, and W. E. Drummond of Knoxville bought the South Carolina, Georgia, Florida, Alabama and Tennessee rights.

Mr. Hyman, who bought the Michigan rights, will open "Once to Every Man" for an indefinite run at one of Detroit's large houses.

Mr. Aechtler, Major Films, has booked the picture for an extended run at one of the large Boston houses, and Sidney Lust of the Super-Film Attractions, has booked the feature at Loew's Hippodrome, Baltimore. The story tells of the redemption of a young man addicted to drink. One of the big punches of the pictures is a fistic battle.

Select Opens Canadian Offices

Select Pictures Corporation, Ltd., of Canada, Organized to Distribute Throughout the Dominion

LEWIS J. SELZNICK announced that Select Pictures Corporation has organized a Canadian company for the distribution of its product. In a signed statement, issued from headquarters in New York, President Selznick says that the Canadian headquarters has been established at Toronto, Ontario, with branches opened in seven cities.

The officers of the new Canadian distributing concern are, Lewis J. Selznick, president; J. P. Bickell, vice-president; Morris Kohn, secretary; N. J. Nathanson, treasurer and managing director.

The following is a complete list of the Canadian offices now opened, including both headquarters and branches in the various territories:

Montreal, Quebec, 31 McGill College avenue.

St. John, New Brunswick, 67 Dock street.

Winnipeg, Manitoba, 445 Main street.

Calgary, Alberta, 414 McLean Block.

Vancouver, British Columbia, 304 Orpheum Block, and Canadian headquarters, 21 Adelaide street West, Toronto, Ontario.

It is the purpose of the Select Company in establishing this Canadian distribution system to afford exhibitors of the Dominion of Canada the opportunity of booking the pictures of the various stars, and also the special productions which together form the product known as Select Pictures, and to obtain this material from exchanges owned and operated by the company.

Select Pictures Corporation, Ltd., of Canada, announces many of the most popular productions of the various Select stars in the following schedule which it has adopted, and which shows that the features are released at the rate of one a week for the next three months:



Mitchell Lewis, star in Select Pictures

Clara Kimball Young in "The Road Through the Dark," March 3; Norma Talmadge in "The Heart of Wetona," March 10; Alice Brady in "The Better Half," March 17; Marion Davies in "The Belle of New York," March 24; Constance Talmadge in "Sauce for the Goose," March 31; Mitchell Lewis in "Code of the Yukon," April 7; Anna Case in "The Hidden Truth" (Special), April 14; Clara Kimball Young in "Cheating Cheaters," April 21; Constance Talmadge in "Who Cares?" April 28; Alice Brady in "Her Great Chance," May 5; Marion Davies in "The Burden of Proof," May 12; Norma Talmadge in "The Probation Wife," May 19; Mitchell Lewis in "Children of Banishment," May 26; Constance Talmadge in "Mrs. Leffingwell's Boots," June 2.

New Reels Heavily Booked, Says Universal

MANAGER ZIERLER of the "Big U" film exchange has announced that the International tri-weekly news film service, released by Universal, has been booked by the Rivol theatre and Broadway theatre, New York, for first run. The Strand, New York, has also booked units of the service and Mr. Zierler states that a campaign to put the news reels in a record number of theatres in the New York office's territory, recently begun, is bringing exceptional results.

On the Pacific Coast the International tri-weekly service is said to have proved popular with exhibitors. The leading theatres of Seattle, Spokane, Portland, San Francisco and Los Angeles are said to be running the tri-weekly reels regularly and the special Pacific Coast editions of each reel have proved exceptional drawing cards at Coast theatres, according to word received from Gus A. Metzger, Universal's Pacific Coast district manager.

In the Central States scenes showing President Wilson's arrival in France, on securing pictures of returning troops, and some unusual pictures taken on the former battlefields of France are declared to have made the International tri-weekly service welcome by leading exhibitors.

What is claimed to be the first pictures ever taken in a governmental marine camouflage workshop are contained in the New Screen Magazine, the first issue of which has just been released by Universal. The pictures of the first Magazine were taken at Washington, D. C., by a Universal cameraman and show how the various details of designing the many forms of marine camouflage are worked out.

Berman Not with Tyrad

Matthias Radin, general manager, Tyrad Pictures, Inc., announces that Harry Berman is not connected in any way with Tyrad Pictures, Inc. Through an error in the publicity department of Tyrad, Mr. Berman's name was announced, in the last issue of the NEWS as associated with Tyrad Pictures.

Miss Young Chooses Big Cast

Much comment, it was announced thi week from the Clara Kimball Young of fices in New York, has been heard fro various sources concerning the well-know cast of players which Miss Young selecte to appear with her in "The Better Wife. The picture is being made on the We Coast.

The cast includes, besides Miss Youn as the star, Nigel Barrie, Lillian Walke Kathlyn Williams, Barbara Tennant, littl Ben Alexander, Edward M. Kimball, Ar thur Carew, Irving Cummings, Elinor Har cock, H. G. Pennel, J. G. Underhill an John Steppling.

W. H. Rudolph, who represents th Young-Garson interests in the East, ha had some interesting communications fro the Coast relative to "The Better Wife and its unusual cast. In a sense, this pic ture, which is the first to be made by Mis Young for absolutely independent distr bution, away from the Select Picture Corp., is a "commonwealth picture," a though the production cost, includin everything in the way of salaries, etc., being borne by Miss Young.

Alpha's "Reclaimed" Shown to Trade

The Alpha Pictures, Inc., gave a trad showing of its newly acquired state right feature, Harry MacRae Webster's produ tion, "Reclaimed" starring Mabel Julienn Scott and Niles Welch, last week at th New York Roof. Prominent buyers we present and Alpha reports that they we unanimous in their praise of the pictur Greater New York and northern Ne Jersey territory has been purchased by th Elk Photo Plays, Inc.

"The Forfeit" Released o March 10th

Frank Powell's production, "The Fo feit," co-starring House Peters and Jan Miller, was adapted from Ridgewell Cu lom's well-known novel of the southe cattle country.

W. W. Hodkinson Corporation a nounces its release date as March through Pathe exchanges.

In support of the stars are Willia Human as the weak younger brother, He tor V. Sarno as the chief cattle rustler, H. Welles as the ranchman, Blanche Abbo as the ingenue, and George Murdock.

Mygatt Tells About His New Job

Gerald Mygatt, who recently came o of the army and later was engaged by W. W. Hodkinson Corporation as director advertising and publicity, last week issu a statement headed: "Why I Am Wor ing for W. W. Hodkinson."

The announcement tells of his doubts the soundness of the organization until had fully investigated, after which he w fully convinced that he considered t company well worth while.

Briggs Cartoons to Be Seen on Screen

Cullom Holmes Ferrell, manager of the newly organized Briggs Pictures, Inc., to produce and release one-reel comedies adapted from the works of Briggs, the cartoonist, best known for his "The Days of Real Sport," "When a Feller Needs a Friend" and "Married Life," announces that offices have been opened at 30 East Forty-second street and that work on the first three comedies has begun at the Thanhouser studio, New Rochelle. Part of the studio has been leased as permanent quarters. The comedies will not be animated cartoons, the announcement says, but Briggs' popular cartoons will be taken as a basis for the comedy stories, the principal parts being enacted by child performers. The method of distribution has not been announced. Briggs is chief executive of the newly formed company.

Mae Marsh Completes "Spotlight Sadie"

Mae Marsh has completed her newest Goldwyn picture at the Culver City Studios and it bears the unusual and piquant name of "Spotlight Sadie" and was written by Lewis Allen Browne.

Laurence Trimble, who directed Jane Cowl's "The Spreading Dawn" in Goldwyn's early days, directs this production.

It is described as a comedy-drama of everyday life with the playhouse as a background.

Marguerite Clark Is Back

After several weeks vacationing, Marguerite Clark starts work on "Come Out of the Kitchen," at the Fifty-sixth street studio of Famous Players-Lasky, in New York City.

This is Paramount's screen version of the successful play in which Ruth Chatterton became famous on Broadway. During her absence several sets had been built in the studio, namely the blue and white kitchen.



William Farnum, star in Wm. Fox Films



How the Strand in New York stood 'em out on curb during the run of "The Better 'Ole," distributed by World

Houdini Serial Covers the World

Sixteen Exchanges Handling Rolfe Serial for Octagon—Canada and Foreign Markets Covered

SIXTEEN established exchanges, with the number increasing weekly, and now distributing for Octagon Films, Inc., B. A. Rolfe's serial production, "The Master Mystery," starring Houdini, the handcuff king. Nearly all of the domestic territory and all foreign and Canadian territory is covered by this network of distribution, and Octagon announces that with the closing of the negotiations, now pending, every foot of important territory in the world will have been brought within reach of the exchanges handling "The Master Mystery."

Recent additions, bringing the list up to its present number, are Joseph Goodstein, who has bought the distributing rights to the picture in Colorado, Wyoming, Utah, New Mexico and southern Idaho, and Goyette Productions, Inc., Detroit, R. E. Goyette, president, booking the state of Michigan.

Other territories in the United States are covered as follows: North and South Carolina, Georgia, Florida, Alabama and Tennessee, Rolfe Productions of Atlanta, Ga.; Mississippi and Louisiana, Rolfe Productions of New Orleans; New England States, Federal Feature Film Co., Boston; western Pennsylvania and West Virginia, Rolfe Productions of Pittsburgh; eastern Pennsylvania and southern New Jersey, Arrow Film Exchange, Philadelphia; Texas, Oklahoma and Arkansas, Rolfe Productions of Dallas; Illinois and Indiana, Celebrated Players Film Corporation, Chicago; New York City and State, Effano Film Exchange; New York City; Delaware, Maryland, Virginia and District of Columbia, Exhibitors Film Exchange, Washington; Wisconsin, Mid-West Distributing Co.; Milwaukee, northern New Jersey; Rolfe Productions of northern New Jersey, with offices in New York City, and Ohio and Kentucky, Star Feature Film Service, Cleveland.

The Canadian bookings are being made through Regal Films, Ltd., which maintains six offices in Canada, while the foreign territories are being sold by Export & Import Film Co., New York.

Community Booking Plan in N. Y. Theatres

Success is attending the community plan for booking the Theda Bara production of "Salome," according to officials of Fox Film Corporation, which cite many examples.

The Majestic theatre in New York booked "Salome" for a full week. The first three days, Friday, Saturday and Sunday, the picture went over big, it is said. The management, however, was afraid that the attendance for the remaining days would fall off. Instead of diminishing, the crowds for the other four days were bigger than on the first three days; and the final day was biggest of all.

Immediately following this showing five other theatres in the same neighborhood booked "Salome" for extended runs. These are the Venice theatre, the Grand, the Strand, Golden Rule and Orpheum.

Sennett Comedy Offered State Right Buyers

Hiram Abrams, who recently established headquarters in the Longacre Building, New York City, announces that what is termed Mack Sennett's latest and greatest five-reel feature comedy, a travesty on current international events, entitled "Yankee Doodle in Berlin," is now being offered to state right buyers by the master comedy-producer through Mr. Abrams.

"Four times during his career Mr. Sennett has stepped out from his two-reel comedies to make a super-picture," said Mr. Abrams. "His previous longer pictures have been 'Tillie's Punctured Romance,' 'The Submarine Pirates' and 'Mickey.'

"Each of these plays has made a fortune for exhibitors, and Mr. Sennett has been scrupulous in keeping faith with the exhibitors."



Maurice Tourneur preparing for a Board of Trade scene in "The White Heather," forthcoming feature

"Stars of Glory" A Pathe Special

Leonce Perret's Production, Starring Dolores Cassenelli and E. K. Lincoln, to Be Distributed by Pathe

THE big patriotic production, "Stars of Glory," produced by Leonce Perret, and starring Dolores Cassenelli and E. K. Lincoln, will be released by Pathe as a Special Feature, and they state that it will be exploited with the same aggressive publicity and promotion that has made record breaking history for "Infatuation" with Gaby Deslys and Fannie Ward in "Common Clay."

The two stars are said to be admirably fitted to their parts. A change of title is under consideration and the play likely will be released under one that will more accurately express the big emotional value of the story.

"Pathe Exchange considers itself fortunate in adding this splendid production to its list of special feature successes," said Mr. Paul Brunet, vice-president and general manager in making the announcement. "Leonce Perret has reached a point of achievement set as an ideal by more than one high authority."

"Lieutenant Francis de Croisset, who has been studying the motion picture in America for the last three months as a commissioner of the French government, and who has brilliantly achieved on the spoken stage by 'The Hawk,' which Mr. Faversham produced some time ago, and the dramatization of 'Arsene Lupin,' said just before his recent departure that, to-morrow, the making of motion pictures will become an art; which will be achieved only when the skilled author, who knows all the requirements of the cinema, shall have a part in the direction of the picture.

"'And,' he added, 'but plays will have to be written for the films just as they are now being written for the stage. Original, imaginative plays, written especially for the medium, and produced under the watchful eyes of their authors, are essential.'

"Leonce Perret in 'Stars of Glory' has realized the ideal of his distinguished compatriot. He is both the author and the director; and how the combination of these functions has worked is shown to splendid advantage, in harmony of action, and that attention to minute detail which makes for perfection.

"'Stars of Glory' was shaped expressly for the screen. I think that it will establish a high mark, for it is art in its purest sense. Art, beauty and feeling! It is a big story of ideal love; it is a perfect poem of Patriotism; it is a wonder-tale of hearts, and one of the greatest woman picture-plays of the year."

Wheeler Dryden, Comedian, with Gray Seal

George Julian Houtain, president of Gray Seal Productions, Inc., has signed Wheeler Dryden, comedy star of leading theatrical companies in the Orient, for a series of twenty-six comedy productions, in one reel. This series will be released during 1919 and 1920.

Mr. Dryden comes to the screen after being for several years the principal comedy star of a leading theatrical company in India, China and Japan. His work is described by Mr. Houtain in the phrase, "A Page from Life." He promises consistent and plausible comedies with wholesome, clear action and plausible stories.

"Echo of Youth" Booked Heavily in N. Y. C.

With many territories sold and with foreign rights sold to Inter Ocean Film Corporation, the Graphic Film Corporation is concentrating on its many New York bookings of Ivan Abrahamson's six-reel special, "The Echo of Youth."

Charles Bryant, Leading Man in "The Brat"

In Nazimova's screen adaption of "Th Brat," Charles Bryant, who has for son time been identified as leading man f Nazimova, has again been engaged f that part.

Metro exchanges will distribute "Th Brat," which is a screen adaption by Jun Mathis from the successful play of th same name in which Maude Fulton, th author, starred for nearly eighteen montl on Broadway.

Mr. Bryant has been leading man fo Ethel Barrymore and for several of Naz mova's productions, among which wer "Toys of Fate," "Revelation," "Eye fo Eye" and "Out of the Fog."

Tourneur Progresses on New Picture

Hiller and Wilk announced this week, i a statement calling attention to Mauric Tourneur as one of the pioneers of th "independent" movement, that the pro ducer is rapidly bringing to a close wor on "The White Heather," the fourth o the Maurice Tourneur Productions. It a Drury Lane melodrama and follow "Sporting Life" and "Woman."

Mr. Tourneur is quoted as saying: "Th fate of the photoplay is dependent upon th independent producer."

Rosemary Theby in Allison Production

Rosemary Theby plays the vampire siste of Peggy with May Allison in "Pegg Does Her Darndest," the latest of tha star's Metro releases. Miss Theby's wor as a screen vampire shows her to be a actress of versatility, as her appearance in several Metro all-star series feature have been in widely divergent roles. Sh will be well remembered also as Ber Lytell's leading woman in the Metro pro duction of "Faith," a recent release.



Ann May, ingenue lead with Catherine Calvert in "Marriage for Convenience," a Keeney picture

Bessie Barriscale Returns to Coast

After a brief sojourn in New York, where she visited her sister, who was very ill, Bessie Barriscale is returning to Hollywood to resume production of photoplays under her agreement with the Robertson Cole Company, which releases the Barriscale plays through Exhibitors Mutual.

Just before leaving California, Miss Barriscale completed "Hearts Asleep," under the direction of Howard Hickman, her husband, who accompanied her on her eastern journey. Upon returning to the Brunton studios, where all the B. B. Features productions are made, Bessie will begin work on "Josselyn's Wife," a novel by Kathleen Norris which affords Miss Barriscale one of her typical characters.

"A Trick of Fate" is Miss Barriscale's current play.

Harry Carey Tours West

Universal's western star, Harry Carey, is touring the principal western cities meeting exhibitors and fans and speaking at various theatres en route.

Having completed his latest film drama, "The Outcast of Poker Flat," and being several weeks ahead of his release schedule, Mr. Carey is very enthusiastic about his tour. He will visit all of the leading cities west of the Mississippi, and Chicago, and will in addition to giving a short talk at each theatre, present a special reel that shows a little of the work of preparing one of his big dramas.

Shumway Leading Man for Lillian Walker

L. C. Shumway, one of the screen's most popular leading men, is in the principal male role opposite Lillian Walker in her latest release on the Hodkinson Corporation's program, "The Love Hunger," a screen version of J. Breckenridge Ellis' novel, "Fran," produced under the direction of William P. S. Earle. Arthur Edwin Crows did the scenario. Andrew Arbuckle, Lydia Knott, Stanley Orr and William Bletcher are other members of the cast.



Houdini, the handcuff king, in a moment in the superserial, "The Master Mystery," produced by B. A. Rolfe for Octagon Films, Inc.

"Common Cause" Breaks Record at Salt Lake

WITH the snow deep upon the ground at Salt Lake City, Utah, J. Stewart Blackton's production, "The Common Cause" jammed the big American theaters there at every performance of its run.

George Mayne, manager of the Swanson Theater Circuit, of which the American at Salt Lake is one of the chain sent a long telegram of congratulations to Vitagraph containing a strong eulogy of the production and also adds that he has also booked "The Lion and the Mouse" for a four day engagement at the American.

The enthusiastic telegram in full:

"We used Vitagraph's feature, "The Common Cause," at the American Theater, this city, our seating capacity there being 3,000. We turned the people away at both afternoon and evening performances. I want to say, giving my honest opinion, that I think "The Common Cause" the best picture ever shown at the American theater. Thursday night, in the face of the heaviest snow storm of the season, I was compelled to turn away crowds.

"We had more favorable comments on this picture from our patrons than upon any other feature picture shown at this theater. Some of our patrons saw this picture a second time and I surely am going to play it as a 'repeat.' The story, photography and direction was wonderful.

"Just saw the Alice Joyce subject, "The Lion and the Mouse," privately and have booked it for a four-day run at the American theater. Vitagraph should be congratulated on turning out subjects of this kind. If they continue to turn out pictures of this character, it means success for the Vitagraph company spelled in big letters."

Woody Visits St. Louis and Kansas City

LEAVING New York on February 21, J. S. Woody, general sales manager for Select Pictures Corporation, made a flying trip to St. Louis and Kansas City last week on business for his firm. During the last few months Mr. Woody has been unusually busy in the home office but for some time past he has been planning a series of short jumps to various Select branches, and his trip last week to St. Louis and Kansas City was the first of a number of such visits that he will make within the next few months.

From New York Mr. Woody went direct to St. Louis, where he conferred with Branch Manager J. C. Ragland at Select's exchange in that city. Mr. Woody and Mr. Ragland discussed affairs in the St. Louis territory and completed a plan whereby it will be possible to effect a great increase in the number of Select contracts in that district.

From St. Louis Mr. Woody went to Kansas City where he met Branch Manager A. H. McLaughlin and received one of the most promising local reports he has seen since he became general sales manager of the Select organization.

Mr. Woody returned to New York armed with valuable information and several new ideas which he will put to a test in other territories.



Constance Talmadge, Select star, and her director, Robert G. Vignola, going over the script, "Saturday to Monday"



The Kaiser, the Clown Quince and Hindenburg "retrenching." It's shown in "Yankee Doodle in Berlin," a Mack Sennett comedy feature handled by Abrams and Schulberg

Albert Capellani Productions Already Active

THE recently organized Albert Capellani Productions Inc., has commenced activities according to General Manager Adolphe Osso, who announced that the Solax studios has been renamed the Capellani studio where the Capellani productions will be made, and that elaborate and extensive improvements and innovations in studio equipment of every nature will be installed there at once.

"We shall spare no effort or expense," said Mr. Osso, "in order to insure or add to the quality of our productions. I can recall several instances where faulty equipment and poor facilities handicapped a prominent director to such an extent that a certain production which might have proved to be a sensation, when completed turned out to be just an average film because of a lack of proper facilities.

"The fact that the studio is to be our permanent home and the fact that we shall require the very finest studio in the East to accommodate the several companies that we shall soon have working was responsible for our decision. A good start is half the distance."

Henri Menessier, Mr. Capellani's art director, and Lou Jerkowski whom Mr. Capellani engaged as studio manager, will supervise the changes being made at the studio.

It is announced that these alterations will only delay the actual commencement of the work on the first of the Capellani Productions but a few days, for the casting of the support for June Caprice and Creighton Hale, who will play the leads in the first company, has already commenced. The title of the story chosen by Mr. Capellani for the first film has not yet been announced.

Golden Reports Progress on Serial

Reports from Joseph A. Golden, who had taken his entire company to the South in order to get some atmosphere for "The Great Gamble," the forthcoming Western Photoplay's serial starring Ann Luther and Charles Hutchison, for release through Pathe, show that he has been accomplishing much work while in the land of sunshine.

Mr. Golden writes to his partner, A. Alperstein, manager of the concern, that he has obtained much valuable material during his short absence, and has been so successful in getting the locations that he desired that he expects to get back to the city in a couple of weeks' time.

Evangeline Booth Takes Part in Lasky Picture

The final scenes of "Fires of Youth," the special production which Famous Players-Lasky is making in co-operation with the Salvation Army, under the direction of Edward Jose, are being taken at Famous Players 56th Street studio. The major portion of the production was made at the Lasky studio on the Coast, but the scenes in which Commander Evangeline Booth, head of the Salvation Army, appears in, will be taken here in the East. It is announced that an exact reproduction of the Commander Booth's headquarters has been made for the interior sets now being filmed. The cast of players includes Eugene O'Brien, Catherine Calvert, Ruby De Remer, Theodore Roberts and Robert Anderson.

Newsy Notes of Pictures

Billie Rhodes—the "little girl with big eyes," they call her in California—has proved in her recent five-reel production for the National Film Corporation, that comedy drama is her forte.

Alma Rubens has completed her first picture as a star, "Diane of the Green Van," the Leona Dalrymple ten thousand dollar prize story that was selected from a score of more than ordinarily good scenarios for her initial production.

A festive cabaret scene, a reproduction of those roof garden frolics that rest the tired business man and the wide-eyed visitor in New York, is one of the big features of Hale Hamilton's newest screen vehicle, entitled "That's Good," now under production.

An entirely new phase of native life is about to be filmed by H. D. Ashton, camera man for the Outing Chester Scenics who sailed on the Orange Nassau Friday for Port au Prince, Haiti.

Out at the Lasky studio in Hollywood there has been erected a reproduction of the interior of an old Norman Cathedral, which is being used for the wedding scene of "The Woman Thou Gavest Me," which Hugh Ford is directing from Hall Caine's novel.

Harry Carey, featured star of a score of Universal features, having completed work on his latest Special Attraction, "The Outcast of Poker Flat," adapted from several Bret Harte novels, will shortly begin a tour of the principal cities of the West.

Marion Davies, having finished "Marrying Mary," which Director Alan Dwan is now cutting, will rest, prior to beginning work at the Backer-Bacon studios on a new production, the title of which has not yet been made public.

Three box office records, held by three of the leading theatres in Ohio, were shattered last week by "The Heart of Humanity," the latest Jewel release, Universal announces.

The Eugene Walter's story, "Nancy Lee," on which Norma Talmadge has been at work for the past six weeks, was finished last week and Robert Z. Leonard, the director, is now having the film cut and titled.

Eleanor Gates, the authoress of "The Poor Little Rich Girl," has sold the motion picture rights of her latest book, just about to be published, to Maurice A. Kashin of the Broadway theatre, New York City.

"East Lynne with Variations," the Paramount-Mack Sennett comedy release of February 23, represents one of Mack Sennett's mightiest blows at gloom.

The Universal industrial department has just completed the photographing of the first motion picture fashion review and entitled "The Well Dressed Look."

When the first-run theatres of the country show "Satan Junior" on March 3, the date set for the release of this Metro All-Star series feature, Viola Dana will be seen in the role of a vampire flapper, if ever there was such a creature.



Marion Davies is starred in "The Belle of New York," through Select Pictures


MAE
MURRAY





"—and now—to steal a forbidde
hour of love and laughter"

A UNIVERSAL SPECIAL ATTRACTION

"It was a terrible thing to learn that she was a wicked creature"



"When h
flew in at
window



"Aunty insists on a minister—at once!"


MA & MURRAY
in
"The SCARLET SHADOW"

THE Universal believes that there is no better way to sell you Universal Special Attractions than to make the pictures do it.

Some people think that advertising is the way to do it, but we have found that boosting something that ought not to be boosted hurts us even more than it hurts you.

We advertise Universal Special Attractions to tell you what goods we have to sell, but we try to proportion the publicity to the merit of the picture. In the same way, we advertise the Star in just proportion to the Star's drawing-power, because no amount of printer's ink will ever make a star if people aren't interested.

The public like Priscilla Dean and Mary MacLaren immensely, and they have become exceedingly fond of Monroe Salisbury. For this reason, we are going to give them Monroe Salisbury in some exceptionally fine Universal Special Attractions, as we have already done with Miss Dean and Miss MacLaren.

The first of these Salisbury pictures is "The Light of Victory"—to be released March 17th. Watch for the formal announcement of "The Light of Victory" next week. Reserve for it now.

UNIVERSAL FILM MFG. COMPANY
1600 BROADWAY, N. Y. CARL LAEMMLE, Pres.



Priscilla Dean
"The Wildcat of Paris"
"The Wicked Darling"



Mary MacLaren
"Creaking Stairs"



Monroe Salisbury
"The Light of Victory"

Special Service Section on

Mae Murray in "The Scarlet Shadow"

PROBABLY from the title of "The Scarlet Shadow" you may conclude that this is a picture that is somewhat of the ragged edge of the sex stuff. And possibly you may be tempted, as are some exhibitors, after they find out this is not the case, to leave that impression with your patrons. If you have booked this one be sure to keep your advertising clean.

In short, we would prefer to let the title rather stand for itself. One of the surprising things about this picture is that the secret is not revealed until the last few feet of the film.

This is distinctly a clean picture. That fact and that the plot is unusual and that there is always something in suspense—the secret of the mother—defies your audience to guess the ending. In fact, until very near the end of the picture you do not know which of the men the girl is to marry.

AGLANCE at the story: Elena Evan is practically the prisoner of her maiden aunt, Alvira, who has guarded her from all men, and who is constantly reminding her of the crimson stain on the memory of Elena's mother. But Aunt Alvira has not been able to stop the world's progress even if she is living fifty years in the past, and golf links are established next door, one of the greens coming close to the hedge that hold Elena prisoner. To these links come Van Presby and a harmless flirtation ensues, with the girl finally being persuaded to slip away from home one night to go to the movies with Van.

She makes her exit down a rose trellis, but on their return she is unable to negotiate the window and Van does up to help her into her room, and there the maiden aunt discovers the pair. She arrives at one conclusion, determines that marriage is the only solution, and then guards the couple through the night. In the meantime we have been introduced to Mrs. Edith Presby, Van's mother, and a widow who longs to marry her dead husband's brother, Harvey. And so when she gets a letter from Van telling her what a beautiful girl he has met she shows the letter to his uncle, who sets out to nip the romance in the bud. He arrives at the scene just as the aunt is marshalling the young couple off to the minister and promptly interferes.

The girl herself, conscious that she has done no wrong, does not want to marry Van, but the aunt demands that the marriage shall occur or the niece shall leave her home, and so Harvey declares that since Van has compromised her Elena shall go to live with Van's mother. And so it happens.

BUT Mrs. Presby notes the interest that the man she wants is taking in Elena, and when he is called away to the west by some troubles on his ranch, the older woman determines to marry the girl off, and for this purpose uses Joseph Fleming, a millionaire new-rich, who is an utter boor in his manners. Fleming is middle-aged to boot, and his love making perfectly disgusts the young girl, and she spurns him, but later when Mrs. Presby tells her that she must marry and that Harvey especially desires it the girl agrees to accept the boor.

Then we get a flash of Harvey getting the news just as he is settling the trouble on his ranch and so he takes the first train east, arriving just after the dinner held the evening before the wedding. At this dinner the table manners of Fleming are so disgusting that the girl declares that she will not go through with the marriage, and flees from the room. While she is packing her grip to leave Mrs. Presby seeks to persuade the girl to consent to the marriage and when she refuses again upbraids her with the scarlet shadow that is upon her mother's life.

Directly after that Van, who has become maudlin drunk, seeks Elena out in his room and when he is repulsed again adds to her desperation with the taunt that she cannot afford to be found twice in the same room with the same man.

But just as Elena is about to leave the house Harvey returns from his trip, and finally the girl tells him that she had only agreed to marry Fleming because she had been told that he wished it. Harvey replies that he does desire her to marry, but to marry the man she loves and then develops the fact that Elena and Harvey love each other. But just as the girl is about to confess she remembers the scarlet shadow on her life, though she has always maintained faith in her mother.

And then, as she is about to leave, the aged gardener for Aunt Alvira arrives on the scene, "fired" because of a dispute that he had with the maiden lady over Elena's mother. He reveals that the scarlet stain is merely the fact that the mother married for the second time, and that the old maid believed this to be a terrible thing. Then the happy ending.



At left the aged gardener; center, youth, his mother and Harvey, and at right the maiden aunt who caused the trouble



These three pictures can be used for an ad., asking: Which of these men did she marry. At left the fat millionaire, at right the youth and center the winner

Comedy and the Star Two Points to Play up Strong

COMEDY is one of the strong elements in "The Scarlet Shadow." There are lots of tense moments, but you never get very far away from the laugh, and we would advise you to establish this fact in all of your exploitation. That very thing keeps the public from getting any idea that you are handing them anything like the story of a wronged girl.

At the same time another of the selling angles of this picture is the ending, and therefore the story should not be given away in your advertising or the stories that your papers are willing to print for you. *You should appeal to the heart interest strong, and there is plenty of it as a basis, but do not get so deep into this as to suggest the problem angle.*

With all of this keep the name of the star prominently displayed in your advertising, and especially if you design your advertising, use striking pictures of her, preferably a scene from the picture prominently enough to draw the fullest attention to your display. We have impressed upon you often that the successful exhibitor never overlooks the opportunity to play strong the charm of a beautiful woman; this is an instance where you have the goods.

MISS MURRAY has played in some strong productions recently, including "The Bride's Awakening," "Face Value," "Princess Virtue," "Her Body in Bond" and "Danger—Go Slow." She was a recruit from the musical comedy stage to the screen, and before joining Universal she appeared with Lasky-Paramount in "To Have and to Hold," "Sweet Kitty Bellars," "The Dream Girl," "The Plough Girl," "The Big Sister" and "The Primrose Ring." She was also the star in "The Mormon Maid," a special release.

We would distinctly emphasize the role in which this attractive young woman appears here. She might well be called one of the "cuddly girls" of the screen; she is particularly of the type that is able to portray young girlhood, without affectation and apparent make-up. Your public probably knows that already, and so you should call attention to the fact that she has just this sort of a role in this picture, and then tell a little more in detail just what it is.

This is a picture that you can especially afford to exploit when "in the spring a young man's fancy lightly turns to thoughts of love," for it is distinctly a live story with little of the "heavy" sort of stuff in it—just enough to furnish the background of mystery.

As we have said before, we believe that the title here is one that needs some explanation so that one will not get the wrong impression that it is one of the scarlet stories. Therefore we would go into enough detail to give the lighter character of it without divulging the entire plot, and make the selling talk a little more extensive than usual. Here is one:

"Elena was an innocent little girl, but she had a past wished on her. Her maiden aunt was constantly telling of the scarlet shadow on her dead mother's life, and Elena believed that there was some hidden skeleton in the closet. For a long time the shadow was merely a mystery, but the time came when it stood between her and the man she loved. You'll laugh a lot at the unfolding of the story, and more when you find what the scarlet shadow really was. You'll find it a different sort of a love story, punctuated with laughs, now and then a heart throb, and complete and unexpected satisfaction at the end. It's just the sort of a story for the season of the year when new life is springing up in the world."

Then here is another one:

"Elena was a prisoner of her maiden aunt, who constantly reminded her of the scarlet shadow on her life, until she rebelled because she had faith in her mother memory.

"A young man came into her life, and the spirit of adventure led her to do so terrible a thing as to steal away from home and go to a movie with him. But an innocent accident brought this youth into her room, and there was only one interpretation that the maiden aunt could give.

"Then came a second man into her life, but as Elena herself said 'she didn't fit in with his style of architecture' and though he had millions she loathed him—and at the wedding supper she finally rebelled.

"Comes the third man then. She didn't know it at the time, but he had been the one she loved—and she found that she loved him so much that she did not want to bring the scarlet shadow over his own life. But when they both heard what the scarlet shadow really was, they both laughed—and were very happy."

HERE is an advertising suggestion that we would commend very highly. On this page we are showing three scenes from "The Scarlet Shadow." The pictures are available in the stills, but if you do not get them the cut can be made in a pinch from these, though we would recommend stronger display than we have been able to give here.

"Which of these three men did she marry?" should be the catchline, and this ought to be brought out strikingly. Then follow with the following lines:

"One came to her with the romance of a college youth, and at first sight they both thought they loved each other a lot, and they were both mighty young.

"Another offered her his millions and though he was very fat and wore a corset he tried to play Romeo in her Juliet—in a manner that will give



At left one of one-sheet; center, six-sheets, and right one of three-sheets

a lots of laughs. They got as far the bridal dinner.

'And the other man? They had er spoken of love until all seemed peless. But it was together that y saw the scarlet shadow removed m the little girl's life, laughed ile you will roar—and were very ppy.

'Maybe we've already told, but k at the three pictures and decide yourself which of the three men married. Maybe you think you ow the whole story now, but even ou think you do we will promise a the surprise of your life in a mo- n picture when you see Mae Mur- in 'The Scarlet Shadow.'"

HIS same idea might well be carried out in the lobby, but in this case we uld simply make a striking display of three scene pictures with the line al- ly suggested, and under this we would

One had youth and romance; the sec- had romance and millions; and the d—well, come and see the part he ed in little Elena Evans' life."

ow when you come to the lobby dis- follow the same lines that you have n given for your newspaper copy. *oid anything of the representation of let shadows or anything of the sort he front of the house.*

here is a striking 24-sheet available ch contains the same picture of Mae ray in pajamas that appears on the one- t that we have reproduced. This will e a splendid cut-out for the center of r lobby display. Smaller cut-outs of one-sheets can be used. There is also ree-sheet that contains the head and of Miss Murray, with a background lowers. All of these would be even e striking for lobby display purposes ey were mounted on sufficiently large ts made out of red cardboard. A mass of artificial roses strung around the lobby will give the spring-time, romantic effect that you need.

HERE is still another idea that may be used. Have your sign painter reproduce a wedding invitation in the usual script, reading like this:

Mrs. Edith Presby
requests the honor of your presence
at the marriage of her ward,
Elena Evans
to
Mr. Joseph Flemming,
St. Luke's Church,
March 8, 1919.

Have this made in a sufficiently large size to attract attention and then across this use, in fac simile of a girl's handwriting: "Wedding off. Mr. Flemming too rich and too fat. Elena Evans."

This same plan might be followed in an advance campaign, but in this case we would suggest two sets of cards: Use the first in the form of a marriage invitation, except that the name of the theatre should be inserted instead of the church. Then follow this up with a card, or, better still, a handwritten personal letter, saying:

"My marriage to Mr. Joseph Flemming is off. He is too rich and too fat. I believe that you will agree that I have done right after you see the ending of my romance in 'The Scarlet Shadow' at the Empire Theatre next Tuesday and Wednesday."

READY FOR YOU

Material that You Can Get at Your Exchange

AS a convenience for the exhibitors who have booked this picture we are listing here the material which is ready prepared and which can be obtained at your local exchange:

The paper includes two one-sheets, two 3-sheets, a 6-sheet and a 24-sheet.

For newspaper advertising purposes there are ready prepared designs, either in mat or electro form in one, two and three-column sizes.

There is a one-column cut of the star and two- and three-column cuts

There are sets of 8 by 10 and 11 by 14 stills, together with a stock picture of the star. There are slides and a music cue prepared by James C. Bradford, musical director of the Broadway theatre, New York.

THIS is a picture with so much humor and so much heart appeal that you can surround it with almost any sort of a program that you desire, but we would advise especial attention to the music. The love note should be dominant in all of this and the most of the airs light and catchy.

AN effective prologue of music could be provided by simply copying that given at the Strand theatre last week and which you will find fully described in the issue of March 1. This consisted of a quartet of girls seated on the porch of a southern mansion with the river and the field in the background, singing old-time love songs, closing the several selections with "Sweet Genevieve," which was carried on the orchestra into the opening of the picture.

Any good love song, preferably rendered by a female voice, will do, but we would suggest one of the old-time songs, for, though the plot of the picture is laid in the present, the opening scenes give a breath of the old-fashioned women.

Gebest's "I Love You, Dear," is the theme suggested in the music cue supplied by the producers and the one used during the presentation at the Broadway theatre was "I Love You," from "Gloriana," used. There is a place here where the girl goes to the piano and the fat millionaire starts to sing, and here you can have burlesque music played. Broadway used "Keep the Home Fires Burning"



Bessie Love in a forthcoming Vitagraph release, "The Wishing Ring Man"

Henry B. Warner Goes to West Coast Studio

RECENTLY engaged to appear in eight photoplays for Jesse D. Hampton, H. B. Warner left for the studios at Hollywood, California.

Mr. Warner's series of pictures will be released by Exhibitors' Mutual, and Robertson-Cole Co. control the world's rights.

Mr. Warner was accompanied by his wife and baby, and intends to remain in California until his eight productions are completed. Then he predicts he may never return to the East, his previous taste of California life having been so appetizing that he is thinking of accepting the state as his own.

Jesse D. Hampton has completed all arrangements for the coming of Warner. All that remains before putting into work the initial Warner production, "The Man Who Turned White," is the selection of a leading woman, and this task will be filled by the time Warner arrives in Hollywood.

Warner is to be featured by Hampton in a series of plays referred to as "red-blooded." "The Man Who Turned White," the first of the series, is described as a high class, colorful melodrama, with South Africa as the locale. In the story, Warner has the part of an officer of the Foreign Legion, who is cashiered from the army because of an affair with a fellow officer's wife.

He becomes the chief of a band of desert bandits and captures a European girl, who later discovers he is white, not an Arab. Later Warner is regenerated, rescues the girl, and all turns out well.

This play is declared to be the type that H. B. Warner should be best in and was the style he was developing when he decided to return to the stage. Exhibitors are said to have demanded this type.

Vitagraph Completes Two New Productions

IT was announced from the Vitagraph offices this week that two new productions have been completed, one starring Gladys Leslie and the other starring Earle Williams.

Newest of popular novel turned to screen productions, "Miss Dulcie from Dixie," has been completed at the Vitagraph studio in Brooklyn, with Gladys Leslie as the star and Joseph Gleason to direct her. The book, whose title is retained for the picture, is from the pen of Lulah Ragsdale, and won a considerable place for itself in current fiction because of its sympathetic portraiture of Southern type and its faithfulness to local characteristics. It has been set for release on March 24.

Supporting Miss Leslie in "Miss Dulcie from Dixie" are to be seen James Morrison, Charles Kent, Arthur Donaldson, Agnes Ayres and Julia Swayne Gordon.

Favored by an unusually fine run of luck, the Earle Williams production, "A Gentleman of Quality," has been completed in record time at the West Coast studios of the Vitagraph Company. Sets went up with the precision of the pendulum, locations are found without difficulty and every member of the company reported on time each day, there being no breakdowns or blowouts occurring to the machines.

The cast of "A Gentleman of Quality" in its entirety is as follows: Earle Williams, Katherine Adams, Joyce Moore, James Carpenter, Robert Bolder, George Pierce and Ronald Byram. The play is based on Frederick Van Rensselaer Dey's book of the same name.

Joyce to Star in "The Cambric Mask"

Vitagraph this week announced that it has bought the screen rights to "The Cambric Mask," a Robert W. Chambers novel, and that it will be produced for the screen with Alice Joyce in the star role. "The Cambric Mask" is scheduled to follow "The Lion and the Mouse," Miss Joyce's current subject. This would make the release date fall in April, it is said.

Among the Chambers novels which Vitagraph has used as screen subjects are "The Girl Phillipa," "The Business of Life," "The Woman Between Friends," "The Fettered Woman" and "The Girl of Today."

United Managers Look Over Territory

Surveys of their respective territor have been carried out during the past t weeks by the District Managers of Uni Picture Theatres of America, Inc., in c nection with the recent installation branch managers in the World Film changes throughout the country.

In Atlanta and New Orleans new te tory has been opened and branches in tuted under the supervision of Jack Le division manager, who has appointed Jan W. Hanlon manager in the former city a who will make a selection for New Orle for the approval of J. A. Berst, presid of United.

T. L. Morse, promoted from the sa force, is appointed to the managership the St. Louis United branch, where A. Tofler, formerly of Pathe, is added to sales force following his honorable d charge as corporal in the U. S. army.

In the Mid-Western territory D. O'Donnell, district manager for United, temporarily administrating the Minneap branch pending the appointment of a s cessor to D. C. Rodgers, appointed special field work.

P. R. Wernick Returns t England

P. R. Wernick, for the past ten ye connected in various capacities with film industry in America, returned l week to England to aid in the reconstr tion work of the film industry on t side of the Atlantic. Mr. Wernick formerly connected with the selling for of Fox, Goldwyn and Select, and m aged exchanges in Detroit, Boston Buffalo. He is also thoroughly acquain with the production end of the busin Mr. Wernick was married recently to M Frances Elizabeth Burns, of Minnes His wide circle of friends wish him hap ness.



Gertrude Selby, star of farce comedies made l Macdon Pictures Corp.

lew Automaticket System Called Big Success

n demonstrating the new model Autom-cket System, the official in charge de-red that exhibitors are not expected to mechanical experts, and they did not e to be to admire the new model.

e maintained that its simplicity is so f evident that its "foolproofness of op-tion" instantly strikes the mind of the holder. The demonstrator asserted that practical features the new model con-ed from the viewpoint of ticket booth nagement has made every exhibitor an husiast on the new model Automaticket tem.

he secretary and general sales mana-, E. S. Bowman, announced that this e enthusiasm takes on the practical m of orders and reorders.

For example," he said, "one of the ding exhibitors in Washington, D. C., ered two machines shipped. Within a tnight after their arrival he ordered five re without solicitation.

Having specialized in this field for over ecade, and being in intimate touch with needs of exhibitors, the Automaticket naturally expected the new model to a success, a great success.

But our expectations were exceeded by enthusiastic and speedy 'hit' the new del has made with exhibitors," contin-Mr. Bowman.

This is readily explained by a sum-ry of some of the many points which e been perfected in the New Model, h as extreme simplicity of construction per cent fewer parts than any other chine in this field); keys of unit not in may be depressed and thus put out of way; special 'Sure Touch' composi-keys; one master lock for tickets, reg-r-and mechanism; noiseless special mo-; '3-in front and 2 behind' key arrange-nt; extreme speed and accuracy; sepa-, independent register for every ticket omination; easy installation and opera-."

ssue Hayakawa Portrays "A Heart in Pawn"

laworth Pictures Corporation announces Sessue Hayakawa in "A Heart in wn," directed by William Worthington, uccessor to "Bonds of Honor" on the hibitors Mutual list of releases.

here is Oriental and Occidental flavor 'A Heart in Pawn" which, under the of "Shadows," served as a stage icle for the young Japanese star in the y days of his theatrical career.

The Avalanche" Bought for Artcraft

he screen rights to Gertrude Ather-s novel, "The Avalanche," was pur-ed by Famous Players-Lasky Corpo-on and will appear as an Artcraft of-ng starring Elsie Ferguson.

is likely that "The Avalanche" will Miss Ferguson's next picture following completion of "The Witness for the ense."



Executive committee, Board of Directors, Famous Players-Lasky. They are Adolph Zukor, Arthur S. Friend, Jesse L. Lasky, Elek Ludvigh, Walter E. Greene and Walter W. Irwin

Studio Scenes Are Most Effective

HUGH FORD, who is directing the Paramount-Artcraft Special production of "The Woman Thou Gavest Me," from Hall Caine's novel, believes that better effects can be obtained right in the studio, that can be secured by taking a motion picture company abroad to get locations.

Many foreign countries are used as settings in the picture—Egypt, India, England, etc. All of these locations are of course being constructed in the studio, but instead of regretting the impossibility of actually going to these lands for making the picture, Mr. Ford is of the opinion that the results, were this done, would not be so good.

"I have travelled all over the world, and have made many pictures in their real locales," he said, "and I have come to the conclusion that it is much better to build the sets instead of to go to them. With the progress of scenic structure in the past few years, an exact replica of any building or any sort of building or scene can be built. And it can be made exactly as the director wants it.

"If I were making a picture in Egypt, for instance, I might find a place which would be ideal except for the lack of a tree or a lake. If I found the lake, something would be wrong with that. And as nature is never perfect artistically, one has to compromise. In the studio I can put the tree where I like, stick a lake in the center or on the side and arrange to suit myself.

"A painter is fortunate, because he can take only as much of a scene as he needs. But the camera takes all there is, and cannot make the selection that is required.

"I went to Rome to make 'The Eternal City' with Pauline Frederick and except for a very few scenes, such as the famous Coliseum, which, of course, could not be successfully reproduced, we secured nothing which could not have been made as well or better in the studio.

"So instead of going to Cairo, for instance, we have erected a building that is almost a facsimile of the Shepherd's Hotel in that city. Those who are familiar with the original will hardly know that the scenes weren't taken there. In the same way we have built Indian bungalows, English streets, etc."

Mr. Ford is a firm believer, however, that travel is necessary to the director. As he has visited every country in the world he knows whether a reproduction of a scene in that country is right or wrong, and the director who has never been there, but is simply working from books or pictures, is apt to make some very apparent mistakes.

Earl Metcalfe Will Direct Flagg Comedies

LIEUTENANT EARL METCALFE, former screen actor and more recently of France, where he helped New York's "Fighting 69th" put over the wallop that spelled the downfall of Kaiserism, has been engaged to direct Paramount-Flagg comedies by Jack Eaton, of Town and Country Films, Inc., the producers of the Paramount-Flagg comedies, releasing on the Paramount program.

About ten years ago Mr. Metcalfe was playing character leads in western stock and more recently juvenile roles on the screen. In August of 1917 he graduated from the Plattsburg Training Camp with a commission of lieutenant of infantry and was assigned to the 165th Infantry, popularly known as "The Fighting 69th," of New York. He sailed for France in October of the same year and saw action for the first time in the Toul sector near Luneville, France. After a year in France he returned on a special mission and while in this country the armistice was signed. Shortly after he was honorably discharged. He recently completed an engagement as leading man for Alice Brady in a picture directed by Charles Maigne and was cast for the co-starring part with Claire Whitney in an Abraham Schomer six-reel comedy drama. He is now engaged in directing his first Paramount-James Montgomery Flagg comedy.

Classified Ads on Page 1520



Grace Darmond, at the left, is star of "What Every Woman Wants." Robertson-Cole through Exhibitors Mutual. Mary Warren, Wilfred Lucas and Barbara Tenant are in the cast

Robertson-Cole Producers Busy

Every Producing Unit of Company Which Releases Through Exhibitors Mutual Is on Schedule Time

IDEAL California weather which has prevailed for many weeks has enabled the many producers that make pictures for Robertson-Cole for release through Exhibitors Mutual to work without a hitch.

The only let up in production was occasioned by the visits to New York of Bessie Barriscale and Alma Rubens, but these stars only paid a brief call in Gotham, and would not have come East but for the fact that they were ahead of schedule.

William Desmond, whose features are made by Jesse D. Hampton, has been one of the most diligent workers. His first two attractions, "Life's a Funny Proposition" and "The Prodigal Liar" have been issued.

"Whitewashed Walls," third of his series of eight productions, has been finished, and Desmond is now high up in the Sierras working on his fourth, "Flat Gold," working title of a story by James B. Hendryx, picturized by George Elwood Jenks; who also did "Whitewashed Walls" and the "Prodigal Liar."

The locale of "Flat Gold" is Alaska, therefore the trip to Truckee. Park Frame is directing the latest Desmond work, and in the company are Vivian Rich, Mary McIver, Jack Richardson, Charles French, Walter Perry and Frank Lanning.

Stories are now being selected by the Hampton scenario department for H. B. Warner, who has just been added to the Robertson-Cole list of stars.

"Coward's Courage," an original story by Thomas J. Geraghty, scenarioized by Frances Guihan, is third in line of Sessue Hayawaka's productions for the Haworth Pictures Corporation. William Worthington is directing this piece at the Brunton studio with Dal Clawson handling the camera again. Among the players in support of Hayakawa are his wife, Tsuro Aoki, Toyo Fujita, Ruddie Post, Mrs. George Hernandez, and Francis J. MacDonald.

At the National studios the De Havens have just completed their initial two reel comedy for Exhibitors Mutual release, "What Could Be Sweeter." This is the first of a series of thirteen to be made by the De Havens.

With "The Lamb and the Lion" all ready to go to exhibitors, little Billie Rhodes is now working on her next feature, "The Love Call," which is a picturization of the book of that name.

Before leaving for New York Bessie Barriscale completed "Hearts Asleep," successor to "All of a Sudden Norma," and "A Trick of Fate," under the direction of Howard Hickman, and immediately on her return to the studio will begin work on "Josselyn's Wife."

Much secrecy is shrouding Henry B. Walthall's third feature. He has already produced "And a Still Small Voice," and "The Long Lane's Turning."

With "Diane of the Green Van," her first starring vehicle for Exhibitors Mutual release completed, Alma Rubens came to New York and while here she selected her second story; the working title is "Destiny."

Rents Studio Pending Fifth Production

Upon the completion last week of "A House Divided," J. Stuart Blackton's latest independent production, filmed at the Blackton studios, Brooklyn, the Macdon Comedy Company took possession of the Blackton studo for a period of two weeks. During the interval Mr. Blackton will occupy himself with making distributing arrangements for "The House Divided." Mr. Blackton's latest production was scenarioized by Anthony Paul Kelly from Ruth Holt Boucicault's novel of the same title. Herbert Rawlinson and Sylvia Breamer are the featured players. Mr. Blackton will also lay plans for his next production. "The House Divided" is the fourth of the Blackton productions. Releasing plans will be annonuced later.

"Echo of Youth" Opens in New York

Graphic Films Corporation's latest production, "The Echo of Youth," written and directed by Ivan Abramson and starring Pearl Shepard and Charles Richman and an all-star supporting cast, had its New ork premiere at David W. Pickner's Spooner theatre. The management of the theatre reports that the S. R. O. sign was out at each performance.

Exhibitors Mutual Mak Many Appointments

A. S. Kirkpatrick, assistant general m ager of Exhibitors Mutual Distribut Corporation, announces the appointm and assignment of district supervisors exchanges.

Joseph R. Merrick, assistant s manager, becomes supervisor of east branches, including Boston, Washingt Philadelphia, Pittsburgh, Buffalo, Alba Detroit and Cleveland. Mr. Merrick w formerly supervisor of Pacific co branches.

S. T. Stephens, southern supervisor, tains the south including exchanges Atlanta, New Orleans, Dallas, Oklaho City and Cincinnati. His headquarters New Orleans.

O. R. Hanson, formerly an exchar supervisor, is assigned to the middle we ern branches including Chicago, Indi apolis, Omaha, Minneapolis, Kansas C Milwaukee and St. Louis.

Nute Levi, formerly branch manager San Francisco, becomes Pacific coast pervisor with the exchanges at San Fr cisco, Los Angeles, Portland, Seattle a Denver under his supervision.

The Canadian exchanges fall under supervision of James Travis, excha manager at Toronto, and the New Yo exchange will be under the supervisio S. J. Rollo, sales manager of Exhibito Mutual.

William Desmond Retur to Westerns

William Desmond, the Jesse D. Hampt star, returns to western characters in "T Prodigal Liar," distributed by Exhibit Mutual.

In Betty Compson, who plays the ch feminine part in "The Prodigal Li Desmond seems to have found a screen c posite who possesses all the naivette, p sonal charm and histrionic talent d manded.

Terriss on Thirteenth Joy

Tom Terriss has started directing Ai Joyce in "The Girl Without A Hea after completing his latest, "The Lion a the Mouse."

Since his affiliation with Vitagraph 1917 he has constantly directed Al Joyce, and in eighteen monthes they ha produced twelve pictures and are now their thirteenth production.

Exhibitor Appreciates Select Service

Sunday is the same as any other day in the week to Select branch managers when any of their exhibitors are in trouble and in need of assistance. A recent letter from the manager of a Piedmont theatre bears out the truth of this assertion. The exhibitor is J. J. Cavanaugh, manager of the Piedmont opera house, who discovered on Saturday that he was stuck with an open date on Monday. There wasn't much time left to fill, but he sent a hurry call and an S.O.S. to Branch Manager Whitaker at Select's Washington Exchange. Following is a letter he wrote Mr. Whitaker later in the week:

"Dear Sir—Surely do appreciate the trouble you went to last Sunday to get me 'A Lady's Name' in time for showing. I was disappointed Saturday on a ———— production, and I did not want to suffer another one on Monday, especially with Constance, as she is going over better every time I play her. 'A Lady's Name' arrived early on Monday and I am returning it tonight. The name of Select covers quite a good deal—Select stars, Select people and above all, Select Service.

"Thanking you,
"J. J. CAVANAUGH."

Hampton Del Ruth Is Engaged by Fox

Hampton Del Ruth, for four years scenario editor and production manager at the Mack Sennett studios, has been engaged by William Fox as editor and supervising director of Sunshine Comedies, and he took up his new work February 17.

Mr. Del Ruth has had a very wide experience in the making of comedies, and has been identified with the film industry as writer for six or seven years.

J. G. Blystone and Fred Fishback are to continue as directors of Sunshine Comedies, and it is now planned that twenty-six two-reel subjects are to be made during the year. This week the finishing scenes for "High Life in Jail" were made, and the subject has been shipped for distribution.



Alice Brady, whose next Select Picture will be "Marie, Ltd."

Carl Laemmle at Universal City

Universal's President Arrives with Party on West Coast for Semi-Annual Visit to Studios



Harry Carey, Universal featured player

ARRIVING at Universal City, after spending two days in Chicago, Carl Laemmle, President of Universal Film Manufacturing Company, was greeted by a large welcoming committee headed by Monroe Salisbury, Studios Manager William Sistrom and Priscilla Dean and following a brief reception at the executive offices he went on a tour of the production city, examining the new laboratories, new still studios, the new power plant, several new stages and wound up his first afternoon at the city with a trip to a 'Red Glove" location in the hills back of Universal City.

With Mr. Laemmle's party were P. D. Cochrane, T. D. Cochrane and Mr. Laemmle's two children, Julius and Rosabelle. Mr. Laemmle will remain at Universal City several weeks and it is expected that upon his return he will visit several Universal exchanges.

"I have found everything at Universal City moving at top speed," said Mr. Laemmle after visiting the various sections of the big producing plant, "and I am doubly certain that this great activity will mean a record year for Universal in 1919. During the past three months we have devoted a great deal of time to systematizing our physical handling of films and that we have also shown a vast improvement in the making of our pictures is also very evident at the studios.

"Mr. Julian has just completed the making of an exceptional film-play 'The Fire Flingers,' adapted from the Saturday Evening Post story by W. J. Neidig and Mr. Holubar has begun work on another extraordinary drama, 'Ambition.' We have obtained an original story by Bayard Veiller for Miss Dean's next production and have also obtained some unusual stories for Miss MacLaren, Mr. Salisbury and our other stars.

"Every one in our big organization has got the spirit of our new policies and my visit to Universal City is for the purpose of seeing that no effort or expense is spared to make the productions we have arranged for the best ever placed upon the film market.

Says "The Brand" Portrays Primitive Alaska

REX BEACH has returned to primitive Alaska again in the "The Brand," the third in his star series for Goldwyn.

One Goldwyn exchange manager who was present at the private trade showing declared that "The Brand" is a big melodramatic romance of the Yukon containing all of the action and power that made "The Spoilers" the biggest motion picture success of its day, one of the first of the big pictures.

"Exhibitor anticipation has been running high since the first announcement of 'The Brand,' and in nearly all of the larger cities Goldwyn customers have extended their playing time for this production, leaving room in their bookings for further elaboration into extended runs," he continued.

"Confirmation of Goldwyn's own opinion of the power and popularity of "The Brand" was obtained last week at a private trade showing of the picture to the critics and reviewers of the motion picture trade journals and representatives of important monthly magazines.

"The opinions of these first witnesses were unanimously and wholeheartedly enthusiastic. It is the joint opinion of the reviewers that Rex Beach has done nothing so powerful and dramatic as 'The Brand' since his first and famous picture, 'The Spoilers.'

"'The Brand,' which is directed by Reginald Barker, opens with a rush for gold in the Klondike."

Rebookings Heavy on "The Highest Trump"

"The Highest Trump" has been rebooked within a week of its original showing by a western exhibitor who has written Vitagraph as follows:

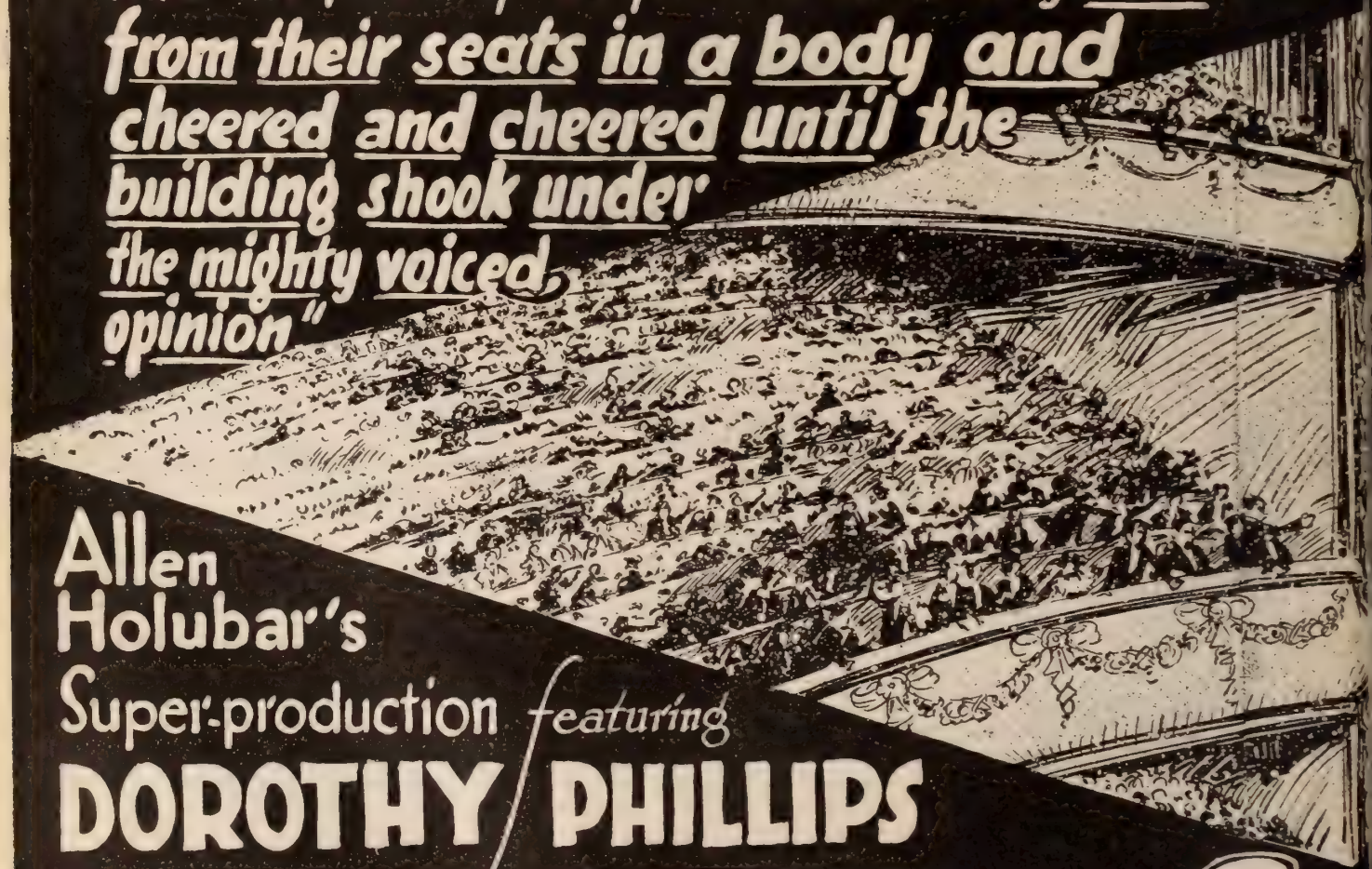
"We turned them away for the two days on which we originally booked 'The Highest Trump' and I want to say that its title is peculiarly appropriate. As regards Earle Williams' releases, this picture is surely 'the highest trump' of his picture career."

Vitagraph supplements the above with a report that rebookings have been generally heavy on "The Highest Trump," a fact which it attributes to the growing numbers of returning soldiers who have read of the airplane features of the production and naturally are deeply interested in that phase.

"The Highest Trump" was directed by James Young, and in the support of Mr. Williams are seen Grace Darmond, Robert Byram, John Cossar, C. H. Geldhart, Robert Bolder and Niles McCarty.

It rocked Montreal to

"From the time it was first shot on the screen until the conclusion not a soul in the place took their eyes from the screen and not a person left their seats and when the finish of the picture came they **rose from their seats in a body and cheered and cheered until the building shook under the mighty voiced opinion"**



Allen Holubar's Super-production *featuring*

DOROTHY PHILLIPS

"The HEART of HUMANITY"



A magazine's success is measured by its advertising. Look at the "News!"

Boys Boost "Made in America"

Chief Executive of Boy Scouts Says Time Spent in Viewing Pictures Is Good Investment

THE chief scout executive of the Boy Scouts of America is James E. West, and he is reported as having gone on record last week as being strongly in favor of having "all engaged as leaders in educational work and especially those engaged as leaders in the work of the Boy Scouts of America," see "Made in America," which was released February 16 by the W. W. Hodkinson Corporation, publishers and distributors.

Mr. West's letter, addressed "To Scout Officials," follows:

"Your attention is invited to the motion picture story of what American manhood, genius and efficiency did to make possible "Peace with Victory," which is just being released to the regular motion picture exhibitors throughout the United States. This picture is entitled "Made in America" and is semi-official in that it was produced with the cooperation of the U. S. Government and indeed was a part of the program of the Committee on Public Information.

"The last few years has witnessed so many wonderful developments of historical importance that it is difficult to have agreement as to the one thing which is most significant. To my mind one of the most significant events of the war was the demonstration of effectiveness of a Democracy as shown by the passage and carrying into effect of the draft law. Certainly all who are interested in education and particularly those of us who are giving our time to the training and development of character of boys have closely followed the various steps in the process which in so short a time gave us a well-equipped, efficient army which brought the war to an end.

"Many of us have personally visited the camps and observed processes for training and development of the man power of the nation. This new picture makes available to all alike an opportunity of getting the authoritative story of how this big task was accomplished in a way that is not only of absorbing interest but actually entertaining. I believe that the time invested to see this picture will be a good investment on the part of all engaged as leaders in educational work and especially for those engaged as leaders in the work of the Boy Scouts of America."

"The Unpardonable Sin" Opens in Detroit

HARRY GARSON crossed the continent from Los Angeles, stopped long enough in New York city to visit a barber shop and dining room with a few minutes in between spent in issuing instructions to W. H. Rudolph, his eastern representative, and left the same night for Detroit.

The Garson and Neilan production of "The Unpardonable Sin," starring Blanche Sweet, will receive its premiere at Detroit, Mich., in which city Mr. Garson owns several theatres. This is said to the first time that a big special has ever been opened in Detroit before being presented in New York, Chicago or Los Angeles.

On March 2, at the Broadway-Strand in Detroit, the big nine-reel production opens at raised prices, 35 cents to a dollar top, for an extended engagement.

The Majestic theatre at Los Angeles opens with "The Unpardonable Sin" March 9 for an indefinite run at $1.50 top admission prices.

Although Sol Lesser has purchased the California rights to this production outside Los Angeles, Messrs. Garson and Neilan are not advertising that any other territorial rights are for sale.

Extended runs at raised prices in the large theatres in principal cities of the various territories will be under the auspices of Messrs. Garson and Neilan, and whether the territorial rights will then be sold after the prospective buyers have an opportunity of seeing the production, has not been announced.

As soon as large theatres are available in New York city and Chicago, this production, personally directed by Marshal Neilan, will be placed for long runs at increased admission prices, according to W. H. Rudolph, eastern representative.

Foreign Rights Bought for "Virtuous Men"

THE first S-L Pictures productions and Ralph Ince Film Attraction, "Virtuous Men," starring E. K. Lincoln, will be distributed in the foreign markets by Sydney Garrett, president of J. Frank Brockliss, Inc., according to an announcement made by Messrs. Sawyer and Lubin this week. Mr. Garrett has the exclusive rights to this feature in the foreign markets and announces his intentions of inaugurating an extensive advertising campaign in its exploitation.

The feature of Mr. Garrett's campaign will be the use of the artistic pages recently seen in the advertising sections of the leading trade journals. The entire series of colored inserts, the work of famous artists, will be distributed in foreign lands, in addition to the specially prepared publicity stories, adapted to foreign consumption.

Messrs. Sawyer and Lubin showed recently the partially completed picture to Mr. Garrett and on the strength of material as presented in its semi-finished state, he bought outright the foreign rights. In referring to the production, he said:

"Virtuous Men" more than meets with my expectations as a production worthy of the name special. Carrying out carefully pre-arranged plans made with Sawyer and Lubin, the requirements of the foreign market were kept in mind at all times. The picture is melodramatic in the extreme, has been invested with massive settings, and best of all, tells a story of universal appeal, suited to movie audiences in all parts of the world."

French Film Interests in Big Merger

What is described as a group of the mo powerful figures and influential persona ties in the motion picture industry France, is the combination headed by Chas. Delac and M. Vandal and said to backed by unlimited capital, have succes fully negotiated for an alliance of interes whereby they assume the management a control of the oldest and largest Fren producing concern, the "Film d'Art," whi is described as the most highly perfect distributing company and famous all ov the world as the Agence Generale Cinem tographique, and what is said to be th largest and most pretentious photopl palace in the world, La Salle Marivau (Marivaux Hall).

The new organization will be known CH. Delac, M. Vandal & Cie (Delac, Va dal & Co.) with offices at 11 Boulevar Des Italiens, Paris. The merging of the interests practically places into the hand of Delac, Vandal & Co. the bulk of th production, distribution and exhibition motion pictures in France.

M. Vandal, partner in the firm of Dela Vandal & Co., has just arrived in Americ and is making his headquarters with th office of Adolphe Osso in the Broka Bldg. M. Vandal's mission is principall for the purpose of acquiring the French o other European rights to the recent Amer can motion picture successes and to estab lish an outlet for the product of his firm in France.

"The Wishing Ring Man" on March 10

"The Wishing-Ring Man," starring Bes sie Love has been set for release on Marc 10th by Vitagraph. Miss Love in this pic ture is assisted by J. Frank Glendon, Clair DuBrey, Jean Hathaway, Truman Va Dyke, Willis Marks, Alberta Lee, Dorothy Hagan, Colin Kenny and Master Ehrlin ger.

David Smith, who is directing the Bessi Love pictures, expressed especial satisfac tion with the coming release.

Those who, a few days ago, saw the first private unreeling of the picture in Vitagraph's home-office projection room concurred with the director.

Universal Adapts French Play for Screen

Universal has secured an adaption by Marie Eve of the French play, "La Femme et Le Pantin" (The Woman and the Puppet) by Pierre Louys.

As in "Carmen" the setting for "La Femme et Le Pantin" is Spanish, and the action of the play declared to be equally as dramatic as in "Carmen" though the heroine of the piece is a very much different type than the quick-tempered cigarette maker of the famed opera.

Universal has not announced for whom the new story is intended, but it is believed that because of her exceptional acting as the Apache in "The Wild Cat of Paris," the film-story will feature Priscilla Dean.



Hale Hamilton, Viola Dana, Bert Lytell and May Allison, a quartet of Metro players who are exceptionally popular throughout the country

America Theatre Wins with "The Common Cause"

A. G. Talbot, manager of the America theatre in Denver, has "cleaned up" with "The Common Cause," the J. Stuart Blackton production, according to Vitagraph announcements.

Mr. Talbot has taken pains to inform Vitagraph of his success, which was all the more gratifying because doubts quite natural with the war just terminated had assailed him when this picture, based on the war, as it is, was offered to him for a run at his wonderful theatre. The war angle worried him.

Then he saw the picture privately in the projection room of Vitagraph's Denver branch. Immediately his views changed. Here is how he describes the experience:

"For the benefit of the trade in general, it gives me pleasure to state that we have just finished a very successful run of the Vitagraph special release, Mr. J. Stuart Blackton's 'The Common Cause.' Upon viewing this picture in Vitagraph's projection room, I arrived at the conclusion that it was one of the most pleasing productions based upon the great war that I had seen, but, like perhaps many exhibitors, there lurked in the back of my head the idea that it might not be well received by the public on account of its being a 'war picture.'

"However, I case these doubts aside, advertised it big as a war picture and Blackton production, feeling that the public could not afford to turn down such a splendid picture, and am very glad to state that we have been well rewarded indeed by taking a chance.

"The run of 'The Common Cause' showed a nice profit, and I heartily recommend it to other exhibitors who are on the lookout for an unusual production of splendid merit that will bring results and give entire satisfaction."

Says Correct Atmosphere Essential in Pictures

Goldwyn officials assert that the correct atmosphere is very essential in successful producing. They refer particularly to Tom Moore's new picture, "A Man and His Money."

"In Tom Moore's latest picture there is an atmosphere of smartness rarely found in fashionable society as it is depicted on the screen," declared one Goldwyn enthusiast. "The experienced and sophisticated playgoer knows that this is too often lacking from plays which are supposed to transpire in the homes of people of wealth and distinction."

Blache Will Direct "The Brat"

Nazimova Has Started Her Second Production in Her Own Studios at Hollywood for Metro Distribution

PRODUCTION of "The Brat" will be marked in a change of directors for Nazimova. Albert Capellani, who directed her in "The Red Lantern," recently completed, having left to produce his own pictures, Maxwell Karger who, with Richard A. Rowland presents the Russian artiste, entrusted her direction to Herbert Blache. The entire production will be under the personal supervision of Mr. Karger.

Metro officials declared that Herbert Blache is one of the world's ablest directors who has achieved distinction with rapid strides by reason of his fine artistic sense and unvarying conscientious endeavor.

He has just finished directing Viola Dana in a picture of the Paris underworld, tentatively called "Jeanne of the Gutter," and prior to that he directed Screen Classics, Inc., big production, "The Man Who Stayed at Home," with a special cast; Ethel Barrymore in "The Divorce," and Edith Storey in "The Silent Woman."

In her comparatively brief but meteoric career as a star of the cinema, Nazimova has run the gamut of racial types from the French artist's model in "Revelation" to the Eurasian, or half-Chinese maid, Mahlee, in the spectacular and colossal Chinese drama, "The Red Lantern." Parisian in "Revelation," Gypsy in "Toys of Fate," a Bedouin girl in the sun-drenched desert in "Eye for Eye," and an untutored, wondering child-woman in "Out of the Fog"—the screen version of her great stage success, "'Ception Shoals,"—she is now to portray a character more familiar than any of these to the ken of the city-bred American.

Nazimova has already started on "The Brat," her second production to be made at the new Nazimova studios in Hollywood. She is to interpret the titular role in June Mathis's screen version of the play written by Maude Fulton, and used by Miss Fulton as a stellar vehicle on the speaking stage.

Charles Bryant, who has played opposite her in all her productions for Messrs. Rowland and Karger, saving only "The Red Lantern," will again be Nazimova's leading man in "The Brat," and a stellar cast is promised in support.

Comprehensive Press Book on Fox Pictures

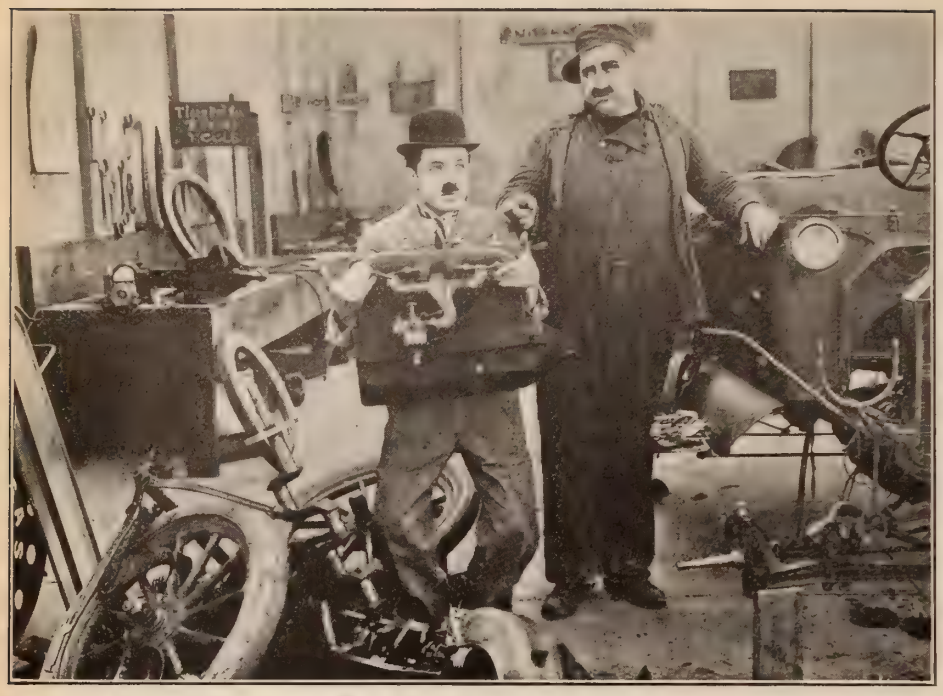
WILLIAM FOX announces that the press book issued in connection with "The Forbidden Room," starring Gladys Brockwell, is very comprehensive and contains an article on "Woman Voters as Reformers," by Mary Garrett Hay, chairman of the New York City Woman Suffrage Party; a story on how Wyoming came to be the first state to have women in public office; a stirring article on the fight of Chicago's women against corruption; a comprehensive study of state laws due to women's influence, and a survey of prominent women office holders, etc.

Although this is particularly mentioned as a comprehensive press book, containing every conceivable kind of material that would be of assistance to the exhibitor in exploiting "The Forbidden Room," it is stated by the Fox Film Corporation that it is of the same standard as other press books issued with Fox productions.

"The Forbidden Room," in which Gladys Brockwell is said to have one of the greatest roles of her career, was directed by Lynn F. Reynolds and is the story of how a girl risks her reputation in a battle for love and civic righteousness.

In the cast supporting Miss Brockwell are such well known players as William Scott, J. Barney Sherry, Harry Dunkinson, Al Fremont, William Burress, T. S. Guise, Louis King, R. Dunber, Lillian West, Virginia Lee Corbin and Francis Carpenter.

Miss Brockwell plays the role of a stenographer in "The Forbidden Room." She is put in a trying predicament by men who hate her employer, '



Billy West deputizes as the mechanic in his newest comedy, called "The Chauffeur" and distributed by Bull's Eye Film Corporation

Describes Easter Week Special

Goldwyn Outlines Appeal That Can Be Made for Its Production, "The Eternal Magdalene"

"BEHIND the simple words, 'A drama of compassion,' which Goldwyn applies to 'The Eternal Magdalene,' to be first released in the big cities of America as an Easter week special, beginning April 20, lies a world of meaning and one of the tensest dramas in human history," says a Goldwyn announcement.

"The dramatic fabric of Robert H. McLaughlin's popular play, of which this big Goldwyn special production is a picturization, was constructed during one of the most unusual periods of American life; a story lifted white-hot out of an author's mind and heart and delivered with such power and directness that instantly it was recognized as one of the big plays of recent years.

"'The Eternal Magdalene' is a story of the New York or San Francisco of today and tomorrow; a story of Coshocton or North Yakima—a tenser story and situation when located in a little town or small city than when laid in the big communities where multitudes of people make the contacts of the wayward or discarded woman less conspicuous.

"The story of the magdalene is the story of the newspaper front pages across the nation and around the world; the story of the divorce courts; of retributive justice or escape from social penalties.

"When a prominent New England exhibitor, Thomas Soriero, of the Park Theatre, Boston, termed this 'a story of your town and my town' he emphasized the universality of the theme and put his finger on the reason why this big Goldwyn special production is assured of an international success.

"Goldwyn has made a production of magnitude and scope; a story of pity and forgiveness; a love story of unusual warmth; a story of the effect of the intrusion of the magdalene into a typical family of the present day in any community of this day and time."

"The Eternal Magdalene" will be seen first in Boston for the week of April 20 after a campaign of exploitation and announcement that will last from four to six weeks in advance of the first presentation.

Ready for release for months past, "The Eternal Magdalene" has been held back by Goldwyn as a great seasonable release that would make it strongest first impression at the Easter season.

The featured players in this production are Marguerite Marsh, Charles Dalton and Donald Gallaher, all well known on the screen and in the theatre.

Filled Full of Pep!

Vitagraph's two-reel "Big V" Special Comedies have earned a distinct place for themselves in theatres all over the country and for the coming year instructions have gone forth to Vitagraph's western studios that if pep, punch, pretty girls, thrills and riotous fun can be bought, they are to be obtained for each of the two-reel comedies being made.

Earl Montgomery and Joe Rock head one of the Big V Special Comedy companies and Jimmy Aubrey heads the other.

Allison Completes One

May Allison has completed her work in "The Island of Intrigue," her newest starring vehicle following "In for Thirty Days" and "Peggy Does Her Darndest." Final scenes of the production, which was directed by Henry Otto, under the personal supervision of Maxwell Karger, director-general at the new Metro studios in Hollywood, were photographed on and around the island of Santa Cruz.

Darmond and Laurel Will Support Wallace Reid

Famous Players-Lasky announces that it has made two notable engagements for "The Valley of the Giants," which Wallace Reid is to make shortly for Paramount under George Melford's direction.

For his leading woman, he will have Grace Darmond, who has appeared in many pictures opposite Earl Williams and who is described as exceedingly beautiful and talented.

Miss Darmond began her screen career with Selig in support of Tyrone Power, Otis Harlan and Harry Mestayer and later went to Astra where she did some important serials. She appeared in the Technicolor picture, "The Gulf Between," and then became identified with Vitagraph.

Kay Laurel, the Follies girl, will have a part in the picture also. Miss Laurel was one of the beauties of the Ziegfeld shows, and her poses have attained fame. She has been painted by Penrhyn Stanlaws and other noted artists.

To Increase Output of L-Ko Comedies

Since the recent arrival of Julius Stern, president and general manager of the L-Ko Comedy Company, added impetus has been noted in production at the studio in Hollywood.

Three companies are now at work, and it is the intention of President Stern and Studio Manager Louis Jacobs to increase the number of companies within a short time.

Director Vin Moore has a large company of players and several of the Beckwith lions at work on a comedy which they state will be replete with thrills and laughs.

The leading comedian is Charles Dorety, and other laugh producers assisting are Charlie, from the Orient, Ed Kennedy and others, with Eva Novak and Vera Reynolds furnishing the beauty trimmings.



Bessie Barriscale is star of "A Trick of Fate," distributed by Exhibitors Mutual

Special Service Section on

"Good Gracious, Annabelle"

BILLIE BURKE in "Good Gracious, Annabelle" presents the problem of advertising a beautiful actress in a straight farce. If you are going to play this picture, put all of your emphasis on those two angles. Don't get serious about this one. You know that a farce generally presents a practically impossible plot, but that it depends upon its humor and its quickly changing situations to please the public.

There is a big demand for farces, proven by the large number of stage productions of this variety and this picture has been made from one of the most successful of them, which had a long run in New York during the 1917-18 season and then went on the road for a long tour. This is another point that should be borne in mind in your announcements. State these facts, not merely that the picture is made from "the stage play of that name."

By advertising the humor we do not mean that you have to say to the people that they will laugh themselves to death." They have been told that so often that the very statement now arouses suspicion, but you can use catch phrases that will give this suggestive element. You don't need to be told that you have an attractive title here and that the name of Miss Burke should be played even more prominently, and therefore the chief point is that if you make your advertising too serious then the public will take the picture itself seriously, *and you want them to know from the time that the title flashes on the screen that this is one of those stories that didn't happen, but keeps one interested to the end and keeps them laughing throughout.*

A LOOK at the story: We are introduced to Annabelle Leigh as a young woman living in luxury at one of the most fashionable hotels. She knows nothing about money, except that it is a convenient thing to spend and the first scenes show her getting a bill for a couple of expensive gowns when she is already "dead broke" and has drawn her allowance in advance. She must have funds and so she induces one of her men friends to get some money on the shares of mining stock that she owns, she little realizing that the shares represent the control of a mine for which rival factions are battling. This money goes like the rest and Annabelle is broke again just as her equally impecunious guests are assembling for a luncheon to which she has invited them, William Gosling, her guardian, arrives on the scene just at that time and she asks him to advance her allowance and is informed that she has not only drawn her next allowance but the second and third to follow—and has spent them. And when Gosling asks for the mining shares she tells him that she has borrowed money on them and when the youth who had negotiated the transaction goes to recover these finds that he has been double crossed and that the man he got the money from holds that it is not a loan but a sale, and that the stock has now passed to George Wimbledom, an unscrupulous financier, giving him control of the disputed mine.

But in the meantime the source of Annabelle's allowance has been revealed to us. Seven years before while she was in the West with her father, now dead, there arose a fight over the control of a mine and during this one of the men, a rough-looking, bearded fellow, for her protection carries her away to his cabin. There she declares that she has been compromised and so the parson is called in and they are married. Then he sends her away and she goes east and there her checks begin to come, and she is content so long as she is permitted to lead the butterfly life.

HOW to get back to the present day end of the story: The guests are waiting and Annabelle is in a quandary until she notices a handsome man strolling back and forth across the lobby, notices the way he tips a bellboy and the size of his roll and begins a mild flirtation which results in his speaking to her. She invites him to lunch and, incidentally, she pays his bill. But in the midst of the luncheon she is summoned to the parlors by Harry Murchison with the news that his wife is suing him for divorce and that Annabelle is to be named as the co-respondent.

Just at that moment she overhears Wim-



At left Annabelle and the financier she foils; in center, the "kidnaping," and at right, when her husband comes back to her—shaven



At left 2-sheet, center 6-sheet and at right one of 1-sheets

bledom instructing his butler to get a full crew of servants for his suburban place, and Annabelle gets a big idea. She pretends to be a cook and hires herself to Ludgate, the butler, and then promises to bring a staff of servants with her. As she goes back to the luncheon room to persuade the impecunious guests to accompany her in the same roles. While this is going on Rawson slips the butler a thousand-dollar bill to be the guest at the house for a week, as Wimbledom has already said that he will not be ready to occupy the house for a month. Rawson and the "servants" arrive about the same time. Then follow the complications with the arrival of Wimbleton, the coming of Gosling to get the stock and the misunderstandings all around. But Wimbleton, a drunkard, falls asleep after having made love to Annabelle and she gets the stock from him.

Annabelle reveals her identity and she is astonished to find that Rawson is the now smooth-shaven same bearded man who carried her away to her cabin and married her. Then, of course, everything is perfectly lovely at the fade-away.

NOW remember that we have advised featuring the title of the picture and the fact that it is based on the successful farce, together with the run that it had in New York and on the road. Then let us get down to the lighter and breezier side of the selling talks:

"Annabelle was used to spending money without wondering where it came from. She invited a lot of her friends to a 'bubbly sort of a luncheon' and then found that the hotel has suddenly cut off her credit. What was the poor girl to do? And then came along a perfectly good millionaire with a bank roll that gave her an inspiration. And so she invited him to be her guest, and then let him pay for the eats. She was very much smitten with him, but she had a husband whom she could barely remember, but he sent her a check every month. She should worry, but she did when she found herself really in love with this millionaire, but she was a lucky girl and the man proved to be——. But half of the enjoyment will be lost unless you laugh through her adventures and find the answer to her romance."

HERE are a few other ones that may be used. We would advise changing these selling points with each day and, if possible, using a different cut of the star so as to get the personality appeal over as attractively as possible:

"Whoever heard of a cook staying in bed until ten in the morning and then having her breakfast served in a private parlor? But Annabelle was simply a cook who was running away from being named in a divorce suit because she wanted to keep the husband she had never even kissed, but who sent her money every month. But she made her society companions do the work. We'd hate to eat what they cooked, but you'll forget all about being hungry when you see Billie Burke as Annabelle, butterfly wife and 'cook.'"

"She didn't know any more about food than to order a good luncheon, but one time she had to beguile a copper king into paying for it. And the next moment she had to take a job as a cook to save herself and the copper king came on the scene again. She thought she was fooling him, because she kept it a secret that she had a mysterious husband that she had married seven years before and never seen again. You'll be fooled between the gurgles of laughter, but he wasn't at all—and you'll have to wait to find out why."

"'Good Gracious, Annabelle, me a cook? And I can't get up before ten in the morning and don't know the first thing to do with a fish.' But Annabelle was very broke and she had to do something to keep out of a divorce case and so she took a chance. She was married, but she flirted with a copper millionaire and then she regretted until she found that she didn't even know her own husband. Maybe you will guess the secret before she did, but you'll be kept too busy laughing to figure too closely on the unexpected turnings of this farcical story that made New York laugh for weeks."

WE would not advise you to play this picture up as a special feature or anything of the extraordinary, because the best part about it is that it is a big laughing production. Therefore, we would carry the comedy element all the way through, and you can afford to add a comedy without tiring the people. Make this a laughing bill—a fast moving performance.

This reminds us of one thing. This is farce comedy and the action should be fast, for there will be a lot of it lost if you run the picture in the ordinary manner. *It should be run not slower than ten minutes to the reel so as to keep the people moving around and one development following another closely. When we saw this in the projection room at a private exhibition we were impressed by the fact that this is a film that should be speeded up, but not to the point of "racing."*

Music should be light all the way through. There is a specially prepared music cue that allows the melodious numbers to prevail. There is one point in the picture when Annabelle is playing the piano. This tune is "Then You'll Remember Me," and a burlesque touch either on the piano or with a full orchestra will get laughs.



This striking twenty-four-sheet will furnish excellent cut out for lobby displays

Star's Personality and Stage Play Are Big Points

SOME exhibitors seem to work on the theory that because a star is well-known and popular that there should be ss advertising. In our opinion that is a istake, for the exhibitor should use every fort to capitalize to the fullest those as-ts. We do not believe that simply the me of a star and the title of the picture no matter how popular the star and how eat the production—are sufficient to get e maximum of business. That is the ason that we have suggested selling line at will advertise "Good Gracious, An-belle," as a production of itself.

Because she is so well known on the eaking stage and on the screen you don't ve to tell the people who Billie Burke as a matter of formal introduction, but is always well to impress upon your pub- the qualities of the star and these re-ated statements certainly have a power-l cumulative effect. That's the reason we uld tell them that she is at her best in e lighter roles. Since her first screen pearance in "Peggy," she has been mak-g friends, though in some pictures after-ards she was miscast and now is being ven the sort of roles that suit her. We lieve that it would be no mistake to re-ll her last picture, "The Make Believe ife," which left so many smiles in its ke.

Here's a line that you might use:

"'Good Gracious, Annabelle' sn't written for Billie Burke. It as one of the big New York stage ccesses, but you'll think that it was eant for her when you've seen the scinating star in this tantalizing le."

AS in the case of all beautiful stars, the picture of Miss Burke should be yed up mighty strong in your advertis-g. There are available an abundance of ese and especially if you make your own cuts we would select the best of these and have large, striking half tones used, an extra big one for the Sunday display and generous but different ones for each day during the showing of this picture.

There are also available five special single column cuts, besides eight stock single, and several two and three columns that can be used for the displays in cases where the exhibitor does not care to pay for the manufacture of his own. In any case don't use the illustrations as a mere incidental of the display. *Make it the chief thing, the "eye-getter," for a picture of a pretty woman will get attention quicker than anything else.* Even if you have to take more than the space that you intended to get this effect, do so, and we believe that you will find the added outlay brings more business.

You will not have as much trouble in getting the newspapers to use, in their news columns, pictures of Miss Burke as you would with the meaningless scene cuts that are so often supplied. These cuts are so prepared that any objection to lettering can be removed by having this matter sawed off.

In case where these cuts are used in advertising, we would suggest Ben Day borders for the entire display, running into the cuts and not around them.

YOUR lobby can be made more effective by passing up any stunt displays and using pictures of Miss Burke; the more of them the better. The twenty-four-sheet will supply you with an excellent cut-out and one of the three sheets will provide you with others. If you have followed the advice often given in these Special Service Sections and have been filing your pictures of the stars like Miss Burke, you should have a sufficient number to make an interesting display.

Western scenes are simply an incidental to this production—a flash back—so don't be tempted to produce anything like a mine or a cabin in your lobby. If you feel that you want a distinctive effect this can be obtained by rich hangings together with glaring standing lights or those in hanging design. In other words, the lobby should give an air of luxury. Most people like to see a beautiful star placed in such a setting. In such case framed pictures of Miss Burke should be hung around the lobby just as they are in a palatial home.

Lighting effects should be in a soft red and if cut flowers are available they will add much and they are thoroughly in keeping with the daintiness of the star and the character of the picture.

ANOTHER point worth giving special attention is the strength of the supporting cast. The leading man is Herbert Rawlinson, who was a star with another company and who has a tremendous following in various sections of the country. When it comes to mentioning other players than the star the exhibitor should use his own judgment. If they have a real appeal in your community use the name, but when there is no box office power you are simply gumming the cards.

Craufurd Kent is the "villain"—that is, as much of a villain as is permitted in a farce. Frank Losee, who has been with Famous Players-Lasky for so long, also has a prominent role.

Unusually magnificent are all the settings, both interiors and exteriors. Many of them are laid in a hotel of the wealthy and the others at the country estate of a millionaire. Billie Burke, of course, wears fetching costumes, as she always does.

But don't let any of these facts prevent you from keeping the light side of the story the main thing. Tell your people that it is a delightful farce with a tantalizing star causing all the trouble and then setting things right again and you will have put over the biggest appeal.



Harry Carey, in "A Fight for Love," Universal Special Attraction

"Virtuous Men" to Be Novelized

Sawyer-Lubin Production Starring E. K. Lincoln Will Also Have Condensed Version for the Aid of Exhibitors

IT was announced this week by S-L Pictures that the story of "Virtuous Men," the first S-L production starring E. K. Lincoln, is to be novelized. The work has been entrusted to Bert Ennis, publicity director of the organization.

The announcement states that the novelization of "Virtuous Men" was originally intended as an aid to exhibitors of the country in exploiting the Ralph Ince Film Attraction, but that due to the comment of all who have read the story, arrangements are now being made to publish "Virtuous Men" as a book. The scenario was originally co-written by Arthur H. Sawyer and Ralph Ince, who directed the film version, and lent itself admirably to the purposes of novelization. The production is a melodrama.

The novelization of "Virtuous Men" will be illustrated by scenes from the film, especially taken for this purpose during the making of the production. In addition, a well known artist has been engaged to do several paintings of E. K. Lincoln, the star of the picture and Grace Darling and Clara Joel, who appear in his support. These pictures will be reproduced in color on the frontispiece of the novel and also form part of the illustrations.

For the benefit of those exhibitors who will present "Virtuous Men," a condensed version of the novel, thirty pages in number, has been prepared for distribution to their patrons. Director Ralph Ince, who is possessed of considerable talent in drawing, has consented to illustrate this edition with a series of cartoons and sketches, including one of himself.

E. K. Lincoln, star of "Virtuous Men," left New York this week for a trip to California. Lincoln's journey to the coast will be in the nature of a vacation, following the completion of their first Ralph Ince Film Attraction. "Virtuous Men," the special production which marks the debut of Arthur H. Sawyer and Herbert Lubin in the field of film makers, also inaugurates the first of a series of Ralph Ince Film Attractions in which Lincoln will be presented as star.

Feature News Items in Gaumont's Graphic

The feature news items of international interest, as well as domestic, in the late Gaumont news reel, Gaumont Graphic No. 48, are scenes of Belgian refugees arriving home after being shut out from their fatherland for a long period due to the war; Chicago welcoming the old Eighth Regiment; Lillian Russell receiving her commission as officer of the marines; Chinese coolies arriving in Cuba to relieve labor shortage in the sugar fields; Premier George Clemenceau of France, who was shot recently by an anarchist; motorboat regatta at Miami, Fla.; Hugh Hanley-Page, the English airman, who expects to fly across the Atlantic, and S. S. *Touraine* arriving with troops of the Twenty-seventh Division; hero receiving the war cross.

Withey Back at Work

Chester Withey, it is announced, has recovered from an attack of influenza and has resumed his directorial work with Norma Talmadge. A dramatic story is now under way.

During a vacation of two days between "Nancy Lee" and the picture just started, Miss Talmadge visited Chicago.

World Secures Eight of Lewis Stone Pictures

It is announced by World Pictures th they have signed contracts which give the the distribution of eight super-pictures t be made during the coming twelve montl by Lewis S. Stone, who has scored in th recent releases on the World program c "Inside the Lines" and "The Man c Bronze."

Mr. Stone has begun work on the first c his pictures which will be called "Man Desire." It will be directed by Lloyd Ir graham. All these pictures will be made i the best equipped studio in California. M Stone has long been a big favorite on th legitimate stage and has a strong followin throughout the country.

As the star in the Broadway productio of "Inside the Lines" he achieved one o the big hits of the modern stage and hi subsequent appearance in other stage play was hailed with delight by theatregoers says the World.

"It is not often that a big stage sta goes from a tremendous stage success int motion pictures and there achieves an eve greater success than had been his befor the footlights," continued the announce ment, "but this is exactly what Mr. Ston has done and his decision to appear i these super-features is in response to th continuous demand of appreciative film fans everywhere."

Showman Praises "Salome'

Although the chief beneficiary of an manifestation of progressive showmanshi is the exhibitor himself, it has long beer the contention of Fox officials that com paratively few exhibitors ever have playec big productions in a way big enough t extract every bit of patronage out of thei public and thus make more money whil encouraging producers to stage bigger pic tures.

An example of the great success which "Salome" is achieving wherever shown is given in the experience of the Pastime Amusement Company of Columbus, O The manager of it has just sent the following telegram to the Cincinnati office of the Fox Film Corporation: "Will hold 'Salome' for second week. Wonderful business. Cracked all records for Pastime theater."



Norma Talmadge, in "The Probation Wife," Select Picture

Extra Selected FRANK KEENAN Photoplay



FRANK KEENAN

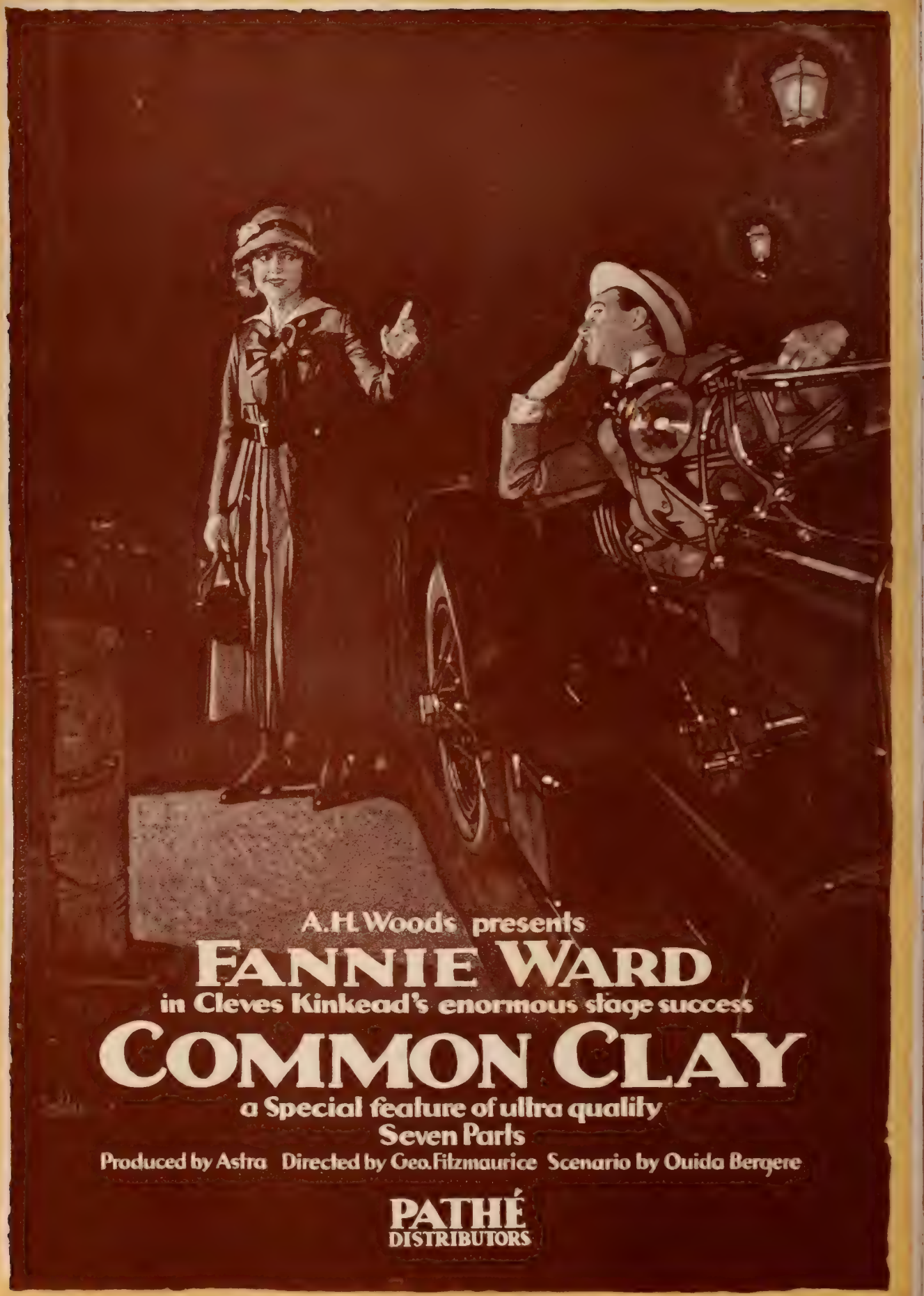
in the adaptation of Edward Peple's famous stage success

THE SILVER GIRL

A story that touches the heart and stirs the blood

Produced by Anderson Brunton Co. Scenario by Jack Cunningham
Direction by Mr. Keenan, assisted by Eliot Howe

PATHÉ
DISTRIBUTORS


A.H. Woods presents
FANNIE WARD
in Cleves Kinkead's enormous stage success
COMMON CLAY
a Special feature of ultra quality
Seven Parts
Produced by Astra Directed by Geo. Fitzmaurice Scenario by Ouida Bergere
PATHÉ
DISTRIBUTORS

The Big Ones have picked
the big one of the year;
Among the nationally known
houses which have booked

COMMON CLAY

are the Rialto of New York; the Orpheum and Strand of Cleveland, Merrill of Milwaukee; Riviera of Chicago; Circle of Indianapolis; Rivoli of Denver and Regent of Rochester.

Beyond question "Common Clay" is the biggest attraction that has been offered to exhibitors in many months!




Three hearty laughs, two snickers and one chuckle to each minute of running time.
HAROLD LLOYD COMEDIES
One one reel release each week beginning March 9th
Produced by Rolin
PATHÉ
DISTRIBUTORS



Charles Bryant, with Nazimova as leading man in "The Brat"

Strand Gets More Outing Chester Films

A contract providing for the presentation of the second series of Chester Outing Pictures at the Strand theatre was signed last week. Like the first series which was released at that theatre last year, these pictures are produced by C. L. Chester in co-operation with *Outing Magazine*. This new group, however, is much larger and includes fifty-two scenics which will be released weekly, it is said.

Patrons of the Strand are already familiar with the first fourteen subjects which included the remarkable views of a South American cataract entitled "Keieteur" and the comedy of a scenic honeymoon called "A Dam Catastrophe." The new series is even more diversified in material and ranges from the distant peaks of the Canadian mountains to the heart of the African jungle.

The first picture of the new group will be shown at the Strand on March 2 and is called "From Scales to Antlers." It traces the adventures of moose hunter in the Canadian wilds and leads up to a thrilling climax in which the huge moose registers his displeasure at being hunted even by a camera. In the more peaceful moments, the delights of camp life in Canada are shown with detailed object lessons for the aspiring camper.

Canadian Subjects for the Dominion

Clair Hague, president of the Canadian Universal, Toronto, has announced the immediate release in Canada of a series of scenics of particular interest to Canadian subjects.

The series is made up of twenty-six single reels and the views consist of vistas of scenic spots across the whole country. The pictures will be released simultaneously in various leading cities.

Another Canadian development was the first release of British Films, Limited, in Canada, under the direction of Jule and J. Allen of Toronto, during the week of February 17.

The first presentation was "Kiddies in the Ruins," which was shown at the Allen theatre, Toronto, along with "The Hope Chest," starring Dorothy Gish, as an added attraction.

About New Pictures

"Give and Take" is the title of the new seven-reel Wyndham Gitten production which will be given its premiere performance within a few weeks at one of the Los Angeles theatres. The featured player is Edward Hearn.

"Ravings of a Rounder" is to be a series of thirty-odd humorous titles, written by one of the cleverest men on the Hearst-International staff, and following one idea from beginning to end.

The management of the Walnut theatre, Louisville, Ky., used a unique pre-showing publicity campaign for "Our Teddy," the First National Exhibitors' Circuit release based on the life of Colonel Theodore Roosevelt.

E. K. Lincoln in "Fighting Through" and Zena Keefe in "The Challenge Accepted," special features on the W. W. Hodkinson Corporation's service program, are proving very popular, securing runs on big circuits. The entire Loew circuit in New York is running "Fighting Through."

Under the direction of Lynn F. Reynolds, Peggy Hyland has begun another William Fox Excel picture at Hollywood. This is the second Hyland picture which Mr. Reynolds has directed, the other being "The Unkissed Bride," which has its setting in the Ozark Mountains of Missouri.

Bert Lytell has finished his work before the camera in his newest picture, "Blind Man's Eyes," at the Metro studios in Hollywood.

One of the scenic features of "For the Freedom of the East," the Betzwood photodrama released by Goldwyn, is a reproduction of the Shrine of Buddha, China's famous and historic edifice.

Work on the eighth photoplaylet of the Stage Women's Green Room series, entitled "Romeo's Dad" and featuring Thomas Wise and Gail Kane, is being completed at the Estee studios, New York.

In featuring Albert Ray and Elinor Fair in a series of "The Sweetest Stories Ever Told," William Fox, it is stated, has adopted the policy of producing for these two young players pictures that will be peculiarly adapted to their youth, their good looks, and their great personal charm.

That Universal's new star series policy of booking its Special Attractions, which will be released weekly after March 10, is meeting with the approval of exhibitors is evidenced by the large number of letters received by executives at the New York offices since announcement of the new releasing policy was made.

E. K. Lincoln, star of "Virtuous Men," the initial Ralph Ince Film Attraction, is said to enact the most strenuous role of his film career in the special feature sponsored by Arthur H. Sawyer and Herbert Lubin.

Ferdinand Pinney Earle designed the art titles for Lillian Walker's newest picture, "The Love Hunger," which is being distributed by the W. W. Hodkinson Corporation.

Significant of the lively interest shown in one of Vitagraph's most remarkable recent releases, "Silent Strength," are the extended reviews given this production wherever shown by the screen critics of the daily newspapers.

"Alias Mike Moran," Wallace Reid's next Paramount picture, released March 2, is said to be a story with a somewhat unusual theme, in that it depicts the regeneration of a slacker through the realization of the self-sacrifice of another.

Mystery is a strong element of "Fighting Destiny," a forthcoming Vitagraph release starring Harry T. Morey.

One of the spectacular features of "Virtuous Men," forthcoming Ralph Ince Film Attraction starring E. K. Lincoln, will be the blowing up of a shipbuilding dock.

In order to secure absolute realism two Paramount companies, one under Irvin Willat, with Lila Lee as star, and the other directed by James Cruze and starring Wallace Reid, will seek distant locations.

Having recently completed "The Border Terror," a special two-reel Western drama Yvette Mitchell has begun work on a new Universal short subject, entitled "His Buddy." Pete Morrison is seen at the head of Miss Mitchell's supporing company.



Lila Lee, in "Puppy Love," a Paramount picture

Lila Lee Starts New Production

With her work held up for nearly six weeks by the illness of her director and other unforeseen setbacks, Lila Lee has at last started work on her new Paramount picture, "Hearts and Horse Thieves," and is now in Arizona, where, under Irvin Willat, who directed for Thomas H. Ince, the Paramount-Artcraft Special, "The False Faces," the exterior scenes are being taken. In this production the young star will appear for the first time in a Western locale, her first three pictures having all been laid in eastern cities. Monte Blue, who recently signed a year's contract with the Famous Players-Lasky Corporation, will have the leading male role.

"Poppy Love," Miss Lee's fourth Paramount picture, will be released March 2.

MacGowan Promises Universal Serial for March

J. P. MacGowan, directing Marie Walcamp in Universal's latest serial, "The Red Glove," reports that he is now on the tenth episode and hopes to have the serial completed sufficiently to permit of the opening episode's release about the second week in March. The sixth, seventh, eighth and ninth eposides are now in the cutting room.

Chaplin Engages New "Heavy" Man

It has been announced from the West Coast that Charlie Chaplin has engaged Thomas A. Wood, who weighs 500 pounds, as a foil in the comedian's pictures. It is said Wood is the largest player to appear with Chaplin since Eric Campbell, who was killed in an auto wreck a year ago.

Billie Burke in Her Latest Paramount

"Good Gracious Annabelle" is the title of Billie Burke's current Paramount feature, according to announcements of Famous Players-Lasky Corporation.

It was released March 2, and is based on the celebrated play of the same name, written by Clare Kummer.

Coming Program Offerings

World Offers Variety in Its March Program

WORLD PICTURES announces the release of five feature productions for the month of March in addition to the regular releases of Prizma Master Pictures, Twice-a-Week Kinograms and the big special feature production, "The Better 'Ole,'" which is scheduled for national release on March 16.

First on the month's program is "Crook o' Dreams," starring Louise Huff, which will be released on March 3. The story was written by Forrest Halsey, the scenario was prepared by George Du Bois Proctor and the picture was directed by Oscar Apfel. Frank Mayo plays opposite Miss Huff, and other film players seen in the cast include Kate Lester, Edward Elkas, Virginia Hammond and others.

On March 10 World Pictures will release "The Unveiling Hand," starring Kitty Gordon, with Irving Cummings, George MacQuarrie, Anthony Merlo and other players seen in her support. "The Unveiling Hand" was written by Izola Forrester and Mann Page. Clara S. Beranger wrote the continuity. The director was Frank Crane.

The release scheduled for March 17 is "The Hand Invisible," starring Montagu Love, with Virginia Hammond appearing in an important role. Wallace C. Clifton wrote the story. Clara S. Beranger prepared the continuity, while Harry O. Hoyt directed the production. Others in the cast include Kate Lester and Marguerite Gale.

Carlyle Blackwell and Evelyn Greeley are co-starred in one of their typical comedy productions in "Hit or Miss," which will be released by World Pictures on March 24. The story was written by Harry O. Hoyt and Hamilton Smith, while Clara S. Beranger wrote the continuity. Dell Henderson directed.

The final release of the month is "The Love Defender," which will be published on March 31, with June Elvidge as the star and with Frank Mayo and Madge Evans playing important parts. Maravene Thompson wrote the story. Tefft Johnson directed. George DuBois Proctor wrote the scenario.

Fannie Ward Heads Pathe Program March 2

"COMMON CLAY," starring Fannie Ward, heads the Pathe program for week of March 2. This is the A. H. Woods screen production of the Harvard prize play, by Cleves Kinkead.

It is interpretated by a specially selected cast of players, including such well-known names as Mary Alden, W. E. Lawrence, Helen Dunbar, Andrew Arbuckle, John Barrows, John H. Cossar, Fred Goodwin and Easter Walters.

Pathe Review No. 4, released March 2, gives an interesting slow motion analysis of juggling, showing how easily the quickness of the hand deceives the other. Picturesque Japan—Kiushiu—is shown in a series of Pathecolor studies, and Dr. Raymond L. Ditmars continues his constructive natural history exhibitions.

"The Girl of Tomorrow" is a one-reel educational, produced by the Leggett-Gruen Corporation showing the importance of the telephone in modern life.

The ninth episode of "The Lightning Raider," starring Pearl White, with Warner Oland, is called "Falsely Accused" wherein Wu involves the Lightning Raider by a diabolical plot whereby all evidence points to her having murdered Li Ching.

"Hoot Mon" is the title of the last of the Rolin comedies featuring Stan Laurel, the English comedian who spent his recent vacation in this country in acting through a series of laugh making stories by Hal Roach.

The fifth episode of the Diando serial, "The Terror of the Range," featuring Betty Compson and George Larkin, is entitled "A Threat from the Past." The apex of the many culminating thrills is reached in this chapter, where the heroine and hero indulge in a sensational ride down a mountain side in a flume overhanging a precipice.



Frank Keenan is star of the Pathe production, "The Silver Girl"

"Speedy Meade" Completed by Louis Bennison

Following his first two Goldwyn productions, "Oh Johnny" and "Sandy Burke of the U-Bar-U," Louis Bennison has just finished "Speedy Meade," which will be available at all Goldwyn exchanges about the middle of March.

"Speedy Meade" was written by J. Allen Dunn and directed by Ira M. Lowry, and in the star part Mr. Bennison portrays the smiling cowboy.



James J. Corbett and Kathleen O'Connor, in "The Midnight Man," Universal serial

New Screen Magazine Released February 21

Universal's New Screen Magazine is now being distributed and No. 1 made its appearance February 21. This number was entitled "The Reel of Knowledge," and contained seven subjects as follows:

Intimate Studies in Shoe Psychology. Did you ever notice that you can tell pretty closely a man's character by the shoes he wears? For instance.

How We Foiled the Hun on the High Seas. With the war over we now can disclose for the first time the secret of how our ships were camouflaged to evade the lurking U-boat.

A Few Moments with a Broadway Star. A glimpse on and off the stage of Mildred Le Gue, whose dancing in "Sometime" has created a hit in New York.

Laughographs. Being just a smile or two that might appeal to all of you.

The Sweet Tooth of a Nation. How a brace and bit, a wooden pail and a maple tree developed into a million dollar industry.

Those Were the Happy Days. Remember when you were a kid and mother sent you to the store in a hurry.

The Whoozit Weekly. Edited by a stupid simp and animated by Leslie Elton.

Four Essanay Chaplins Started March 1

After postponing the release of its four Charlie Chaplin's for two weeks, Essanay Film Manufacturing Company released the first one on March 1.

The first was "A Night in the Show" instead of "Shanghaied" as at first planned. This will be followed by "The Bank," "Police" and "Shanghaied" two weeks apart.

Essanay announces that this is the first showing of new prints on these pictures and that a full line of paper and advertising material is available on each picture. They are released by the George Kleine System through General Film exchanges.



Examples of the general appeal of "Upstairs and Down," the first Myron Selznick picture with Olive Thomas as the star

Prizmas Grow Popular

World Pictures reports that the demand for Prizma Natural Color pictures has reached a point where every print is in use every day of the week. Because of the fact that it requires longer to make prints of this invention, the laboratory has been unable to keep pace with the contracts made for the exhibition of this new era in motion picture production. A new laboratory is under construction. It will be twice the size of the present one and will be finished and in operation by March 25. Wherever Prizma Pictures are shown the managers report that box office receipts have jumped so that they represent standing room only.

Christie Comedies Lists Its March Releases

"Bobbie Comes Marching Home," with Dorothy De Vore playing opposite, is the Christie comedy released March 3. These one-reelers are all released by state right exchanges in the various territories.

On March 10 Ethel Lynn and Earl Rodney will be released in a one-reel comedy "Brides for Two." "Oh, What a Night" presents Bobbie Vernon and Dorothy De Vore on March 17, and on March 24 "Hard Luck" tells a story of fun and interest concerning Ethel Lynn and Jay Belasco.

Heroism in Comedy

"The Medal Winners" is the latest Lyons-Moran comedy to be photographed at the Universal City studios by the funsters.

The comedy deals with heroism, both serious and comical, and is said to provide the comedians with one of their very best stories. Mildred Moore is seen in support of Lyons and Moran.

"Are You a Mason?"

Famous Players-Lasky has announced that it has selected "Are You a Mason?" with John Barrymore in the star role, as the current release in the Success Series. Ida Waterman and Charles Dickson are in the cast.

Selznick Starts a Big Campaign

"Upstairs and Down," with Olive Thomas as Star, to Be Advertised Broadcast — Supervised by Myron Selznick

SELZNICK PICTURES CORPORATION has launched a campaign of national advertising for its star, Olive Thomas, with special reference to the first production, "Upstairs and Down," which has been completed under the direction of Charles Giblyn at the Pacific Coast studios.

This campaign was begun several weeks ago when two electric signs were installed at Times Square, New York, announcing the forthcoming production. Another and still larger installation of the same sort is being erected on the Godfrey Building and will be one of the largest theatrical signs in the world. Still another contract has been closed for a sign in Buffalo facing Lafayette Square and this will be illuminated within a week. Negotiations are under way for still more of these advertising displays in other cities.

The second phase of the national advertising campaign is being conducted through the "fan" magazines. Advertisements in two "fan" magazines will appear shortly and as each of these publications has a circulation well beyond the quarter-million mark, and a conservative estimate of magazine readers is four readers to the copy, this advertising will reach fully two million active fans, it is expected.

In addition to this, the usual publicity campaign consisting of news items and special articles is being employed so that the organization believes that within a very short time every motion picture patron in the United States will be advised of the Selznick Pictures operations.

The first production, "Upstairs and Down," has already been completed and is being cut and titled under the direct supervision of Myron Selznick, president of the company, in California.

"I am convinced," says Mr. Selznick, "that the public wants well dressed plays. The stories of sordid realism, hunger, poverty, suffering and all that sort of thing are no longer popular. The most successful pictures are those which make audiences happy. I believe that in 'Upstairs and Down' we have a combination of the comedy and romantic elements combined with luxurious settings and costuming that will make this one of the hits of the season."

The central character of the story is Miss Alice Chesterton, a pretty society girl, who is more or less engaged to Tom Carey, a somewhat slow sweetheart. Alice longs for excitement and begins a flirtation with Captain Terrence O'Keefe, a young Irish army officer. She involves him in a nocturnal escapade among the gay night resorts of New York which, although entirely innocent, is made by Alice to appear questionable. Out of pure mischief, she uses this incident to break up a love affair between the Captain and her own sister, Betty. It is not until O'Keefe advises Carey that the only way to bring this capricious young woman to terms is to "treat her rough" that her pranks are brought to an end. This is the "Upstairs" part of the story. Meanwhile "Downstairs" there is a similar affair going on which has a lively outcome.

Miss Olive Thomas appears as Alice Chesterton.

Makes Debut as Star

In "The Winning Girl," which is released February 23, Shirley Mason will make her first appearance as an individual star of Paramount pictures, although she has been seen under the Paramount banner as co-star with Ernest Truex in the John Emerson-Anita Loos productions, "Come On In" and "Good-Bye, Bill."

House Peters in Two

Two of W. W. Hodkinson Corporation's late releases, "The Forfeit," a Frank Powell-Sunset production, and "Thunderbolts of Fate," an Edward Warren production, both present House Peters in prominent roles. Jane Miller is featured in "The Forfeit" and Anna Lehr has the featured place in "Thunderbolts of Fate."

The Independent Field

Women Endorse Rothapfel Plan

Rothapfel's Unit Program Plans Receives Co-operation of Women's Forum—Celebrated Women Concerned

RECOGNIZING that the Rothapfel standard as applied to Samuel L. Rothapfel's plans for a complete program of pictures will mean to the amusement world and particularly its combination of entertaining and educational values, Helen Varick Boswell, president of the Woman's Forum, an organization numbering among its membership some of America's most celebrated women, has written Mr. Rothapfel extending to him the best wishes of the membership of the Woman's Forum and expressing appreciation for what he has done for better and cleaner pictures during his managerial duties as director of the Strand, Rivoli and Rialto theatres. Miss Boswell's letter explains itself. She wrote:

"When the club women of New York City learned that you were withdrawing from the directorship of the Rialto and Rivoli theatres, which they had learned to know and love as real temples of the best in motion picture art and in music, a very keen wave of regret was felt, and the many expressions of appreciation of what you had done for better and cleaner pictures and for setting a standard in comprehensive programs both of pictures and the best of music, were earnest and sincere.

"We are glad to find, however, that your influence will not only continue to be felt here, but that you are going to arrange programs of the best in pictures and music for the country at large, and we rejoice that all communities may have a taste of that which you have given us here so generously for so long a time! The women will be watching with appreciative eyes and hearts the efforts you will be making. Every city in this country will learn that which we so well know—that a Rothapfel production and program is one to appeal to the best that is in us.

"To the Woman's Forum you have extended great help in many ways because you liked the good work we were doing. Not only the members of this club speed you with all good wishes on your broader work, but all women interested in the real uplift and advancement of a great art.

"(Signed) HELEN VARICK BOSWELL."

Hampton Heads Zane Grey Pictures, Inc.

WITH Benjamn B. Hampton heading the executive staff, Eltinge F. Warner a prime mover, and the works of Zane Grey, author, as the basic material for productions, the Zane Grey Pictures, Inc., has been organized and work on the first of a series of Grey productions has been commenced under the direction of T. Hays Hunter at the Brunton Studios, Los Angeles. The offices of the new organization are at 3 East Forty-fourth street, New York. Charles A. Weeks, treasurer of the company, is in charge. George H. Perry will be the company's general manager on the Coast and Van Campen Heilner, one of the editors of Field and Stream, of which Mr. Warner is owner, is associated with the new organization. The author, Mr. Grey, will assist in the production of all his stories.

Mr. Grey is one of America's best known writers of outdoor stories and he has many popular works to his credit. The first of his works to be produced by the new organization will be "Desert Gold."

Mr. Hampton, president of the organization, is prominently known in the picture industry and for many years was a successful newspaper and magazine publisher. Mr. Warner, who is said to be principally responsible for the organization of the Zane Grey Pictures, Inc., is owner of Field and Stream, Smart Set and other magazines, and it was he who first recognized Zane Grey as a writer of outdoor stories. Mr. Warner will be remembered for his productions of outdoor and travel pictures and the comedies of James Montgomery Flagg. Director Hunter has produced many successful screen dramas and will be remembered for his stage productions, including "The Girl of the Golden West." Announcement as to distribution and release of first subject will be made soon.



Texas Guinan, star in two-reel westerns by Frohman Amusement Corporation

"Supply Exceeds Demand"

According to Dr. Schallenberger, president of Arrow Film Corporation, the demand for independent productions is greater than the supply, for he says, "we have received recently inquiries from at least seven territories for more pictures than we can supply. And considering the fact that Arrow has taken over for distribution five additional features during the past ten days this is remarkable."



Catherine Calvert, in "Marriage for Convenience," a Frank A. Keeney release

New Company Formed in Indianapolis

The Calvert-Harrison Feature Film Corp. has secured offices at 115 N. Pennsylvania avenue, Indianapolis, Ind., and will start the perfecting of the organization for the production of super features, it is announced.

The studios will be located on the Coast where E. H. Calvert, the well-known director, member of the Moving Picture Directors' Association, whose headquarters are in New York, will be in charge of direction.

C. Sanford Harrison, who brought "The Vigilantes" and several other features to success, will be the active business head, guiding the dollars into the proper channels, generally known as Financial Head.

Their intentions are to make three elaborate productions a year which will live up to the correct definition of "super-film."

Director Calvert will leave immediately for the Coast, taking with him the well-known cameraman, Jackson Rose, and "Rocks" May, the old time technical director, whose many years of experience should guarantee authentic settings for all their pictures.

Mr. Calvert, upon his arrival in California, will start organizing the acting company, which will be headed by several of the best-known people, both men and women, in the business, whose names they are not ready to announce at this time.

Photoplay Supplement Show Geraldine Farrar

E. W. Hammons, vice-president and general manager, Educational Films Corporation of America, advises that the next issue of the Photoplay Magazine Screen Supplement will present as its chief feature views of Geraldine Farrar, grand opera star, screen star, in her home. Mr. Hammons claims that these scenes will represent the only pictures of their kind ever exhibited. The production of these subjects is under the personal supervision of Julian Johnson and James R. Quirk, of Photoplay Magazine. The first issue of these "little journeys through filmland" is now before the public, and Educational reports extra heavy bookings and favorable comment from the exhibitors.

"Key to Power" Plans to Be Announced

Vice-President E. W. Hammons of the Educational Films Corporation announces that he will be ready in the next few days to make known his plans for the distribution of the feature dramatic production, "The Key to Power," which was completed just before the influenza epidemic.

Because the influenza continued to demoralize conditions in some of the territory, and particularly in the coal regions, Mr. Hammons felt that a large measure of the national publicity would be lost, and that it would be best to hold back any plans for distribution until the entire country would be in shape to receive the subject to the best advantage.

In response to trade-paper and general magazine advertising, preliminary to the completion of the picture, many inquiries have been received direct from exhibitors, and there have been numerous buyers making application for state rights. The backgrounds for the story, laid in the great coal fields, provide a setting that is out of the ordinary and filled with dramatic possibilities. The competent handling of the subject, with the unusually attractive advertising opportunities, make the picture especially interesting to the exhibitor.

Gittens Announces Seven Reel Picture

Wyndham Gittens, who in addition to writing, editing and cutting and directing his production, heads his own producing organization, announces that his latest production, in seven reels, will be given its premiere showing at one of the Los Angeles theatres the first part of March.

After successful years spent in writing and as editor, Mr. Gittens entered the picture field and has met with unlooked for success. "It is my modest conviction," he said, "that there must be one creative mind vitally concerned from the very beginning to the end of a picture if the greatest artistic value is to be realized."



Charlie Chaplin in the Essanay production, "A Night in the Show"



Frank Borzagi, director, and Ollie L. Sellers, production manager, of "Whom the Gods Would Destroy," the new Macauley production

United Pictures For Dominion

Ochs and Seelye Contract with Regal Film, Ltd., for Distribution of Product in Canada

THE distribution of United Picture Theatres of America, Inc., contracted last week with the Regal Film, Ltd., of Canada, the result of which contract is that all United product will be distributed in the Dominion by the latter organization. Under this arrangement United secures for its pictures the existing exhibitor connections established by this Canadian company and benefits by the special advantages arising out of Regal's control of nearly a score of theatres in the Dominion and provides for United features the representative first-run houses from Quebec to Vancouver. Regal Film, Ltd., in addition to the United product, represent First National, World Film, Metro and Select features for Canada.

In the absence of J. A. Berst, president of United, now on the Coast, Lee A. Ochs and C. R. Seelye acted for United in closing the contract and N. L. Nathanson and Joe Unger represented Regal Film, Inc. It is not stated the number of years the contract is to run, but it is announced that the contract calls for United product during a long period of years. The contract takes effect immediately. Prints of Dustin Farnum's "The Light of the Western Stars" and "A Man in the Open"; "Her Code of Honor," starring Florence Reed, and "Adele," starring Kitty Gordon, were shipped this week to the Regal Film offices in Canada.

World wide distribution for United product is completed by the contract just signed for United distribution in Canada. South America and the Orient will be handled by David P. Howells, Inc. Mr. Howells is now in foreign lands arranging for United distribution.

Sales on W. H. Productions' Re-Issues

W. H. PRODUCTIONS' reports on the sales of re-issued subjects for the past week would seem to indicate that these revised editions comedies are meeting with approval of the exhibitors throughout the country. The sales reported during the past week are:

Standard Film Exchange, Pittsburgh, Pa., has acquired the rights for western Pennsylvania and West Virginia to the series of 15 two-reel Kay Bee Union Brand Western dramas; the series of 15 two-reel Kay Bee Columbia Brand Western dramas; the series of 28 single reel Keystone Liberty Brand comedies for western Pennsylvania and West Virginia, and the series of 28 single reel Keystone Eagle Brand comedies. Bee Hive Exchange of Chicago, the rights to the series of 15 two-reel Kay Bee Columbia Brand Western dramas, and the series of 28 single reel Keystone Liberty Brand comedies for Indiana, Wisconsin and northern half of Illinois. Emerald Film Service of Kansas City, Mo., the rights to the series of 28 single reel Keystone Eagle Brand comedies, and the series of 28 single reel Keystone Liberty Brand comedies for Kansas and Missouri. Standard Film Service Co. of Cleveland, the series of 28 single reel Keystone Liberty Brand comedies, and the series of 28 single reel Keystone Eagle Brand comedies for Ohio, Kentucky and Michigan. Masterpiece Film Attractions, Philadelphia, the rights to the series of 28 single reel Keystone Eagle Brand comedies, and the series of 28 single reel Keystone Liberty Brand comedies for eastern Pennsylvania and southern New Jersey, and Greater Features Co., Seattle, Wash., the rights to the series of 28 single reel Keystone Liberty Brand comedies for Washington, Oregon, Idaho and Montana.

Harry Rapf Recovering

Harry Rapf, who underwent an operation at the Misercordia Hospital, is reported to be on the road to recovery. He expects to be able to leave the hospital within the next two weeks.

Capitol to Release Chicago News Weekly

Capitol Film Company will release the Midwest Screen News Magazine, according to an announcement made by J. E. Willis, general representative of the Capitol Film Company. The Midwest Screen News Magazine, according to Mr. Willis, will be represented by camera reporters in the larger cities of Illinois, Indiana, Michigan, Ohio, Wisconsin, Minnesota and Missouri. Chicago's Screen News Magazine will be issued in the form of a special edition print, with subjects entirely of Chicago interest. Eddy Eckels, who has had charge of the editing of the Chicago weekly, will supervise the presentation of the Midwest Screen News.

"Of course, there are no 'stars' in news weeklies," he conceded, "but from what I have seen of the first issue of the Screen News, there is no doubt that the exhibitors are going to recognize it in something distinctly different and unusual—'star copy' in the way of diversified pictures, is the way Jack Willis describes the new subject.

Pioneer Reports Steady Increase in Bookings

Pioneer Film Corporation announces that it is receiving encouraging reports from exhibitors throughout the country on its two independent releases, "Wives of Men" and "The Still Alarm." It is reported that continued demands for extra prints from independent exchanges in various parts of the country are coming in daily.

"Little Orphan Annie," the screen version of James Whitcomb Riley's poem, is also handled by Pioneer, and according to last week's reports, the bookings doubled that of any previous week since release. Pioneer disposed of the Maryland, Delaware, Virginia and District of Columbia territory on "Wives of Men," to the Star Pictures Corporation, Baltimore.

Stone Engages Ingraham

Lloyd Ingraham has been engaged by the Lewis S. Stone Producing Company to direct Lewis Stone in a special feature which starts production within the next few days. Mr. Stone will appear in several features during the year.



Leah Baird, in "The Echo of Youth," Graphic Production



Burton King, director of the Houdini-Rolfe serial, "The Master Mystery"

First Four-Star Picture Nears Completion

"As a Man Thinks," the first of the Four-Star pictures under production by Raver - Augustus Thomas - Baird - Irving combination, is nearing completion at the Biograph studio, Harry Raver announces. The corporate name of the new producing organization is the Artco Productions, Inc., but the pictures will be known as the Four-Star Pictures.

Augustus Thomas, the author of "As a Man Thinks," is one of America's best-known playwrights. Douglas Fairbanks' latest Artcraft release, "Arizona," is by Mr. Thomas. George Irving, directing the Four-Star pictures, will be remembered for a long list of screen successes, the latest of which was "The Silver King," presenting William Faversham. Leah Baird, the star of the production, has a number of successes to her credit. In Miss Baird's support in "As a Man Thinks" Betty Howe, who was last seen in support of Elsie Ferguson in an Artcraft release, and Warburton Gamble, who had a character role in the Faversham picture, are prominent.

Arrow Film to Distribute "Law of Nature"

Dr. W. E. Shallenberger, president of the Arrow Film Corporation, will handle the distributing rights to David G. Fischer Photoplays, Inc., production of "The Law of Nature," the story of which deals with the prohibition movement and was written and directed by David G. Fischer in collaboration with Richmond Hobson, formerly United States Senator and advocate of prohibition. The effects of over-indulgence in liquor is revealed in dramatic episodes. Prominent in the cast of players are Vincent Coleman, Dixie Lee, Frances Ne Moyer, Harold Salter, David G. Fischer and Herbert Standing. Dr. Shallenberger will distribute "The Law of Nature" on the independent market. Apollo Trading Company, recently incorporated, will handle the foreign rights.

Hammons Advises on Sunday Shows

Vice-President E. W. Hammons, of the Educational Films Corporation, stated in an interview this week that, in his opinion, a great deal could be done towards the opening of theatres on Sundays if exhibitors would endeavor to make each of their programs attractive by the intelligent selection of short subjects. "In Pennsylvania," he declared, "right at this time, a concerted movement is being made to secure Sunday opening, and the prospects are brighter than they have ever been before. Opposition to such a policy comes largely from the class of people who see nothing in moving pictures but sensationalism and low comedy, and it is this element who are best pleased with the short subject that gives the motion picture its greatest opportunity. Such subjects as the Robert C. Bruce Scenic pictures, the George D. Wright Mexican series and others of that type, will make friends and regular patrons of a class of people who could not be attracted otherwise. Exhibitors who are thoroughly awake to the possibilities to be found in their theatres will appreciate the value in building each program with the idea of pleasing all classes, and making each attraction complete in all of the five departments—music, travel, news, comedy and feature. Only by careful attention to all the details that go to complete an attractive program can really high class results be obtained, and certainly nothing less than the best type of program can be expected to win the respect and approval of a community in a campaign for Sunday opening."

"Break the News to Mother"

B. S. Moss announces the completion, under the direction of Julius Steger, of the screen version of Hugh MacNair Kahler's story inspired by the popular song, "Break the News to Mother," featuring Pearl Shepard, supported by Raymond Bloomer, Gertrude Berkley, Alice Gerard, Forrest Robinson, William N. Bailey, Joseph Smiley and Chester Barnett. Garfield Thompson did the scenario and Andre Barlatier photographed. The release date for this feature has not been announced, but it is promised for the first two weeks of March.



Pearl Shepard, in "Break the News to Mother," Moss Production

Thayer Signs Farnum for Next Picture

Otis B. Thayer, director general of Art-O-Graf Film Corporation, announces that he has signed Franklin Farnum for the leading role in "Wolves of Wall Street," a seven reel feature which Director Thayer will star at the National Studios, Denver, this week. Before leaving New York last week for Denver, Director Thayer said:

"We are going to put on something unusual in the line of feature photoplays. Our plan is to make big features from unusual and timely stories and with stars. Following 'Wolves of Wall Street' we are going to produce Caroline Lockhart's widely read story 'Me, Smith,' which I feel will make one of the biggest pictures in its line yet produced. For this picture we have secured Edmund Breeze, who is well known for his many successes. Our first production, 'Miss Arizona,' is already on the market, being distributed by the Arrow Film Corporation."

Craig Kennedy Serial Nears Completion

The new serial production of the Oliver Films, Inc., "Craig Kennedy, the Serial," a screen version of the popular Craig Kennedy stories, by Arthur B. Reeve, is nearly completed and will be ready for release about March 17, according to an announcement made this week by Harry Grossman, vice-president and general manager of the Oliver Films, Inc.

"Craig Kennedy, the Serial" was written by Arthur B. Reeves in collaboration with John W. Grey and presents in the principal roles Herbert Rawlinson, as Craig Kennedy; Margaret Marsh, Ethel Grey Terry, Kempton Greene, William Pike, Coit Albertson, Joe Marba, Donald Hall, Louis B. Wolheim and Gene Baker. Donald Mackenzie directed. The first episode of the serial will be released in three reels and the other fourteen episodes will be in two reels. The pioneer Film Corporation will give a trade showing of the first episodes the week of March 10.

"Lafayette We Come" in New England

Leonce Perret's production of "Lafayette We Come," a patriotic picture, released by Affiliated Distributors Corporation, is meeting with big success in the New England territory, according to a letter received by Affiliated from the management of the Ideal theatre, Roxbury, Mass. The management of the Ideal writes that "it is the finest production that ever played in this house."

Michigan Rights Sold

Goyette Productions, Inc., independent buyers and distributors of Detroit, contracted, last week, for the Michigan rights from Octagon Film, Inc., for B. A. Rolfe's serial production, "The Master Mystery," starring Houdini. R. E. Goyette is chief executive of Goyette Productions, Inc.

THE INDEPENDENT FIELD TICKER

Territorial Sales Reported During the Past Week

Production	*Buyer*	*Territory*
"Wives of Men" (Arrow Film Corp., New York)	Star Pictures Corp., Baltimore	Maryland, Virginia, Delaware, District of Columbia.
"The Master Mystery" (B. A. Rolfe Production)	Goyette Productions, Inc., Detroit	Michigan.

The Special Feature's Place

By Harry Reichenbach

JUST suppose that Charles Dillingham decided to take the present Hippodrome show, intact, upon a tour of the United States, stopping for one night in each city of over three thousand inhabitants. Can you imagine any man, woman or child in any city in all the land who would not, regardless of his or her financial condition, manage to scrape up the price of a ticket?

During the panic of 1907, I was advance manager of a well known actor playing in one of the season's biggest successes. We broke the season by a number of one-night stands through Pennsylvania. During that period many of the factories and large industries were issuing script in lieu of money. Other industries were closed for a short period. But in these Pennsylvania towns, the workmen maintained credit accounts at butcher and grocery stores and I learned that citizens purchased two dollars worth of supplies and sold them to a neighbor for a dollar in order to purchase tickets for the play. This was not one instance. It occurred regularly. And good plays in small towns were not matters of once or twice a month.

This brings us down to present-day theatricals and the only branch in which we are interested is the film end.

The big special feature, capably produced, scientifically assembled, properly exploited and well handled, is just the same to the average exhibitor, as the big New York success was to the one-night stand managers.

Looking back over the past five years, since Lasky released "The Squaw Man," with one or two exceptions, the big special features have been the means to maintenance for the exhibitor. Instance such productions as "The Birth of a Nation," "Tarzan of the Apes," "The Beast of Berlin," "Traffic in Souls," "Where Are My Children," "Enlighten Thy Daughter," "Hypocrites," "To Hell With the Kaiser," "Four Years in Germany," "Virtuous Wives," "Cabiria," "Civilization" and "The Unbeliever."

Now we come to the possibilities of the present special feature which the important personalities in American industrial, commercial and professional life interested in the production have entrusted to me to exploit and distribute—"Whom the Gods Would Destroy."

It was conceived, promoted and produced under the title of "Humanity," but "The Hearts of Humanity" being released previously, and having no desire to infringe on that play's success, and desiring to be as distinctive as possible, the producers decided upon the new title.

Over $100,000 was spent in its making. Sixty-one interior sets were built, the longest of which was over six hundred feet. One-half million bricks were used in construction. Historical students from prominent educational centres were called into counsel regarding the historical features. The foremost decorators and builders were secured for the purpose of making each and every detail perfect. The finest screen talent available was engaged.

Frank Borzage, a most successful director, was secured. The producer, Ollie M. Sellers, was creator of most of the unusual ideas which made the first Triangle pictures distinctive.

Two million people have been directly communicated with in regard to the film. If they have but twenty acquaintances each, it means that twenty million persons know of the picture, even before the sample print is made. Over one hundred thousand feet of negative were exposed, and from this, seven thousand feet of action, interest, entertainment will be culled. The tradespaper campaign is one of the most ambitious ever conceived and will continue for months. The daily papers, regardless of politics are favorably inclined toward the subject, and important men, such as Ex-President Taft, Henry Van Dyke and James W. Gerard have approved it.

"Whom the Gods Would Destroy" was made to place before the world, in entertainment form carrying, of course, an intense moral lesson, Woodrow Wilson's plans and ideals for a permanent society of nations, and the production was stretched out over thirteen months in order to meet changing development.

"Whom the Gods Would Destroy" has no battle scenes. It is as stated, a peace picture, with just enough strife to establish the truth of its story.

And so long as pictures of this type, special features, independent productions of vast and vital importance, of potent pulling power are made, the exhibitor need fear no combination of stars, no pooling of exchange interest.

Classified Ads.—Tell Your Wants Here

[Where advertiser is to be addressed in care of Motion Picture News send all replies to the office of publication, 729 Seventh Avenue, New York City.]

SITUATIONS WANTED

PUBLICITY CONNECTION DESIRED

Press Sheet and Ad-Man Box Q, M. P. News

Whole or part time

ACCOUNTANT—Experienced accountant, 22 years of age, released from U. S. N. R. F., desires connection as assistant operator or publicity man. Willing to go anywhere to start. References exchanged. Will consider work in film exchange. Address H. H. T., Motion Picture News.

ASSISTANT DIRECTOR—Late with Bob Leonard, now with Canadian Engineers, Signal Corps. Expect to be in Los Angeles in February. Six years' experience, starting as property man with Wallace Beery. Twenty-two years old. If you want me communicate with Miss Gibsone, Mabel Condon Exchange, Hollywood.

OPERATOR-MANAGER—Operator and electrician, honorably discharged from aviation service, wishes position as operator or manager of small house in good town. Five years' experience. Can deliver the goods. Salary and all in first letter. Address O. V. Tilton, Auditorium, Defiance, Ia.

SALES MANAGER—Just out of army wishes place as sales manager and executive. Eight years' practical experience in national film distribution, organization, branch management, sales promotion, house organs and publicity. Highest New York references. Interview desired to offer concrete evidence of ability and previous accomplishments. Address B. B. B., care Motion Picture News.

ADVERTISING—Wanted, position handling advertising for photoplay concern or in responsible position directly under advertising manager. Have had extensive experience writing ad copy as well as practical newspaper and theatrical experience, press agenting large middle western houses. Am 23 years old. Address J. M. M., Motion Picture News.

STUDIO WORK—Position wanted by man who can qualify as assistant director, technical director, casting director, studio manager. Has had special experience on serials. Formerly with Pathe and Astra studios as general utility and assistant director to Louis Gasnier and Donald MacKenzie. Just completed fifteen months' service in U. S. N. R. F. Address Studio, Motion Picture News.



Lester Park presents Lillian Walker in "The Love Hunger," through Hodkinson Corporation

SITUATIONS WANTED

PUBLICITY—Who has a position for a young man, honorably discharged from the army? Previous to signing up with Uncle Sam I had been engaged in newspaper work and magazine writing. I am desirous of securing a position doing publicity or advertising work. Address L. J. B., Motion Picture News.

SALESMAN—Just received honorable discharge from U. S. Army and once more wish to take up duties as salesman. Am 20 years of age; 3 years' experience as a salesman and can furnish best references as to ability. Would be glad to take up any other position in *Film* game that would finally lead to the selling end. Faithfully promise *no* A. W. O. L. Can call at your convenience. Address M. G., care of Motion Picture News.

SALESMAN—First class film salesman discharged from U. S. Army. Capable of managing exchange. Desire to locate with reliable firm where executive ability is wanted. Highest credentials. Address R. S., care of Motion Picture News.

PUBLICITY MAN—Honorably discharged from the navy. Have had experience writing sub-titles, film editing and arranging general advertising matter. College graduate. Moderate salary with concern where there is chance to grow. Address Geo. Goldberg, 52 St. Nicholas avenue, New York City.

WANTED—Honorably discharged soldier desires position with film company. Nineteen years of age and can give best of references. Address M. Laurie, 1 East 118th street, New York City.

WANTED—Honorably discharged soldier, 19, wishes place with film company, doing anything which will be appreciated by advancement. Can furnish best references. Address James Luxemberg, 1487 Fifth avenue, New York City.

SITUATIONS WANTED

STUDIO—Position wanted by young man who can qualify as assistant director or under advertising manager. Still in navy, expecting to be discharged shortly. Graduate of technical college. Experience in newspaper and theatrical work. Address H. A. T., care Motion Picture News.

OPERATOR—Just discharged from service. Competent operator and electrician. Five years' experience; best of references. Go anywhere. Salary your limit. State all first. Address Wisconsin, Motion Picture News. H. J. Brackendor, 209 South Central Avenue, Marshfield, Wis.

PHOTOGRAPHER—Commercial photographer, 23 years of age, seeks opportunity to enter photographic end of motion pictures. Have had over six years' practical photographic experience. Canadian born, educated in England and Belgium, speak French. Not afraid of working hard. What I seek is the *start* and chance to learn. Address Montreal, Motion Picture News.

WANTED—Honorably discharged soldier wishes employment at anything with motion picture company. Acting preferred. Address V. Petione, 22 Prince street, New York City.

WANTED—Honorably discharged sailor desires connection in motion picture industry as salesman or any other capacity. Five years' experience on road, south and middle west. Will use all of my ability and integrity to promote your welfare. Nat Lubner, 916 Freeman St., New York City.

WANTED—For the past nine months have been with the U. S. Department of Labor at Washington. Want position in picture industry. Six years' experience as mechanic. Address D. Ward, 94 West Forty-second street, Bayonne, N. J.

YOUNG MAN—Nineteen years of age, honorably discharged from Aviation Corps, wishes position with film concern. Best of references. Address J. L., care of Motion Picture News.

ARTILLERY—Lieutenant of Artillery, 22 years old, two years Wharton School, University of Pennsylvania, desires position in production or distribution end of industry. Address F. K. M. P., care of Motion Picture News.

YOUNG MAN—Twenty-five years old, discharged from officers' training camp, naval aviation. Excellent training in seaplane, motors and automobiles. Wish position with picture company doing work along above lines, preferably. V. B. Berry, care of Capt. K. W. Perry, 200 West Ninety-fifth street, New York City.

Hart Begins Another

Having completed "The Poppy's Girl's Husband" for Artcraft William S. Hart has begun preparations on his next picture, which he has written himself in collaboration with Lambert Hillyer.

Equipment Service

CLASSIFIED DIRECTORY

FOR SALE

Theatres	Projection Machines
Chairs	Spot Lights
Converters	Ticket Machines, etc.

WANTED

Theatres	Camera Man
Positions	Projectionist, etc.

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Write

MOTION PICTURE NEWS

Los Angeles New York Chicago

Projection Music Laboratory Studio Theatre

The Tone of the Tunes

Depends on the character of construction, honest workmanship and superior material—paramount qualities scientifically employed in

The FOTOPLAYER

Constant service demands an instrument built of selected woods and special metals to withstand climatic changes and preserve the refinement of tonal quality

"The Fotoplayer which we purchased from you a year ago has been of great benefit to our business and permitted us to raise the price of admission. We are pleased to say that we are doing satisfactory business, and if we had a dozen more theatres here in Philadelphia we would have a Fotoplayer in every one of them.

—*Ideal Theatre, Philadelphia, Pa.*

"Recently I have bought the Wigwam Theatre and wish to say that the Fotoplayer now in use there had a great influence on me as I would not try to operate a Motion Picture Theatre without one of your wonderful instruments."

Wigwam Theatre, Los Angeles, Cal.

The FOTOPLAYER has established its supremacy in the field of picture playing by its versatility of operation. Brilliant orchestral and full toned organ effects may be obtained by hand or roll playing.

The FOTOPLAYER contains the patented double tracker device permitting an instant interchange of "sad and glad" music following accurately the theme and action of the screen story.

"From a psychological standpoint the Fotoplayer is the most human instrument made, and by simple guidance it conveys to the audience each and every meaning. In other words the silence of the screen is beautified by the charms of Fotoplayer music whether dramatic or light according to the character of the play."

—*Strand Theatre, Chattanooga, Tenn.*

"The Fotoplayer occupies a conspicuous place and I keep it in absolute perfect condition. Two rolls are used certain hours of the day, it is also played by a real organist and used as a background for a small orchestra during certain hours of the afternoon and evening."

Bijou Theatre, Brunswick, Ga.

The American Photo Player Co.

NEW YORK CITY
62 West 45 Street

CHICAGO, ILL.
64 E. Jackson Blvd.

SAN FRANCISCO, CAL.
109 Golden Gate Avenue



Equipment Service

Devoted to the technical branches of the motion picture industry, containing records of the latest accomplishments in the mechanical and scientific field; projection helps, inventions and suggestions; camera devices analyzed and commented upon; musical cue sheets for important feature pictures; improvements and innovations in the building and furnishing field.

No charge is made in these departments for answering questions of any nature. Correspondence is invited.

E. KENDALL GILLETT.....*Editor*

All Together--Boys!

MOTION PICTURE NEWS takes pleasure this week in announcing that it has secured the man to work with you and for you in its Equipment Service Section.

Mr. E. L. Bragdon is our acquisition; and after the first of March Mr. Bragdon will be with us in the NEWS office, subscribing to and adding valuable aid to our policy of "Service to All at All Times."

We have searched long and far for the ideal man to take up this most important branch of the NEWS effort to aid the industry—Equipment Service. And we believe it will not be many weeks before you will agree with our enthusiastic belief that we have been fortunate in securing a man ideally fitted in training, ability and personality.

Mr. Bragdon is a graduate of Worcester Technical Institute. He comes to MOTION PICTURE NEWS after a number of years with the General Electric organization at Schenectady. His training has resulted in a combination of the scientific worker and *all around practical man* that will be of the utmost value to MOTION PICTURE NEWS readers and advertisers.

Let us make ourselves clear on one point. Let us ask the help of every one of you on this one point.

We have said above that we have secured "the man to work *with* you and *for* you."

"*With* you and *for* you!"

There is the kernel of the ambitious plans MOTION PICTURE NEWS and Mr. Bragdon have for the Equipment Service.

Shoulder to shoulder work! Cooperation of manufacturer and reader to the end that Equipment Service may be a forum and a center of service to projectionists, musicians, cameramen, theatre owners—and the manufacturers with whose products these men work.

We want you all to help.

Mr. Bragdon is not to sit here as a technical expert, discoursing profoundly, bulwarked in his own opinions, preaching *at* you.

Those are not his desires—nor ours.

He is to be rather the means of communication—the connecting link between those who need help in their projection, musical and other equipment problems and those who can help.

And you—everyone of you—*can* help.

The manufacturers will help because through Equipment Service they will be able to be of service to the field.

The projectionists can help—and must help. Join the NEWS family! Ask us questions, tell us your opinions—write us letters. In your perplexities you will find sympathetic understanding and authoritative aid; for your opinions you will find an outlet that will enable others to benefit by your thought and regard for your profession.

Projectionists who do experimenting of their own can be of considerable aid by sending us data and photographs or drawings of their devices. Don't worry about a drawing being crude, or the writing being hasty—we'll fix those things up.

Have you a booth in which you take particular pride—its spaciousness, its efficiency? Send us a photograph.

Let us have the news notes also—accounts of what projectionists are doing in your territory.

To musicians and cameramen also these thoughts apply. Keep in touch with us—we're willing, we have the facilities, so give us the opportunity we ask—to work *with* you and *for* you.

Come on now, boys! All together!

Equipment Operating Projection Questions Answered

80

Selected Questions and Answers

[At the request of J. H. B., of Philadelphia, we are reprinting here information regarding the proper placing of the projection shutter, and a discussion of screen halo, both of which appeared in earlier issues of Motion Picture News.*]*

Proper Location for Projector Shutter

G. Woodbury, Pomeroy, Ia., "Would you please give me your opinion as to where the revolving shutter should be located? Some operators claim it should be set as close to the lens as possible, while others maintain that it should be at the dissolving point of the projected beam. I have experimented with it at both these places and I believe that the result is better when it is located at the dissolving point. You have no doubt tried both of these positions and have come to a conclusion as to which is best."

Reply: When a projector shutter of the outside type is so mounted that it cuts the projected light beam at the so-called dissolving point, *i. e.,* at the image of the front condenser surface formed some distance in front of the projection objective, the screen illumination is not cut off abruptly from side to side as the shutter blade passes through the beam, but is gradually diminished all over the area of the projected disc, which becomes so faintly illuminated as to appear altogether dark before the shutter blade has passed entirely through the beam. The theory of this dissolving effect will be gone into on a future occasion, but its practical significance is that a shutter with slightly narrower blades than are customarily used will serve to cut off all visible illumination from the screen before the projected beam has been entirely masked, if this shutter is so placed as to cut the projected beam at the locus of the image of the front condenser surface. As the use of narrower shutter blades permits the condition for the elimination of flicker to be more nearly approximated than is the case with shutters of customary dimensions, it would seem to be highly desirable that the shutter be always mounted to rotate in the plane of the condenser image, but in practical operating certain drawbacks to a strict adherence to this dictum become apparent.

In the first place it requires to be pointed out that the only advantage of the arrangement under consideration is the opportunity which it affords of approximating to no-flicker conditions by permitting a slight reduction in the width of the shutter blades. If, however, the shutter blades are not reduced in width, no improvement is effected in the screen results by placing the shutter at the so-called dissolving point of the projected beam, or, in other words, the results will be substantially the same as if the shutter were mounted close to the lens. Thus it is seen that under some circumstances, as, for instance, when an objective of short E. F. is used, it is not feasible to locate the shutter at the plane of the condenser image, because in the case of short focus objectives the projected beam commences to diverge so rapidly that no reduction in the width of the shutter blades is possible.

Again, with other objectives and arrangements of the projector optical system, the image of the front condenser surface is sometimes found to be located 12 or 18 inches, or more, in front of the objective, in which event an extension requires to be added to the shutter spindle if it is resired to have the shutter cut the projected beam at the so-called dissolving point. There seems at first glance to be no objection to extending the shutter spindle forwards in this manner, but it is soon found in practice that a shutter located so far from its actuating gears subjects the shutter gears to considerable strain, which shortly results in serious wear. It is possible, however, to attach a special bracket to the projector mechanism which will allow the shutter spindle to run in a bearing located somewhere near the shutter itself, and in this case most of the strain on the shutter gears is removed. In most cases, it is carrying things to ridiculous extremes, however, to mount a projector shutter 18 inches or more in front of the objective, for the improvement in results is very slight in any case.

Has Halo Around Screen

Mr. Chas. Patrick, Paris, Mo., writes as follows: "I have been an operator for over two years and have always gotten along fine until very recently, and I now need help. I am using a Power 6A with rheostat. The throw is 63 ft., making a picture 13 by 9 ft. 10 in. We use alternating current, Cycles 60, Amperes 10, Voltage 110. Carbons 5/8" White A. C. Special.

Now here is the trouble I am having. If I have the lamp-house back as far as it will go, I get more light than at any other place I can set it, but with it pushed all the way back I have a light circle all the way around the picture, about three feet from the picture, and if I push the lamp house forward until this light around the picture disappears, I then have a dark spot on the screen and the light in the picture is not so good. We use two 7½" condensers. Kindly help me out of this trouble and I will be very much obliged."

In reply: So long as the correspondent uses a rheostat in his his A. C. arc circuit he is working under very unfavorable conditions, indeed, in so far as the production of a good screen illumination from a given amount of current is concerned. It is generally known that the use of a rheostat is very wasteful of current, and in the case of the A. C. arc it can be replaced to good advantage by a transformer, or economizer, as such devices are usually termed. The economizer, if properly chosen and installed, will effect a great saving in current, and in addition will give a screen illumination more free from ghosts than is generally secured through rheostatic control when A. C. is used. If a really excellent quality of screen illumination is desired, such as can only be secured with the D. C. arc, a Mercury Arc Rectifier could be installed to advantage. Either a transformer or a rectifier would soon pay for itself from the amount saved on the current cost incident to the correspondent's present mode of operation. Before leaving the subject of current, we note that the correspondent specifies that he uses 10 Amperes. This it appears must be a misstatement, because we cannot conceive of any one trying to project a 13-ft. picture with only 10 Amperes of A. C.

Passing next to the manner in which the correspondent is troubled with a circle of light all around his projected picture, when his lamp-house is moved back as far as it will go, this is easily explained, although it might seem somewhat puzzling at first glance. When the lamp-house is in its rearmost position stray light from the front surface of the condenser system escapes past the sides of the machine head and is projected through the machine port to the screen, where it is noticed as a halo surrounding the picture. The intensity of this aberrant light from the condensers can be much diminished by painting the inside of the condenser mount dead-black, while it may be entirely prevented from reaching the screen by inserting a piece of sheet metal into the machine port, which is provided with two round holes of just sufficient diameter to allow the M. P. and the stereo beams to pass uninterrupted to the screen.

Prevention is, however, better than cure, and it appears that the correspondent could secure a much more intense and satisfactory screen illumination by making a change in his condenser system, which is at present incorrect for the objective which he is using. From the data submitted, it appears that the projection lens is 4¼" or 4½" E. F., and it is likely that a 6½"-7½" condenser combination would improve the screen result very materially over that which the correspondent now secures with the two 7½" condensers. Not only will the 6½"-7½" combination permit the lamp-house to be moved closer to the aperture, thus gaining in available illumination and preventing the halo from appearing around the screen picture, but the shorter focus condenser system will also allow the arc to be brought closer to the rear condenser, with an attendant gain in the flux collected at this point.

The correspondent's optical troubles may be easily remedied, but his fundamental requirement is an economizer or rectifier.

What Do You Think?

WHAT phase of projection work or theatre management in general should be improved? Express your opinion; it is the only way we can do away with the evils which beset the industry.

Change-over punch marks are wrong. They should not be tolerated. Public opinion and expressions from our leading projectionists will stop it. Add your disapproval to that of the others who are against the custom.

The following is to the point.

February 13, 1919.

MOTION PICTURE NEWS,
729 Seventh avenue,
New York City, N. Y.

Gentlemen:

In the February 15th issue I read Mr. Werlans' letter on punch marks. Some parts of his letter are very good, but I cannot agree with him in several things. First, does he realize what the waste of film would be by using his method of a cross scratched in the corner of one frame for a period of one year? Well, here are the figures for you. I take it he changes every day. The usual show now consists of a feature and comedy (say seven reels) to the show. This would mean from two to six marked frames in the entire show.

Take three marked frames. For example, 365 days times three frames is equal to 1,095 marked frames. We all know there are sixteen frames to a foot of film. Divide 1,095 by sixteen; this is equal to 68 feet 5¼ inches. This would be the waste for one year at one theatre. He says, "Don't blame the operators for using the change-over mark." There is no excuse for operators or projectionists using change-over marks. If they can remember the scene where a nice little girl dives into the water and that is the end of the reel, why not use it as the change-over scene?

Say we take a new two-reel comedy and send it out to the exhibitors. In a year's time it is used by 150 exhibitors. We will say fifty of these use the change-over marks of some kind. Then at the end of the year there are no punch marks left in the film, they having been cut out in the course of the year by the other 100 users of this comedy. The footage of this comedy will be cut down from four to thirty feet in the use of change-over marks.

If the exchange releases a two-reel comedy every two weeks of the year, this would be twenty-six comedies in a year. By taking the average footage loss as fifteen feet per comedy twenty-six times, we would have 390 feet. This is the loss in footage, due to change-over marks alone. We all know it is impossible to say what the actual loss is to a film from change-over marks, but I think this will show a little what it means to continue mutilating the film. It is just as easy to make a note of the change-over scene as it is to punch the film full of holes. It also gives the critic a good chance to knock the Projectionist.

I think if the exchange would let their chief inspector have charge of a few copies of their various releases, they could get the goods on our friend punchers. The cost of repairs could be made against the theatre man, which I think would result in friend manager and projectionist getting together and seeing to it that it does not happen again. It is a hard fight to do away with the punchers, but some day they will be eliminated.

If this letter is O. K. I may be tempted to write again.

Wishing you all the luck in the world, I remain,

Yours truly,
G. WALDO,
Chief Projectionist, Strand theatre.

NEW THEATRES BUILDING

ILLINOIS

Dixon people are organizing a stock company to build a theatre with 1,200 seating capacity at First street and Galena avenue.

LOUISIANA

L. M. Ash, of the Saenger Amusement Company, announces that a $125,000 theatre will be erected this summer at Monroe.

ANNOUNCING A NEW

CLEANING AND POLISHING MACHINE

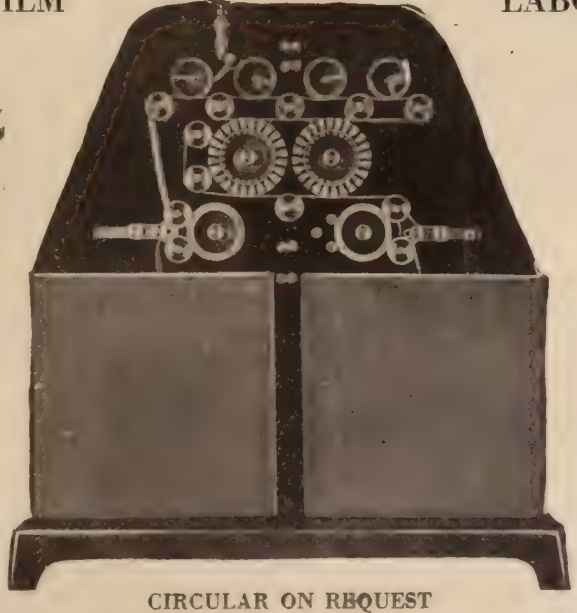
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No Sprockets

Film Fed by Rubber Rolls

Cleans a Reel in About Half Time Required on Other Machines

Price $450.00



Film is Cleaned Four Separate Times Before Reaching Buff Wheels

About Half the Size and Weight of Other Machines

Price $450.00

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MOTION PICTURE APPARATUS CO., Inc.

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STANLEY FRAME COMPANY



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The Essential Requirements
for
Improved Projection
are
SPEER CARBONS

SPEER Alterno Combinations for A.C. Work
and
SPEER Hold-Ark Combinations for D.C. Work

Produce Incomparable Results

Write today for descriptive folders. Read the unbiased opinions of operators

Place an order *now* with your Supply House

"The Carbons with a Guarantee"

Manufactured by
SPEER CARBON COMPANY
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Directors and camera men rely on the latitude, speed and dependability of

EASTMAN FILM

That this confidence is not misplaced is shown by the results on the screen.

Identifiable by the words "Eastman" and "Kodak" on the film margin

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

Cue Sheets Latest Hits | Music | Musical Equipment

Valuable List of Agitated Movements

Musical Editors,
Motion Picture News,
New York City.

Gentlemen:

Referring to the enclosed page from your valuable publication, dated February 8, I want first to say, "Thanks for the uplift," and to beg a continuation of such helpful articles as the enclosed, as well as all others appearing in your paper, and believe me, gentlemen, that I miss *none* of them, for which, again, *much thanks.*

I am operating an American Photoplayer orchestral organ at the Crystal theatre, and am in charge of the music department for the Crystal Amusement Co. of Daytona, Fla. I ask you only for a list of such music, composers of same, etc., *and do not* want to trouble you to ascertain if such music is cut in rolls, in other words, if you'll extend me the courtesy that you offer musicians in general, I'll be glad to do the exhaustive hunting of roll-music and get all of the list that you send me that can be had.

Thanking you in anticipation of this list of battle agitatos and hurries, I am,

Yours, musically and for good music,
V. J. A. Baradel.

In the issue of the Motion Picture News, dated February 8, the editor of these columns has promised to furnish to any musician upon request a list of standard musical works from which hurries and agitatos can be extracted and which can be effectively employed as an accompaniment for battle scenes and fights. Since the publication of that article, scores of demands for such lists have reached us, a fact which quickly convinces us that most musical libraries are short of such material. To comply with the demand of our valued readers and to fulfill the purpose of this page, we herewith quote the following standard works, containing agitated movements, recitatives and hurries.

1. Olympia Overture, by E. Ascher.
2. Credo from the "St. Cecile Mass," by Gounod.
3. Flying Dutchman Overture, by R. Wagner.
4. Herodiade Fantasia, by Massenet.
5. Peer Gynt Suite No. 2, by E. Grieg.
6. Finale from the Opera "Ariele," by Bach.
7. Rustle of Spring, by Sinding.
8. Erl King (Liszt arrangement), by Bach.
9. Orgies of the Spirits, by Iljinsky.
10. Evening Breeze, by Langey.
11. Rienzi Overture, by Wagner.
12. Fantasia "Ein Maerchen," by Bach.
13. Scotch Poem, by MacDowell.
14. Il Guarany Overture, by Gomez.
15. Intermezzo, by Arensky.
16. Coppelia Ballet, "Czardas," by Delibes.
17. Faust Ballet, by Gounod.
18. Mirella Overture, by Gounod.
19. Vivo Finale, from Symphonette Suite, by Berge.
20. Rondo, from Beethoven Sonata Pathetique, by Berge.
21. Lion Chase, by Koelling.
22. Unfinished Symphony, by Schubert.

For the information of our correspondent and any others interested in this subject, as far as obtaining music rolls for the above-mentioned compositions, we would refer them to the Filmusic Company of Los Angeles, Cal., who are specializing in the manufacture of music rolls suitable for film work.

The Editors.

Musical Review of Latest Compositions

1—"Beautiful Ohio"—The waltz which never fails to make good. Start every job with "Beautiful Ohio" and they'll never leave the floor. (Shapiro, Bernstein Co., 47th St. and Broadway, N. Y.)

2—"The Battle for Democracy"—A new "Victory" overture, by Frank Fuhrer. A big-feature descriptive Overture, that depicts the various phases of the world war from the beginning to the end. This is NOT a medley of Allied national airs, but is an original descriptive composition containing tranquil, prayer, battle and triumphal march movements, with bits of Allied airs interpolated at various intervals to introduce that nation's entrance and part in the war. (Fillmore Music House, Cincinnati, Ohio.)

3—"Think Love of Me," by Frank H. Grey. The House of Fox is famous for its high-class successes, and never before has it offered anything more beautiful than "Think Love of Me." A melody of purest type exquisitely worked out and developed. A fine concert number and excellent for use as a Moving Picture theme. The Waltz also is now ready and it has that ryhthmic swing which characterizes the "Hit" in the Ballroom. (Sam Fox, Cleveland, Ohio.)

4—"Wedding March"—John Philip Sousa presents America's new Wedding March. Dedicated to the American people and the friends of Democracy throughout the world, this new "Wedding March" is a work of world-wide interest. Inspired by the universal demand for a new Wedding March, of a calibre which would displace the foreign marches heretofore used, it was a task of love for John Philip Sousa and the result was this great composition. The great American public will welcome and demand this Wedding March. (Sam Fox.)

5—"Have a Smile for Everyone You Meet and They Will Have a Smile for You"—Overnight success—greatest of all fox trots on the biggest novelty song published by Bert Rule. (Fischer-Witmark Orch. and Band Dept., N. Y.)

6—"As You Were"—Introducing "For Mary, the Baby and Me." Two big hits merged into one great one step—By Gaskill and Monaco. (Fischer-Witmark Band and Orch. Dept.)

7—"Dear Little Boy of Mine"—Another E. R. Ball overnight ballad success. An excellent waltz number—play it and make a real big hit. (Fischer-Witmark Band and Orch. Dept.)

8—"Romantic Suite"—A beautiful suite of love and romance containing four complete separate numbers, "Shepherd's Pipe," by Grieg, "Why," by Schumann, "Remembrance," by Schumann, and "Third Barcarolle," by Rubinstein; four exceptionally valuable concert or encore numbers. (Belwin, Inc., 701 Seventh Ave., N. Y.)

9—"Royal Suite"—A masterpiece opening with the entry of the royal cavalcade, then comes the gracious and gallant minuet (a la Boccherini), followed by the comedy in the waiting rooms of the aides and servants, humorously portrayed by the "Trot du Cavaliere," closing with the pretentious and spectacular banquet scene. (Belwin, Inc.)

10—"Russian Suite"—A unique and characteristic Russian Suite opening with the attracting of the populace by the call of martial airs, then comes intense excitement in a unique Russian agitato, followed by a beautiful plaintive, and then the everlasting Russian peasant dance. (Belwin, Inc.)

"Teddy" Helps Promote Motion Picture

An aid for the promotion of "Our Teddy," the authorized screen version of Colonel Roosevelt's life and works, has appeared recently in the shape of a song called "Teddy," which McClure Productions, Inc., arranged with Waterson, Berlin & Snyder, the well known New York music publishers, to produce.



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LEWIS M. SWAAB

1329 Vine Street, Philadelphia, Pa.

The words of the song are by William J. McKenna, and the music by Ted Snyder. It is dedicated to the "fighting father of the fighting Roosevelts."

Exhibitors have not been slow to make use of this simple and inexpensive means of pushing "Our Teddy" in their localities. The idea of tying up the Roosevelt picture with a popular song about the Colonel was carried out with smashing success recently by the manager of the Eighty-first street theatre, New York City, who secured four wounded soldiers and organized them to the "Pershing Overseas Quartet." They sang before and after each showing of "Our Teddy" and were a valuable adjunct in packing the house during the picture's run.

Monarch Music Co. Not Member of American Society of Authors, Composers and Publishers

MOTION PICTURE NEWS have just received a letter from the Monarch Music Company of Boston, Mass., informing them that they are not members of the American Society of Authors, Composers and Publishers, and have created a special Service Department to help exhibitors solve their musical problems. They also announce that through their special Service Department they will at any time furnish to any exhibitor professional copies of any music they publish.

One of their latest hits entitled, "Wishing Land," is an exceptionally well-written number and most adaptable for the needs of the film player. The composer of this famous song is no less a man than J. Will Callahan, author of the world-known "Smiles" and "After All."

The music editor of these columns earnestly suggests to every musician that he avail himself of the valuable service and assistance by the Monarch Music Company of Boston, Mass.

Store Features Song in Window Display

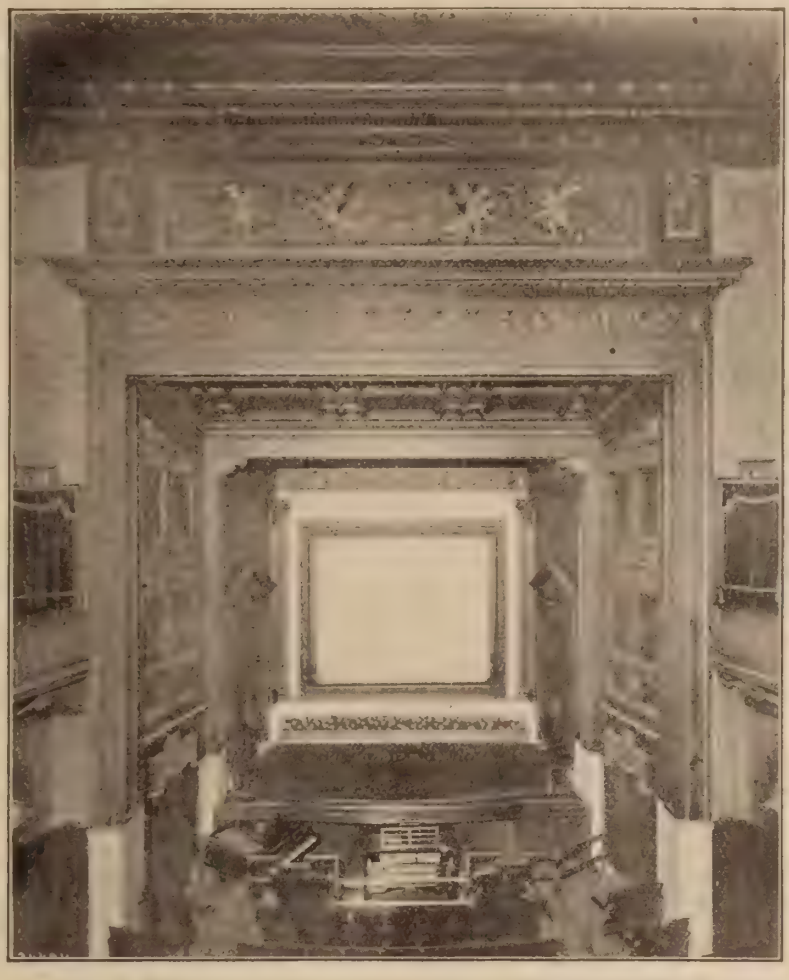
Woolworth's Five and Ten-Cent Store in Boston recently featured a window display of the late song, "Then You'll Come Back to Me," which has been dedicated to Constance Talmadge, and bears her picture on the cover. The management kept the sheet music display for two weeks.

When the song was written the producers decided that it should be dedicated to one of the stars of the screen, and decided upon Constance Talmadge, who is presented in Select Pictures by Lewis J. Selznick. So, naturally, Miss Talmadge's face adorns the music's cover.

The success of the piece was instantaneous, with the producers gallantly giving the credit to Miss Talmadge. Charles R. Rogers, Select's New England manager, arranged for a big window display in Woolworth's Boston Five and Ten Cent Store.



"Tad," the cartoonist, trying out a Fotoplayer



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The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme A: "Impish Elves" (Winsome Intermezzo), by Borch
Theme B: "The Crafty Spy" (Original Descriptive Mysterioso), by Borch

1—"Tragic Theme" (Dramatic), by Vely (2 minutes), until—At Screening (telephone-bell).

2—"Dramatic Suspense," by Winkler (3 minutes), until—T: "Richard, John Paget's" (electric door-bell).

3—Theme A (2 minutes), until—T: "There, there, it's all over" (telephone-bell).

4—"Dramatic Agitato No. 38," by Minot (3 minutes and 15 seconds), until—S: When police arrive.

5—"Capricious Annette" (Moderato Caprice), by Borch (2 minutes and 30 seconds), until—T: "To Bickers the change in his" (electric-bell).

6—"Over the Top, Boys" (American March), by Berg (1 minute and 30 seconds), until—T: "Richard realizes that if he" (marching soldiers).

7—Theme A (45 seconds), until—T: "Do you realize that you are."

8—"Dramatic Tension," by Levy (2 minutes), until—T: The interests of the Anson.

9—Theme B (3 minutes), until—T: And that night Richard Paget.

10—Theme A (1 minute), until—T: "You will see John in uniform."

11—"On to Berlin" (Direct cue segue to Theme A) (1 minute and 15 seconds), until—T: On to Berlin (piano only according to action).

12—"Dramatic Agitato," by Hough (15 seconds), until—S: When scene fades to spies.

13—"Aces High" (Aviation march), by Roberts (1 minute and 45 seconds), until—T: After several months' training (aeroplane effects).

14—Theme B (1 minute and 30 seconds), until—T: "Our planes are being."

15—"Theme A (1 minute and 15 seconds), until—T: The last precious hours.

16—"Over There" (1 minute and 30 seconds), until—T: In France three weeks later.

17—"Scherzetto" (From Symphonette Suite), by Berge (2 minutes and 30 seconds), until—S: When John drops message.

18—Theme B (1 minute), until—T: With the evening.

19—Theme A (2 minutes), until—T: "Paget won't be able."

20—"Furioso No. 11," by Kiefert (2 minutes and 15 seconds), until—T: Next day the raid.

21—"Review March" (Military Maestoso), by Berg (1 minute and 15 seconds), until—T: And to Richard Paget with his.

22—Repeat: "Aces High" (2 minutes and 30 seconds), until—T: The best laid plans of mice (tolling-bell).

23—Organ only (Andante Pathetic) (1 minute and 30 seconds), until—S: When bride and groom enter church (tolling-bell—wedding scene).

24—Repeat: "Aces High" (30 seconds), until—S: When bride and groom re-enter aeroplane.

25—Repeat: Theme B (1 minute and 15 seconds), until—T: The long awaited day when.

26—"Agitato No. 69" (Allegro Agitato), by Minot (1 minute), until—S: When John enters aeroplane (battle effects).

27—Repeat: Theme B (1 minute), until—S: Smoke signal.

28—"Alborada" (Allegretto Caprice), by Andino (45 seconds), until—T: While back in America.

29—"Oh, Frenchy" (Popular American song) (1 minute), until—T: At the French headquarters.

30—"Dramatic Narrative," by Pement (45 seconds), until—S: When French scene fades.

31—"Furioso No. 60," by Shepherd (30 seconds), until—T: With the time drawing near.

32—"Tragic Theme," by Vely (3 minutes), until —T: The little inn where their (watch for explosion).

33—"Agitato No. 49," by Shepherd (3 minutes and 15 seconds), until—T: "You wear the uniform of America."

34—"Dramatic Tension No. 36," by Andino (2 minutes and 30 seconds), until—T: "If you're a Secret Service" (watch for explosion).

35—Repeat: Theme A (1 minute), until—T: "But nothing like the side of"—until * * * * * END.

"Heart of Humanity" Ballad for a Record on the Graphophone

CHARLES HARRISON, tenor, has been chosen to sing "Heart of Humanity," a ballad inspired by the Jewel photodrama. "The Heart of Humanity," for the Columbia Graphophone Co. "Heart of Humanity" will be made into a record and marketed as one of the June numbers, by Columbia. The Columbia agencies and music dealers everywhere, selling music published by Waterson, Berlin & Snyder, are co-operating with exhibitors displaying the film feature, and the idea of showing the film feature and, in connection, introducing the song of the same title, has proved a big success in every city in which the production has been shown to date

Universal film exchanges have been supplied with orchestrations of the song, and also are providing exhibitors with slides bearing the words of the chorus.

"THE WOMAN ON THE INDEX"

(Pauline Frederick-Goldwyn)

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Think Love of Me" (Moderato Ballad), by Frank H. Grey

(Used by permission of Sam Fox, through Belwin, Inc., 701 Seventn avenue, New York City.)

1—Lento Allegro (From Symphonette Suite), by Berge (1 minute and 55 seconds), until—T: "Pauline Frederick as Sylvia."
2—Continue to action (1 minute and 55 seconds), until—T: "If I am to take care."
3—"Dramatic Suspense," by Winkler (1 minute and 55 seconds), until—T: "And in the same neighborhood."
4—"Sinister Theme" (Dramatic), by Vely (3 minutes and 45 seconds), until—T: "I found her downstairs."
5—Theme (1 minute and 40 seconds), until—T: "And after a severe illness."
6—Continue to action (1 minute and 25 seconds), until—T: "When a short time had passed."
7—"Dramatic Reproach," by Berge (2 minutes and 35 seconds), until—T: "And when the gang was ready."
8—"Adagio" (from Pathetic Suite), by Mozart (4 minutes), until—T: "The Bull's got him."
9—"Dramatic Agitato," by Hough (2 minutes and 10 seconds), until—T: "I'll turn state's evidence."
10—Theme (1 minute and 50 seconds), until—T: "Charged with murder."
11—Continue ff (1 minute and 20 seconds), until—T: "Three years later."
12—"Prudence" (4/4 Entr'acte), by Luz (45 seconds), until—T: "And in the same city.
13—Continue to action (3 minutes and 40 seconds), until—T: "I must see in my office."
14—Theme (3 minutes), until—T: "The God of chance has."
15—"Dramatic Tension No. 36," by Andino (1 minute and 50 seconds), until—T: "A little later."
16—"Reve D'Amour" (Melodious Allegretto), by Zamecnik (3 minutes and 15 seconds), until— T: "The next morning."
17—"Romance" (From Chopiniana Suite), by Chopin (3 minutes and 15 seconds), until—T: "And one afternoon."
18—"Cradle Song" (from Tragic Suite), by Gottschalk (2 minutes and 40 seconds), until—S: Close up of index of police record.
19—Theme (2 minutes and 45 seconds), until—T: "Take the first train."
20—"And Yet" (4/4 Melody), by Hathaway (4 minutes and 20 seconds), until—T: "I have great news for you."
21—Theme ff (2 minutes and 55 seconds), until—T: "I'm sorry, Mrs. Maber."
22—"Pizzicato Mysterioso," by Minot (4 minutes and 25 seconds), until—T: "Why did you send that note?"
23—"Elegie" (From "Pathetic Suite"), by Luz (1 minute and 50 seconds), until—T: "Does your husband know?"
24—Continue ff (1 minute and 35 seconds), until—T: "Well, what's the idea?"
25—"Dramatic Fantasie," by Bach (2 minutes and 40 seconds), until—T: "Don't worry, it's all right."
26—Theme ff (1 minute), until * * * * * END.

17—"Andante Dramatico No. 62," by Borch (2 minutes), until—T: "I want you to call up Ryan."
18—"Dramatic Finale No. 63," by Smith (1 minute and 15 seconds), until—T: "If any disclosures are made."
19—"Dramatic Tension No. 64," by Borch (2 minutes and 45 seconds), until—T: "I'll give you thirty days."

"THE BRAND"

(Kay Laurell-Goldwyn)

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Think Love of Me" (Moderato), by Grey

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1—"Mountain Song" (From Mountain Music Suite), by Borch (3 minutes and 15 seconds), until—T: "Early in November."
2—"Sunrise on the Mountain" (From Mountain Music Suite), by Borch (3 minutes and 55 seconds), until—T: "What's the matter, little woman?"
3—Theme (30 seconds), until—T: "After Barley had gone."

(Continued in next column)

Theatre and Exchange Mailing List Service

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(Continued from preceding column)

4—Continue to action (1 minute and 35 seconds), until—T: "first marriage ceremony."
5—"Sparklets" (Moderato), by Miles (50 seconds), until—T: "What McGill called home."
6—"When You Are Truly Mine" (Moderato), by Lee (1 minute and 45 seconds), until—T: "By midwinter Ophir awoke."
7—"Dramatic Narrative," by Pement (2 minutes and 40 seconds), until—T: "Have you struck anything?"
8—"Bleeding Hearts" (Andantino Sentimento), by Levy (1 minute and 30 seconds), until—T: "To make matters worse."
9—Continue ff (1 minute), until—T: "Bob, I'm married."
10—"Dramatic Reproach," by Berge (1 minute and 20 seconds), until—T: "Careful as they were."
11—"Dramatic Recitative," by Levy (2 minutes and 50 seconds), until—T: "I love you like a father."
12—Theme (1 minute and 25 seconds), until—T: "But things went from bad."
13—"Dramatic Suspense," by Winkler (1 minute and 30 seconds), until—T: "Until long after dark."
14—"Half Reel Storm Furioso," by Levy (2 minutes and 45 seconds), until—T: "By midnight the storm."
Note: pp. during interior scenes.
15—Continue ff (3 minutes and 40 seconds), until—T: "We picked 'em up."
Note: With ad. lib., snow storm effects.
16—"Agitato No. 69," by Minot (1 minute and 55 seconds), until—T: "But McGill had friends."
17—"Furioso, ff," by Kiefert (40 seconds), until—T: "Two years of profitless."
18—Theme ff (2 minutes and 5 seconds), until—T: "Far away in the heart."
19—"Lento Allegro" (from Symphonette Suite), by Berge (4 minutes and 55 seconds), until—T: "Ablaze with hatred."
20—"Perpetual Motion," (Allegro Agitato), by Borch (2 minutes and 30 seconds), until—T: "News of the John Daniels' strike."
21—"Savannah" (Alaskan one-step), by Rosey (2 minutes and 5 seconds), until—T: "Following the strong."
22—Theme (1 minute and 45 seconds), until—T: "Having broken his silence."
23—"Valse Divine" (Valse Lento), by Rosey (3 minutes and 55 seconds), until—T: "Four hours he passed."
24—"Hunkatin" (Popular one-step), by Levy (2 minutes and 40 seconds), until—T: "Shall I send a girl up."
Note: Begin pp. ff. during dance hall scenes.
25—"Sinister Theme," by Vely (3 minutes and 35 seconds), until—T: "Come with me and I'll show you."
26—Theme (3 minutes and 35 seconds), until—T: "No! No! Don't go."
27—"Hurry No. 1," by Langey (1 minute and 50 seconds), until—T: "Now, go and carry my mark."
28—"Tragic Theme," by Vely" (1 minute and 15 seconds), until—T: "Come, we'll go now."
29—Theme ff (50 seconds), until * * * * * END.

"THE LION AND THE MOUSE"

(Alice Joyce-Vitagraph)

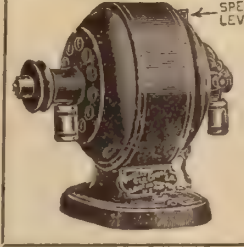
Specially selected and compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Bleeding Hearts" (Andantino Sentimento), by Levy

1—"Dreams of Devotion" (Heavy Dramatic Emotional Characteristic), by Langey (4 minutes and 45 seconds), until—At Screening.
2—"Ecstasy" (Passionato Moderato), by Zamecnik (2 minutes), until—T: Judge Rossmore and his wife (telephone-bell).
—"A La Mode" (French One-step), by Rosey (45 seconds)), until—T: In Paris, where oy a strange.
4—Theme (1 minute and 30 seconds), until—T: Jefferson Ryder.
5—"Dramatic Recitative," by Levy (30 seconds), until—T: "While in America John Ryder."
6—"Kathleen" (Valse Lento), by Berg (1 minute and 30 seconds), until—T: "And one evening not long after."
7—Theme (1 minute and 15 seconds), until—S: When Shirley gets telegram.
8—"Longing" (Andantino Crazioso), by Floridia (4 minutes and 30 seconds), until—T: "The trip across seemed."
9—"Admiration" (Moderato Grazioso), by Jackson (3 minutes and 45 seconds), until—T: "I wish to see my son" (door-bell).
10—Theme (2 minutes), until—T: "Dinner's on de table, ma'am."
11—"Adagietto" (From Symphonette Suite), by Berge (1 minute and 15 seconds), until—T: "You mean you would throw."

(Continued on next page)



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(Continued from preceding page)

12—"Dramatic Suspense," by Winkler (2 minutes and 15 seconds), until—T: "I wish I could help you" (automobile effects).
13—Theme (2 minutes), until—T: "Shirley, father says he can't."
14—"Melodie" (Moderato Con Grazioso), by Friml (3 minutes and 30 seconds), until—T: The lion and his power.
15—"Menuetto All'antico" (Allegretto Grazioso), by Karganoff (4 minutes and 15 seconds), until—T: "And then the American Octopus."
16—"May Dreams" (Moderato Serenade), by Borch (4 minutes), until—T: "Do you realize that we're."
17—"Elegie" (Adagio Serenade), by Barmotine (4 minutes), until—T: "Before I go to Washington."
18—"Melancolie" (Larghetto 4/4), by Bubeck (3 minutes and 15 seconds), until—T: "Miss Green is here, sir."
19—Theme (3 minutes and 45 seconds), until—S: When mother and son enter room.
20—"Scherzetto" (From Symphonette Suite), by Berge (4 minutes and 15 seconds), until—T: "Miss Green, you say here."
21—"Dramatic Tension No. 9," by Andino (1 minute), until—T: "The night of the Ryder reception."
22—"Sleeping Rose" (Valse Lento), by Borch (3 minutes), until—T: "I'm going to see Ryder."
23—Theme (1 minute and 45 seconds), until—S: As scene fades to Shirley and Jefferson.
24—"Withered Flowers" (Pathetic Intermezzo), by Kiefert (2 minutes and 30 seconds), until—T: "That Rossmore woman is."
25—"Dramatic Tension No. 36," by Andino (1 minute and 45 seconds), until—T: "If he is impeached."
26—"Dramatic Agitato No. 38," by Minot (2 minutes and 15 seconds), until—T: "Can you find the combination."
27—"Dramatic Narrative," by Pement (1 minute and 45 seconds), until—T: "Mr. Ryder, this deception."
28—Theme (1 minute), until—T: "Well Jeff, she's a wonder"—until * * * * * * END.

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The Complete Plan Book

Compiled by Peter Milne

Pictures Reviewed in Advance

[In addition to Advance Reviews—covering pictures shown too early to be included in The Complete Plan Book—readers will also find under this heading each week the reviews of short features and serial episodes.]

"A Heart in Pawn," with Sessue Hayakawa

(Haworth—Robertson-Coles—Directed by William Worthington)

It is rather difficult, if not impossible, to fully convey to you how good this picture is. The only way it could be done successfully would be to resort to superlatives; but as superlatives have lost their meaning when employed to praise a picture, the only way left by which to do it is to state that it is twice as good a picture as Mr. Hayakawa's best contribution.

Throughout the entire length of the feature, a good size lump, to use a slang expression, sticks half way into the throat, which one continually tries to gulp down, but hardly with success. The picture simply works havoc with the deeper emotions; anyone who will succeed to keep his eyes dry deserves to be called a hero.

It is a well known fact that people, however unemotional they may try to appear in their daily affairs, like to cry in a theatre; and as the dark atmosphere of a picture theatre is conducive to such a state, it makes it easier for people to abandon themselves to their feelings; so your patrons ought to get more than their money's worth out of this picture.

The plot is based on the Japanese stage success "Shadows." The hero is married secretly to a Japanese beauty. His greatest desire is to complete his studies in an American college, but is unable to do so owing to lack of funds. His wife, who loves him dearly, secretly pledges herself as a Geisha girl for four years, receiving a lump sum for her future services. This sum she hands to her husband, telling him it comes from the family savings.

The hero departs for America, while the heroine begins fulfilling the terms of her contract. Her beauty attracts a banker, who becomes infatuated with her. During one of his intoxicated revelries he attacks her. In defence of her honor she kills him. Thus she is arrested, tried and condemned to death.

The hero is acquainted with the occurrence through a letter, which he receives during a banquet given to him by the college students for his admittance to their exclusive fraternity. Shocked by the sad news, he abandons himself to drink and becomes a derelict, but a friendly doctor, who had taken an interest in him, restores him again to his former self.

The continual work endangers the doctor's health. Feeling that he has not long to live, he reveals to the hero that the mother of his daughter, his only child, was also a Japanese, and that it is his wish that they marry. After his death, the young couple marry and return to Japan.

The hero is now a doctor with a fame. He devotes himself closely to the study of the cure of hereditary evils. While lecturing to the women prisoners, he is shocked to notice his wife amongst them. The shock weakens him so that he is unable to continue the lecture, therefore he begs the attendants to dismiss the inmates. His wife remains behind. The sorrow-reduced hero approaches her and exchanges a few words with her. He reveals to her that down deep in his heart he shares her sufferings. With tears in her eyes she reveals to him that she had given birth to a daughter, their daughter, in prison. She begs him to find her and raise her in a manner worthy of her great father.

Sad and broken down in spirit, the hero returns to his home on an island. The little waif whom he picked up from the streets to raise, by her childish talks causes him to find out that she is his own daughter.

The heroine escapes during the night and comes on the island. She finds the hero and tells him that her irresistible love, and her ardent desire to once more hear from his lips that he still loves her, drove her to this desperate measure, and that she will then be content to die. The hero tells her "I was told you were dead, so I married again." Their little child now enters the room and the mother embraces her affectionately. As the prison guards approach the house, the heroine runs out, throws herself into the lake, and drowns herself.

Pathetic as the end of the heroine is, it could not be otherwise and be logical. Besides it is a different ending than what one sees in the majority of the pictures; it leaves a person somewhat sad but not with a bitter taste.

The acting of Mr. Hayakawa is unexcelled; so is that of his wife, Tsuru Aoki. Released through Exhibitors' Mutual. Lengh, 5 reels.—*P. S. Harrison.*

"The Man of Might"

(Vitagraph Serial—Fourth Episode)

THE exciting situation in this episode is where the hero traces the villains in a Chinatown; they had gone there after getting hold of a part of the flag from a friend of the hero.

The hero is told by the Chinese priest that a part of the flag will be found in the basket close to a budda. While searching for the flag, the Chinaman presses a button, the left hand of the statue lowers and clasps the hero by the neck. Another button is pressed, and the right hand, holding a sharp knife, starts coming down. But the villains now come out from their hiding place, take the hero and throw him into the sewer through a secret hole in the floor. The heroine is held captive.

"Tad" Gives Fotoplayer the Once-Over

The American Photoplayer Company announces that T. A. Dorgan, the cartoonist, familiarly known as "Tad," became quite enthusiastic over the Fotoplayer upon his recent visit to the West Coast. "Tad" is said to have declared that the double tracker patented device used on the instrument was a revelation to him. The instant change from sad to glad music for the accurate picture accompaniment and the array of orchestral traps gave him the impression that the Fotoplayer produced everything from a barnyard cackle to a Boston Symphony.



GEORGE FITZMAURICE

Producer of

"Common Clay"

Special Service Section on

Fannie Ward in "Common Clay"

IF you have booked this production we would advise you to give its exploitation more serious consideration than you do the average picture. You cannot afford to pass this along with only a cursory examination, for then you may be apt to regard it as the common sort of a shop girl story, and if you do you will fail to get the appeal out of it.

Your two strong points are the popularity of the star, Fannie Ward, and the fact that this is the picture version of the play of the same name, which A. H. Woods produced at the Republic theatre, New York City, for a run of a year. At a time when all the world is talking about democracy we would make an especial appeal along that line, following the idea expressed by Kipling when he wrote: "The colonel's lady and Julia O'Grady are sisters under the skin."

After you have understood what the story is about you will understand that it is not the usual story of the "wronged girl," but rather the conflict between two women—between their outlooks on life and society. For here is a girl that resisted the temptations of the fast life in New York and yielded only to love, the love of a man who promised to marry her and who meant to keep that promise and was only foiled for a time by the deception of his mother.

HERE'S a glance at the story:

Ellen Neal is a poorly paid clerk in a millinery store, where she earns barely enough to buy the cheap clothing that she wears and to pay her board in her poverty stricken home where she lives with a mother who has been a drudge and a drunken father. Then there comes back into her life Jennie Peters, once an employe of the same shop, but now an employe of Benderi's cabaret. After many temptations she induces Ellen to come with her merely on a visit to the cabaret. There she meets Arthur Coakley, scion of a rich family, but she resists all temptation and soon goes on to her home.

Weeks pass and contrasting her sordid surroundings to those of the cabaret she finally consents to go again, this time on an amateur night and to give a song, which she does. Again she meets Coakley and yields to his invitation to be driven home in his machine. But the father sees them together and when she enters the house there follows a gripping scene in which she is driven from the house. She has none to whom to turn except Jennie, and so she returns to the cabaret. Then it is that a midnight supper at Brady's is suggested and without knowing the character of the place she consents to join the party. But soon all the others slip away except Coakley, who attempts to attack her. At that moment the police raid the place. It is the story of the man against the girl, and the police treat her as a woman of the streets.

With freedom the next day she secures a position as a maid in the home of Mrs. Fullerton, a society woman, and there she quickly comes to idolize the son, Hugh, who at first regards her only as a pretty little servant girl. Coakley is a friend of the family and first makes his first proposals to her, and when she spurns him, seeks to convey the wrong impression with the statement that "she was the cutest little girl at Benders."

BUT the call to war comes and Hugh enlists. It is then that the girl confesses to him her love, and finds that the son of her rich employers loves her. She is the victim of love, but it is clear to the spectators that it is a case of reciprocated love if there is no ceremony then.

A couple of years have elapsed and we see Ellen's mother urging her to force the Fullertons to support her baby, but the father declares that this is the usual story and refuses. But Judge Filson, counsel for and chum of Fullerton, is first inclined to believe the girl, but is finally persuaded to serve against her when she employs a lawyer to bring suit. Then it is that the insinuating remark of Coakley's is employed. He is persuaded to tell an entirely different story of the evening in the room at Brady's from the true one and does so when the case comes to trial in private chambers. Tense scene follows tense scene, one of them coming when Coakley, on account of the girl's age, faces the charge of either perjury or a graver one.

But another follows when the supposed mother of Ellen testified, and tells the story she had held inviolate. Ellen is not her child, but that of a dancer who brought the baby to her for safekeeping, and without revealing the name of the father found her grave in the river. It is when he hears the name of Ellen's real mother that Judge Filson realizes that he is her father and that he has been seeking to tarnish the name of his own daughter. But with that revelation Ellen withdraws her case with



Fannie Ward's personality brought out striking in these three scenes



At left as maid, at right as mother and in the center Ellen comes into her own

the dramatic statement:

"My mother, when she went down didn't drag anybody with her. I want to be like she was. She made her mistake, but, my, she was square."

AFTER the trial is over Judge Filson confesses to Ellen that he is her father and takes her home to be his "ward." In the meantime it has been revealed to the spectators that not alone is Hugh Fullerton ignorant of the advent of the baby, but that he has been writing her from France letters of fervent love which have been intercepted and hidden by his mother, who fears the disgrace to the family name. When the war is over Hugh comes home, his almost first question being for Ellen, and then he learns the truth. He swears that he will seek her if it takes him a lifetime and beg her on his knees to marry him. But Ellen has disappeared and it is not until some time later that Judge Filson gives a dinner in honor of his daughter. She is so changed by her gown that the others do not recognize her, but Hugh does and he quickly takes her in his arms.

And Judge Filson says to the boy's parents:

"You thought she was common clay—but she had proved pure gold."

We have outlined this story at length to show that you can present the proper sort of exploitation of this picture without giving any offense. There are some frank situations, but these handle themselves through the way that the story has been put together, and so long as your patrons know the real purity of the girl there will not be any criticism, unless you pave the way for it by your advertising.

ORDINARY "catch lines" are not likely to make the situation clear and therefore in selling talks we would go into this fully enough so as to make the story clear. Here are a few suggestions:

"What a difference position in life makes! The Fullertons had their place in society and they believed little Ellen, a maid in their household common clay. They did not know that she had resisted the temptations of the city, but had yielded to the honest love of their son. And after he had gone away to war, they sought to blacken her name. But when they learned in the end that she was the daughter of their dearest friend, they learned, too, the truth—that she was of pure gold."

Remember that this is not a story of the underworld, of the fast New York life or anything of this sort. Don't be tempted to use such lines unless you have a mighty cheap class of patronage. They are mere incidents of the story. It is not a story of a girl who did wrong because she sought a life of pleasure, so keep those things out. It was only love, and there are lots of cases like this far removed from the dance halls. How much better this one:

"Lure of the dance hall and the temptations of the great city did not affect little Ellen Neal. One glance at what they meant and she became a servant in a rich home, and there she fell in love with the son and heir. He truly loved her, but went away to war and his letters were kept from her and the news from him, by a mother who regarded her as common clay. And when the youth came home and learned the truth he sought for the girl until he found her—for in his love he knew the gold."

Or this:

"Rich Mr. and Mrs. Fullerton had no use for common clay and when they learned that she had yielded to the honest love of their son they drove forth the little maid employed in their home and then sought to blacken her name. But when they learned that she was the daughter of their dearest friend and when they saw her in silk and lace they concluded that she was pure gold. But the boy knew it all the time and nothing but deception had kept them apart all that time. To some all who lack wealth and 'family' are of the clay; others know when the heart is true—that all does not need to glitter to be gold."

WE believe that these selling lines tell enough of what the story is about and tell it closely enough in keeping with the character of it to suffice. As we have said, we would advise against any short sentences that are likely to mislead, and at the same time we would avoid telling the whole story of the offering, for the many dramatic turns that it takes is the main thing about the plot that is going to create word of mouth advertising among your patrons.

We would certainly mention in this advertising the fact that this is taken from the Harvard Prize play by Cleves Kinkead, which was produced by A. H. Woods and which ran at the Republic theatre for fifty-two weeks with Jane Cowl and John Mason in the leading roles. It was presented "on the road" by six different companies and therefore ranks as one of the best known of the modern productions.

If possible to get a list of regular patrons of the legitimate theatres we would use a special mailing list for "Common Clay," calling attention to those facts and challenging them to let you prove with this offering that the screen is even more convincing than the spoken drama.

If there is a college in your section you can get added business by sending a letter to each of the professors and students advising that this picture was made from the play that took the prize at Harvard for the best American dramatic creation.



Striking twenty-four-sheet indicates character of the paper available

Striking Cuts of Star Should Be Used in Displays

AMONG the motion pictures that have never been forgotten is "The Cheat," and in this Fannie Ward was the star. There are some sections in which repeat engagements have been run long after the original, and exhibitors where such is the case and where there was a big hit scored in her latest successes, "The Yellow Ticket" and "The Narrow Path," will do well to call attention to that fact in their exploitation of "Common Clay."

Miss Ward was a noted actress of the speaking stage before she came to the screen. She is a St. Louis product and began her stage career at the age of fifteen, appearing in some of the biggest Broadway successes and then duplicating her success in England. She came to the screen about four years ago, at the time many of the most famous of the stars were deserting the speaking stage for the camera.

In many of the productions in which she has appeared she has attracted unusual attention by her ability to play young girls, and in this she is no exception for in the beginning of this production she is supposed to be under eighteen. You can capitalize this fact in your exploitation, especially if you are in a large community, by getting the beauty shops to co-operate with you. They might use a picture of Miss Ward in the window and then a card, "If you patronize this shop you will have the same wonderful beauty that Fannie Ward displays as a girl of seventeen in 'Common Clay' at the Empire theatre."

IF you are making your own advertising layouts we would suggest that you use a striking one of Miss Ward. In one layout we have illustrated two that will fit in mighty well with the spirit of the picture, one of her shining shoes and the other a figure of her with her hands clasped. We would rather prefer to keep out any of those showing the baby, because you haven't the full space to explain all you would need in that connection. If you prefer line cuts you will find a striking one in the February 22 issue of the NEWS.

There is a very strong cast here. Mary Alden, who entered motion pictures along with Mary Pickford and many of the big stars, and who later scored many successes with Fine Arts-Triangle, has one of the most striking parts in this picture, though it is small. Andrew Arbuckle, who appears as her father, has another striking character bit.

W. E. Lawrence, the leading man, has quite a following, and Fred Goodwin is really the "villain" of the picture in the role of Andrew Coakley. John H. Caesar, Fred Goodwin, Helen Dunbar and John Barrows are others who are mighty well known. If you have room list the members of the supporting company, but don't do it if you are using only small space.

GEORGE FITZMAURICE, who has directed this picture, is responsible for some of the biggest of successes and has been doing the chief work for Astra, which produced this picture. "Big Jim Garrity," "New York Blind Man's Luck" and "The Mark of Cain" may be mentioned as some of his pictures that are known everywhere.

One thing about the work of Mr. Fitzmaurice is the faithful selection of sets and exteriors. Critics have said of his work that when he arranges a setting, no matter whether it represents a palace or a police station, that even the smallest detail will be found right. Reviewers of this production have paid particular attention to the direction.

For Reviews of "Common Clay" See Page 916 of February 8 Issue

You might make an interesting newspaper story out of this phase of the story, especially if you can get hold of a dramatic critic who saw the stage production and get him to write how much more vividly the screen can present such action than the speaking stage.

WE have already suggested that there should be nothing freakish in your advertising and the same rule should apply to your lobby display. We would confine this largely to pictures of the star and scenes from the production. There are large pictures of the star and 22 by 28 colored scenes from the offering that will give you all the exploitation that you need, provided you play strong the name of the picture and the fact that it was a great stage success.

Especial attention should be paid to the music with this, whether you have an organ or a full orchestra. There is a ready prepared music cue, and the screening of this picture will suggest to you numerous selections that you can use. Love music and the more sympathetic selections should be used. The scenes in the cafe call for jazz stuff that any director has at hand.

Setting of this picture should be comedy as far as possible. A slap stick comedy or an animated cartoon will be found full of contrast here. But you are appealing to the better class of patronage with this picture and such an audience will appreciate high grade scenics, interesting news reels and matter that will instruct but will at the same time vary the program.

Vocal or instrumental numbers should be in a love strain, this being again a case where the old poems are the better. "Listen to the Mocking Bird," "Annie Laurie" or "Love's Old Sweet Song" are suggested. Don't get into the "popular" stuff that has a jazz turn. Here is a chance for a presentation that will make people talk about your theatre.

"THE BRAND"—GOLDWYN

A Rex Beach Story of the Far North That Rings the Bell

WHEN it comes to the Alaskan melodrama, it must be admitted that Rex Beach has the edge on the average scenario writer—and a pretty big edge it is. "The Brand" is the most forceful case in point since Mr. Beach's previous big thriller of the north, "The Spoilers." In conception, treatment and presentation it is vastly superior to the usual story of the Alaskan gold fields and dance halls that we so often receive.

Mr. Beach, of course, knows his Alaska and this counts a lot. He dwells on no petty themes, but sways his people of the north by primitive emotions aroused to their highest pitch. Here in "The Brand" the simple tale of a woman who had to learn to love, a big-hearted man who loved, and a shrivel-souled fellow who had no desire to learn, takes on a force almost fierce in the final summing up. Laid, as it is, against the broad panoramas of the snow-fields, and to divert to the particular, in one raging storm, the emotions and acts of the members of the triangle which might appear picayune in fields closer home, take on a significance as vast as their backgrounds.

Mr. Beach's work had the benefit of Reginald Barker's direction, nothing to pass over lightly to be sure, and of three most agreeable performances. Russell Simpson as the old prospector creates a perfect character. Kay Laurell, another recruit from the Follies, has a certain appeal and when playing with either of the other leads, shows a sincerity of expression that is telling. Robert McKim, long known as heavy in Ince pictures, plays his role excellently. Mention must also be made of the photography and the realism of the snowstorm. The technical details, in fact, always measure up the high standard maintained by the drama itself.

If specials are your specialty, to overlook "The Brand" you must shut your eyes.—Length, 7 reels.—Released March 9.—*Peter Milne.*

THE CAST

Alice Andrews.....Kay Laurell
Dan McGill.....Russell Simpson
Bob Barclay.....Robert McKim
Hopper.....Robert Kunkel
The Child.....Mary Jane Irving
By Rex Beach.
Directed by Reginald Barker.
Photographed by Oliver T. Marsh.

CATCH LINES

Rex Beach's most powerful work since "The Spoilers."

A picture laid in the Alaskan wilderness written by a man who knows as much about the Alaskan wilderness as he does about writing—see "The Brand," Rex Beach's greatest drama of the north.

A strong drama of the Alaskan wilderness, where men and women love and hate with a will—acting on the impulse always—not the impulse of the moment but the impulse of long days of thought and suffering.

He was branded—a cross was cut into his forehead! Why? Because he was guilty of the biggest crime of all! See the answer in "The Brand."

Kay Laurell of the Follies in New York, plays the girl in the case—quite a long jump from the Ziegfeld roof to the Alaskan wilderness, but Miss Laurell negotiates the distance with ease—see her and an all-star cast in Rex Beach's "The Brand."

AD TALK

Rex Beach stories are always treats, so the announcement that his latest Goldwyn picture, "The Brand," is coming to the ———— theatre on ———— of ———— week may be taken as bearing unusual interest and significance to the exhibitor. Patrons of the ———— still remember his last production, "Laughing Bill Hyde," the picture that introduced Will Rogers to the screen. "The Brand" is quite a different type of story. It is dramatic straight through from first to last while the previous picture contained a large portion of comedy. That Mr. Beach is at home in whatever field of the drama he tackles is well proven by these two offerings.

"The Brand" tells the story of a vaudeville dancer, deserted by her partner in the Alaskan mining town of Ophir, who marries a kindly old prospector, Dan McGill. His great love for her takes her mind off her past for a while but it is not a long time before the monotony of a hard winter in the north begins to drive her to distraction—and distraction comes in the person of her partner, who returns to Ophir. One day Dan finds them in each other's arms and, his heart broken, he drives them forth into a raging blizzard. How retribution finally overtakes the intruder, how repentance comes to the girl and a better understanding to Dan McGill are events that are told in the swift-moving, highly dramatic story.

Kay Laurell of the Ziegfeld Follies, is seen as the girl, Russell Simpson takes the role of Dan, while Robert McKim is the heavy. The picture was produced under the direction of Reginald Barker, who has caught the bigness of the Beach story and communicated it to the film in all its original power.

THE STORY

To the town of Ophir, in Alaska, come stragglers from the states, Bob Barclay, a vaudeville actor, who has heard of the gold rush, and Alice Andrews, his partner in more ways than one. Bob deserts Alice to go north in search of gold and she, believing he will not return, marries Dan McGill, an old prospector, when he proposes. Dan loves her tenderly but all his love cannot compensate for the lonely hours she spends in the far north. When Bob returns she begs him to take her away. Dan discovers them in each other's arms and drives them from his home. They are unable to go far owing to the terrific storm that rages and Dan, believing the town too small for the three of them, sets forth himself.

It is the general belief that he has perished but only a year or so later he is revealed as the mysterious owner of a new strike, the man who made the town of McDaniel, the same name as he is known by. To this town come Alice and Bob, the latter now a professional gambler, the former a dance hall girl, due to Bob's tyranny. He tells her to see "McDaniel," with the idea of bleeding him for his money and, despite the heavy beard, Alice recognizes him as her husband. She takes him to see her child—their child—and at the sight of the youngster, Dan works himself into a rage against Bob.

Going to the saloon he drags him from the card game, forces him back over the table and with the sight of his pistol brands a cross on his forehead. Bob is driven from the town by the adherents of Dan while he returns for his wife and child to take them to his home.

SUGGESTIONS

"The Brand" is that type of picture that is its own best advertisement. Booked for a long run, as it undoubtedly deserves to be and will be, the attendance will grow with each succeeding day. In announcing it, particularly if you are giving it an extra-long run, dwell on this fact and on the reasons why:

Because Rex Beach himself considers it ranks next to his "The Spoilers."

Because Rex Beach knows Alaska as probably no author does today.

Because it is of extra power and extra length.

Because it contains three fine performances from Russell Simpson, Kay Laurell and Robert McKim.

Because it was directed by Reginald Barker.

Because it contains wonderful snow-storm scenes.

If you follow out such a plan in your advertising your public will immediately sense that you have something unusual to offer and that you are really sincere in your announcements. Your sincerity starts with mentioning Rex Beach. Everyone knows who he is.

ADVERTISING AIDS

PAPER:—Lithographs are provided in ones, threes and sixes, while a rotogravure one-sheet is also among the accessories.

LOBBY DISPLAY:—Stills are furnished in three sizes, 8 x 10, 11 x 14 and 22 x 28, all colored.

(Continued on page 1544)



Two-column ad cut

"THE MAN HUNTER"—FOX

No Chance for a Kick Here; Fits Star Exceptionally Well

WILLIAM FARNUM fans, as well as other picture theatre patronizers, should have no kick coming after seeing "The Man Hunter." The story of it is the sort that fits the star particularly well; it gives him an opportunity of displaying his strength. The manly spirit of a hero of this type, a spirit that will stand by right, but will not tolerate wrong, finds full expression in the picture. The hero of it hunts three continents to find the villain that brought him unjust degradation. He overtakes him in a ship sailing around the world. The ship is wrecked, and he finds himself with the villain and the heroine on an island. Although at his mercy, his magnanimous spirit forbids him taking advantage of his victim; but when the villain attempts to harm the heroine, he rushes to her rescue. During a struggle upon the edge of a towering cliff, the villain loses his balance and falls over it on the rocks below.

The two shipwrecked are shortly rescued, and the heroine restored to her parents; but in the end a marriage between them results.

The title sounds catchy and should help no little in drawing the crowds.—Released Feb. 23.—Length, 6 reels.—*P. S. Harrison.*

THE CAST

George Arnold.....William Farnum
Helen Garfield.....Louise Lovely
Henry Benton.....Charles Clary
Joseph Carbin.....Marc Robbins
Florence.....Leatrice Joy
Written and Directed by Frank Lloyd.
Photographed by Billy Foster.

ADVERTISING AIDS

PAPER:—Two one-sheets; two three-sheets; one six-sheet; one twenty-four-sheet. All paper serve to bring out the actionful, fighting character of the production to a good degree.

LOBBY DISPLAY:—Ten 8x10 black and white photographs; ten 11x14 black and whites; three 22x28 photographs (colored.)

PRODUCTION CUTS AND MATS:—Eight two-column; four one-column. Although there are a love scene and a comedy scene among this selection the general tone of these cuts again accentuates the dominant fighting note of the play.

Star cuts of Farnum are in stock at all Fox exchanges in one and two-column size.

ADVERTISING CUTS:—These are provided in one, two and three-column sizes, action and fight again being the dominating note in both pictures and arguments.

SLIDE AND MUSIC CUE SHEET also available at all Fox exchanges.

AD TALK

A picture that is the result of such a wonderful combination of talent as is "The Man Hunter," which will be offered at the ———— theatre on ———— of ———— week is worthy of more than passing consideration. William Farnum, a star known for his various powerful character portrayals, has the featured part in this subject, while Frank Lloyd, perhaps the ablest of William Fox's large staff of directors, wrote and produced the picture. In his picture he has provided the star with one of those fighting parts in which his public is so glad to see him. It is a big part for a big actor and it's handled in a big way—and for that matter so is the entire picture. Mr. Lloyd is a man who never stoops to the conventional, the obvious, in his various works for the screen. Originality, virility and an atmosphere of bigness mark all his works. Photoplay followers will remember his hand in such masterpieces of the screen as "Les Miserables" and "A Tale of Two Cities." "The Man Hunter," original with him, is well worthy of ranking with these two classics of literature.

Mr. Farnum has the role of George Arnold, a man swindled of his fortune and who is determined to make the swindler pay. His pursuit leads him across the Atlantic a couple of times, but eventually Arnold gets his free way to vengeance and has the added satisfaction of realizing that his own score is multiplied by that which the girl he loves holds against the man.

Mr. Farnum receives support of the highest order from Louise Lovely, Leatrice Joy, Charles Clary and Marc Robbins.

THE STORY

George Arnold, a wealthy man of London, awakes one morning to the realization that he proposed to a lady of the party he was on the night before. The lady, Florence, is not of his kind, yet the inward honesty and steadfastness of the man lead him to the impulse to seek her out the next morning with the idea of keeping his word. On the way to see her he meets one of his friends, Harry Benton, who induces him to invest his savings in an oil-stock proposition that looks good. Shortly afterwards George discovers that his holdings are worthless and that he is penniless, more than that, that the girl he was going to offer himself to was implicated in the scheme to ruin him.

Benton and Florence go to America and George pursues. Arrived there he is penniless. He goes to work on the docks and soon becomes known throughout the lower portion of the city for his morose attitude and his superhuman strength. Finally he learns that Benton seeks to marry Helen Garfield, daughter of a financial man of the United States. A party in which Helen and Benton are members sets sail for Europe. George ships aboard as a stoker and on the trip over encounters Benton on deck and engages him in a fight. George is cast in chains.

The ship is wrecked and the only survivors are George, Helen and Benton. The latter insults the girl and another fight between him and George ensues with the result that the villain is killed. Helen's gratitude for his defense of her soon ripens into love and when the two are rescued from the island where they were cast they plight their troth. And George is made happy when he returns to civilization and discovers that the oil stock has at least proved of value.

CATCH LINES

A chase for vengeance for ten thousand miles!

William Farnum in one of the greatest fighting roles of his career—if you like Farnum you like fights—physical, mental, moral. "The Man Hunter" is loaded with them—see it or miss a hundred thrills.

From London to New York to a desert island—a fight to the death—the love of a girl—action, action, action—the keynote of "The Man Hunter," William Farnum's greatest thriller.

George Arnold was reduced to a pauper's state in an hour. His millions were swept away—all because of the deceit of a man and a woman—that meant battle with George Arnold and fight he did. See him in "The Man Hunter"—you'll love this fighter as portrayed by William Farnum.



Two-Column Ad Cut

"WHAT EVERY WOMAN WANTS"—ROBERTSON-COLE

Looks Good Enough for Treatment as a Special Production

LET this picture be one of those you choose to advertise strong. You can treat it as a special and get by with it in fine shape, because it has the merits. It is true that it lacks the advantage of a high-salaried star, but it is equally true that its interesting and consistently developed plot, especially its catchy title, more than make up for that disadvantage. Besides, the entire cast consists of screen artists, such as would do credit to any special production. Their acting is never exaggerated; they live their part.

The theme of the story is a love affair. The heroine marries her employer, when her sweetheart, an aviator fighting in France, is reported as missing. The husband soon discovers that sympathy is what prompted him to marry her, not love; so he neglects her. The hero, who was not killed, but was made a prisoner, escapes and returns. The husband is found murdered and the wife is accused of the crime. It develops, however, that he was unintentionally killed by the maid, who was in the act of pleading with him not to give her up to the authorities for a theft she had committed. In the end, the heroine finds happiness in the arms of the hero.

The dresses worn by Miss Darmond are gorgeous; they should help bring in the women.

The suspense in the picture is very strong. It is clean, therefore should have a wide appeal.—Length, 5 reels.—Distributed through Exhibitors Mutual.—*P. S. Harrison.*

THE CAST

Horace Lennon.....Wilfred Lucas
Gloria Graham.....Grace Darmond
Philip Belden.....Forrest Stanley
Timothy Dunn.....Percy Challenger
Marston Hughes.....Bertram Grassby
Phyllis Miles.....Barbara Tennant
Norman.....Claire Du Brey
Sylvia.....William De Vaull
Mamie Vezey.....Mary Warren
Attorney for Defense.....Charles French

By William Parker.
Directed by Jesse D. Hampton.
Released through Exhibitors' Mutual.

CATCH LINES

Do you know what every woman wants? "What Every Woman Wants" will tell you in no uncertain terms—see it at the ———— theatre.

"What Every Woman Wants." It is love, clothes, good times. See Grace Darmond in the lavish photoplay now at the ———— theatre.

Beautiful Grace Darmond, supported by an all-star cast.

Grace Darmond in gorgeous clothes in a gorgeous photoplay.

In which the mysterious death of Philip Belden nearly brings tragedy to two innocent lives.

She thought her sweetheart dead in France and married another suitor. She was unhappy, and then the other man returned. What was she to do?

AD TALK

Another of the excellent Robertson-Cole featurse will be presented on the screen of the ———— theatre on ———— of ———— week when "What Every Woman Wants" is shown for the first time in this city. This picture is based on a strong story by William Parker, having as its central figure Gloria Graham, a stenographer, just about as pretty as any stenographer could be, which is very preetty indeed. Gloria's love of good clothes sometimes runs away with her better judgment. She forgets that love doesn't always come with fine raiment, and so, after she has heard that the man she loves has been killed in France, she marries her employer, Horace Lennon.

Lennon doesn't make a very good husband. Gloria finds him faithless and discovers that good clothes fail to constitute a happy existence. And when the report of Philip Belden's death proves erroneous and he returns Gloria finds herself in a sorry plight. How matters are brought to a happy conclusion is a section of the story powerfully told. There is a mysterious murder and both Gloria and Belden are implicated. Evidence brought in at the last minute frees them and they go their joint way happy.

Grace Darmond plays the role of Gloria, and besides furnishing a most capable performance looks and dresses her part to perfection. A cast of universal strength was assembled to support the star, and includes Wilfred Lucas, Forrest Stanley, Percy Challenger, Barbara Tennant and Bertram Grassby.

ADVERTISING AIDS

PAPER:—Two one-sheets, one three-sheet, one six-sheet, one twenty-four-sheet.

LOBBY DISPLAY:—Eight 11x14 photographs and one title card; two 22x28 photographs.

CUTS:—Cuts are provided in one and two-column sizes, while a thumbnail program cover cut is also supplied. A three-column (mat only) is also furnished. There is a good one-column ad cut containing a large interrogation point with the title of the picture written across it, while another shows star in interrogation point.

Slide and music cue sheet also procurable at all Exhibitors' Mutual exchanges.

THE STORY

Like most every other girl, Gloria Graham loved clothes. She was beautiful and she saw no reason why she shouldn't have clothes to match her features. But she was merely a stenographer in the office of Horace Lennon, and her slim pay would not permit her to satiate her longing for beautiful raiment. In the same office with her worked Philip Belden, a true-blooded American youth, who was much in love with Glaria. The latter shared Philip's feelings, though she realized that marriage to him meant a continued unsatisfied longing for clothes. Then came the war, and Philip immediately entered the American aviation service.

Lennon soon began to take a marked interest in Gloria, and even arranged that she could pur-

(Continued on page 1546)



Two-Column Publicity Cut

"THE BETTER 'OLE"—WORLD

Novel and Very Entertaining; Characterizations Good

THERE is plenty of clean and wholesome comedy in "The Better 'Ole," as well as some pathos; and though it appears to drag a little now and then, due perhaps to its unusual length, it should give excellent satisfaction to picture goers of all tastes, because of its novelty. It is different than the usual run of pictures.

The plot is based on the stage play of the same name, now playing at the Cort Theatre, which in turn got its birth from cartoon sketches drawn by Mr. Bairnsfather while serving at the front with the British Army. These sketches had gained great popularity at the time. This plot depicts the every day life of three soldier friends.

Into the hands of Old Bill, one of the three friends, falls by chance a paper giving instructions to a German spy to blow up a certain bridge after the French troops have crossed over, so as to cut off their retreat. Instead of notifying his superiors, Old Bill, afraid lest the military red tape prevent timely measures, determines to take matters in his hands. Before the time set for the destruction of the bridge, Old Bill reaches the secret place, kills the German spy and blows up the bridge, thus preventing the French troops from crossing. Old Bill is arrested as a spy suspect, but when the French General notifies the British General that the courage of one of his men had saved the lives of thousands of French soldiers, he is decorated for bravery under fire.

As the picture has been produced in England, the British atmosphere is faithful in the extreme. The characters seem to live their part.—Released March 17.—Length, 7 reels.—*P. S. Harrison.*

THE CAST

Old Bill.....Charles Rock
Bert.....Arthur Cleve
Alf.....Hugh E. Wright
Maggie, Old Bill's Wife.....Mary Dibley
Jim, the soldier poet.....Hayford Hobbs
Lil, his sweetheart.....Lilian Hall Davis
The Spy.....Alfred Phillips
Victoire.....Michelin Potous
Suzette.....Marguerite Blanche
The Inspired Singer.....J. M. Wright
The Juggler.....Sid Jay
The Grouser.....Hansell Fane
The French Colonel.....M. Crommelynck
The British Colonel.....F. Adair
The French Peasant.....Fernand Leane
The Great Adventurer.....R. Scott

By Captains Bruce Bairnsfather and Arthur Eliot.

Produced by George Pearson, Welsh-Pearson Film.

AD TALK

The management of the ——— theatre takes a great deal of pleasure in announcing for its attraction for all next week, "The Better 'Ole." "The Better 'Ole"—this title will instantly be recognized by all those who keep up with the times. Firstly, it will suggest Captain Bruce Bairnsfather's famous cartoon of the same name. Old Bill and his comrade are crouched in a shell hole, the high-powered explosives bursting in the air. The comrade has evidently been complaining and it is Old Bill who says, "If you knows of a better 'ole, go to it." This cartoon has been seen by practically everyone in the United States, in England, in France. It sums up the style of all the Bairnsfather drawings.

This cartoon and others of the Bairnsfather series which were published in book form under the title of "Fragments from France," was the inspiration of a play and with Captain Arthur Eliot, the originator of the series, prepared the piece. Ever since its inaugural performance in England the show has been sweeping the world like wildfire. There are now seven companies playing it in the United States alone.

This play was made into picture form in England and it is this subject that will be presented at the ——— theatre next week. The antics of Old Bill and his comrades, Bert and Alf, have been transferred to the screen retaining all their original humor and human touches. With the English and French setting supplied it by the producers it stands as one of the greatest achievements ever recorded on the screen, certainly a reproduction of the life of the British soldier in the trenches more faithful than any other that has come to this side of the water.

ADVERTISING AIDS

PAPER:—Two one-sheets; two three-sheets; six-sheet; one twenty-four-sheet.

LOBBY DISPLAY:—Two 22 x 28 photographs; eight 11 x 14; eight 8 x 10. These photographs are reproductions of Captain Bairnsfather's cartoons in carbon finish, uncolored so that they may also be used in the making of special cuts.

ADVERTISING CUTS:—Cuts of Old Bill are furnished in three sizes. This is the same figure that has been used to advertise the play. The one-column is reproduced on this page. Smaller explanatory cuts are provided with each of the figure-heads.

PRODUCTION CUTS:—Two three and one two-column cuts illustrating the productions are also provided in mat form and may be obtained at World film headquarters.

Other accessories provided on this production include half-sheet cards, heralds, slide, elaborate press book and music cue sheet.

CATCH LINES

The ——— theatre is the best 'ole in town this week—"The Better 'Ole" is playing there. The wonderfully humorous and human story of Old Bill and the other musketeers of the trenches in lasting form.

"If yer knows of a better 'ole, go to it"—who doesn't know the cartoon that made that saying famous? You'll see all Captain Bairnsfather's cartoons brought into living, breathing beings on the screen at the ——— theatre.

Old Bill, Bert and Alf, the musketeers of Captain Bruce Bairnsfather's "Fragments from France," are in the movies now. They're in cartoon form and are still on the stage—see them at the ——— theatre, now.

"The Better 'Ole," the play that proved the English sense of humor every bit as fine as the American—if you want to enjoy an hour of hearty laughs see "The Better 'Ole" at the ——— theatre.

SUGGESTIONS

The live showman immediately sees a wide avenue of advertising possibilities in "The Better 'Ole." The cartoons of Captain Bairnsfather's have been circulated throughout the country in the book, "Fragments from France," while the play is such a success that the companies now playing it number six or seven. With all this free publicity given the picture it is hard to see how any exhibitor can fail to make money on the production.

Use the cuts of Old Bill liberally because these have become well known used in the exploitation of the play. The stills contain reproductions of other Bairnsfather's cartoon, which will make ideal cuts that the newspapers will be glad to use. Don't overlook them. "The Better 'Ole" is one of those infrequent pictures that gives you the real opportunity to tie up with your local book store in exploiting the picture. Ads placed in the window of the shop along with the display of the book will create a real interest. It would even pay you to secure a copy of the book, clip the pages neatly and arrange these as a lobby display. The various cartoons will attract attention immediately.

You've got "The Better 'Ole" now. Go to it.

THE STORY

"The Better 'Ole" is a picturization in living form of the cartoons of Captain Bruce Bairnsfather, published under the title of "Fragments from France." A story has been interwoven through the series of pictures telling of the trials and tribulations of Old Bill, Bert and Alf, the three modern musketeers of the trenches. Their experiences constitute a story full of humor, the real humor of the British Tommy, the humor of the trenches and the humanness of them, too. Interwoven with their respective careers is the romance of Bill's niece and another soldier and Old Bill's own romance with his wife, Maggie.

The story of the picture can not be set down in detail here. Truth to tell, there is no actual story. "The Better 'Ole" is fragmentary, presenting the humorous side of life in the trenches, and yet withal it holds together in a most remarkable fashion.



Ad cuts

"SMILES"—FOX

Lee Children in One That Sets a Record for Them

THIS is a far better contribution than any one of those released in the past featuring the Lee children. The plot in " Smiles " is more substantial, and the comedy situations more laughable. The addition to the cast of the dog, which has appeared in " Hoopa-La " as well as " The Old Maid's Baby," helps to make the picture more amusing. This dog seems to enjoy acting; he is very intelligent, as he does things no ordinary dog would do, even if trained.

Of course, this picture will appeal chiefly to children, but grown ups should derive no little enjoyment out of it. Besides, when you have a large number of youngsters in a theatre and you get them to laughing with all their heart, adults can't help but join in the chorus.

The picture also contains some thrilling situations.—Released Feb. 23.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Jane ..... Jane Lee
Katherine ..... Katherine Lee
Lucille Forrest ..... Ethel Fleming
Tom Hayes ..... Val Paul
Madame Yelba ..... Carmen Phillips
Wagner ..... Charles Arling
Housekeeper ..... Katherine Griffith

Written by Ralph H. Spence.
Staged by Arvid E. Gillstrom.

CATCH LINES

" There are Smiles that make you happy "—that's the kind you'll find in " Smiles," the latest picture of the Lee kiddies now at the ——— theatre.

The most amusing picture in which Jane and Katherine Lee have appeared.

More antics from Jane and Katherine Lee—the only pair that can make practical jokes humorous.

Question: When is it funny to see Jane and Katherine Lee playing checkers on a hotel lobby floor with a high silk hat?
Answer: When the hat doesn't belong to you. You'll laugh at " Smiles "—this is only one of the many amusing things in it.

AD TALK

Jane and Katherine Lee, the Fox baby grands, will hold the center of the screen of the ——— theatre on ——— of ——— week when their latest picture " Smiles " is shown for the first time in this city. " Smiles " again shows the children up to their usual pranks, this time turned to the patriotic service of running down a pair of German spies bent on securing valuable information in the possession of one Tom Hayes. Tom has fallen out with the children's aunt, Lucille, owing to the fact that he has resigned his commission in the army to perfect a radio process. The importance of his task prevents him from disclosing to Lucille the nature of it and as a result he is obliged to bear her accusations of his cowardice.

Of course it is up to Jane and Katherine to run the spies to the ground and prove to their pretty aunt that Tom is one of the most patriotic men in the world. This they succeed in doing to the accompaniment of the smiles implied in the title. There are not only a bunch of these during the course of the five reels, but a welcome amount of laughs that, mingled with the thrills of the story, serve to create a welcome combination of various sorts of entertainment.

The stars are supported by a cast of capable players, including Ethel Fleming, Val Paul, Carmen Phillips, Charles Arling and Katherine Griffith. Ralph H. Spence prepared the story, while the direction was in charge of Arvid E. Gillstrom.

THE STORY

Jane and Katherine are in despond when their father is reported killed at the front. Alone in the world, as regards immediate relatives, they are sent, by parcel post, to an aunt, Lucille. Children soon forget sorrow, no matter how serious its nature, and before long Jane and Katherine are fairly reeking havoc in the household of Aunt Lucille. This young woman has fallen out with her sweetheart. Tom Hayes is his name, and ever since he resigned a perfectly good commission in the army, Lucille has regarded him as a slacker. Little does she know that Tom has been granted his discharge to permit him to work on a radio invention.

Lucille takes the kiddies to the seashore, there hoping to find amusement for them. And indeed they find plenty of amusement. Their pranks set the whole neighborhood in consternation and everyone about the place finds it hard to lead a normal existence with the children plying their tricks. Secret Service men appear on the scene. They are looking for a German spy by the name of the Gray Swan. They are at a loss as to whether the Gray Swan is a man or a woman, but soon a man named Wagner and an opera singer bearing the ferocious name of Madame Yelba appear at the resort and act just like German spies should act.

The Secret Service men admit themselves hard put to it when it comes to getting evidence on the strangers, but it doesn't take Jane and Katherine long to show them up in their true colors when they start their pranks with the aliens as the objects of them. Madame Yelba proves to be the Gray Swan and a very dangerous personage after Tom's plans. The children's disclosures prove to Lucille that she has misjudged Tom and all ends happily.

ADVERTISING AIDS

PAPER:—Two one-sheets; two-three-sheets; one six-sheet.
LOBBY DISPLAY:—Ten 8x10 black and white photographs; ten 11x14 black and white photographs; three 22x28 colored photographs.
PRODUCTION CUTS:—Six two-column; four one-column. All cuts serve to bring out the humor of the play.
Star cuts of both leads are also obtainable.
ADVERTISING CUTS:—Three two-column; two one-column. Both pictures and arguments used in these cuts serve to bring out the humorous nature of the picture.
SLIDE AND MUSIC CUE SHEET also available at all Fox exchanges.

SUGGESTIONS

To top an advertisement on this feature you might use a bar or so of the popular song " Smiles." If you arrange your own advertising have the artist fix up a picture of the Lee kids in a parcel post package, their heads and feet protruding of course. Have the package addressed to the patrons of your theatre and underneath a line saying, " a bundle of laughs for all who attend the show " or some kindred sentence.

Of course comedy should be the dominating note in all advertising and the more striking you bring this out the better for your business. You might say that it is the best picture the Lee kids have done recently, as this seems to be the general opinion.



Two-column ad cut

"THE GIRL DODGER"—PARAMOUNT

Author Comes in for Big Share of Credit; Rare Comedy

HATS off to J. G. Hawks, the author. Any man that will conceive such a story deserves the honor. There is enough material in the picture to make three stories instead of only one. Every new situation, every new twist, could form the nucleus of a new plot.

"The Girl Dodger" is a comedy in the real sense of the word, a comedy with strong suspense and some thrills. But the beauty of it is the fact that it is presented in a realistic manner. In other words, although it is hardly probable that such things could happen in real life, the illusion is so perfect that the spectator thinks they are happening then and there.

As to the comedy end, you can get an idea how laughable some of the situations are when you know that the hero finds himself at a dress ball affair minus his pair of pants, running around the hotel in B. V. D.'s, and unsuccessfully trying to avoid prying eyes.

The story fits Mr. Ray better than any of those furnished him at any time in the past; and he is at home in it. Credit is also due to Director Jerome Storm for the skilful handling of the characters as well as for the intelligent choosing of locations.—Released Feb. 9.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Cuthebert Trotman, "The Girl Dodger" ..... Charles Ray
Anita Graham ..... Doris Lee
Harry Travistock, "The Gloom Buster" ..... Hal Cooley
Billy, the Gent ..... Jack Nelson
Pinkie le Rue, a Chorus Girl ..... Leota Lorraine
By J. G. Hawks.
Directed by Jerome Storm.
Photographed by Chester Lyons.
Supervision of Thomas H. Ince.

CATCH LINES

He dodged girls—all kinds and then suddenly found himself where he had to entertain Pinkie of the Gaiety chorus! He would have bought his way out, but he didn't have any money—and Pinkie was coming!

A Charles Ray comedy means a string of laughs wrapped around a real, human character—that's "The Girl Dodger"—you won't be able to dodge it.

Charles Ray is the college stude again in "The Girl Dodger"—but the plot's not the usual cut-and-dried thing—marrying the rich fellow's sister and all that—it's surprisingly original and funny! See it and see Charles Ray in the most human role of his career.

Charles Ray is the star and he's one of the strongest rays we've ever projected on our screen in "The Girl Dodger." Take away a share of his brilliance.

AD TALK

Charles Ray will be the star at the ——— theatre on ——— of ——— week in his latest Paramount-Ince photoplay entitled, "The Girl Dodger." All those who know and delight in Ray's work will have more than ample cause to rejoice in "The Girl Dodger," for it awards him another of those bashful, awkward roles along with a thoroughly human and in many respects original plot. The plots of the Ray pictures are, however, the least things about them. It is the star's long line of characterizations that has brought him his present fame and popularity and to say that his interpretation of the role of Cuthebert Trotman, the gentleman of the title in "The Girl Dodger" is his best performance to date is by no means stretching the point.

Cuthebert, the girl dodger and the stude of the college, is suddenly called upon, through a peculiar series of circumstances, to entertain an expected chorus girl guest of Harry Tavistock, the "gloom buster." Another peculiar series of circumstances brings Anita Graham in place of the chorus girl and Cuthebert gets the identities all mixed. In a highly amusing and human scene he entertains the lady at dinner and—in the way of a cordial—falls in love with her. How the affair progresses to a happy finish is told in "The Girl Dodger" in a most amusing and delectable fashion.

Supporting the star are Hal Cooley, Doris Lee, Leota Lorraine and Jack Nelson. The story is the work of J. G. Hawks, while Jerome Storm had charge of the direction.

THE STORY

Cuthebert Trotman, of Barrytown College, is evicted from his room by the landlady because he persists in spending his allowance on books and not on the rent. He takes refuge in the palatial quarters of Harry Tavistock in the boarding-house next door. Ordinarily Harry would have nothing to do with Cuthebert, but he proves to be a particularly handy person to convince Tavistock, Sr., that Harry should remain in college and not be taken out and put to work.

One night Harry has a date to entertain Pinkie, a chorus girl, in his rooms at a dinner. His mother calls up from a nearby beach and insists that he motor out to take dinner with her and his fiancee, Anita Graham, a young lady of considerable wealth. Harry presses Cuthebert into service to entertain Pinkie and sets off for the party, remarking in no uncertain terms that it's pretty tough to have to dine with your fiancee when you only love her money. An automobile mixup causes Anita to arrive at Harry's rooms for assistance and Cuthebert believes she is Pinkie—also he falls in love—and so does Anita.

Several times afterwards Cuthebert essays to see Anita, but he cannot find her. At last she invites him to a dance at the beach. He spills ice cream on his trousers and retreats to a room where he washes them and hangs them on a radiator to dry. Billy, the Gent, from another room reaches over and purloins the trousers, believing to find in them a bank-roll. And Billy's activities are suddenly brought to the attention of other guests when various articles of jewelry are missed. Cuthebert seeks to find his nether garment and gets in Anita's room. He takes refuge in the closet, there donning a pair of her riding trousers. Harry enters the room and insults Anita, at which Cuthebert breaks out, thrashes Harry and makes him apologize. The moonlight does the rest.

ADVERTISING AIDS

PAPER:—Two one-sheets; two three-sheets; one six-sheet; one rotogravure one-sheet. Average scenes were selected from which to make paper—the real laughs could have been better conveyed.

LOBBY DISPLAY:—Eight 8x10 black and white photographs; eight 11x14 sepia photographs; one 22x28 sepia; 8x10 photographs of star.

CUTS AND MATS ON PRODUCTION:—Five one-column; three two-column; two three-column. Here the comedy in the picture has been brought out to excellent advantage.

STOCK CUTS AND MATS OF STAR:—Five one-column; three two-column; two three-column.

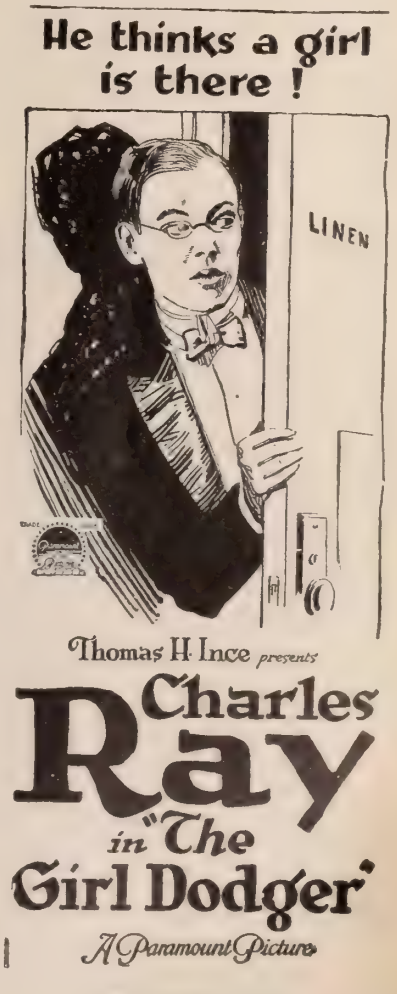
ADVERTISING LAYOUTS:—One three-column; one two-column; one one-column. These cuts are unusually good, containing humorous pictures and good arguments—they are dressed in the usual Paramount style.

SLIDE AND MUSIC CUE SHEET are obtainable at all Paramount branches.

SUGGESTIONS

The exhibitor need not be told the value of a Charles Ray picture, particularly one of his best as "The Girl Dodger" undoubtedly is. Use his name heavily, stress the fact that he is the college "stude" again, but in an altogether different sort of story and dwell on the boy's character, that he felt terribly embarrassed with girls and had one practically thrown at him. You can promise a lot of laughs in the five reels, laughs that will be sure to arrive and make good your promise.

A rather original idea for copy would be to show a picture of Charles Ray with his body bent over, a succession of girls passing over his head as if thrown. Work in in back of him a picture of Doris Lee with some such line as "He was so busy dodging these girls that he never noticed this one." Any such idea that will serve to bring out the comedy of the picture in a new and striking fashion will suffice.



One-column ad cut

"THE WORLD TO LIVE IN"—SELECT

Presents Alice Brady in New Role; Some Situations Exaggerated

IN "The World to Live In," Miss Brady is presented in an entirely new role; and she portrays it convincingly. She is introduced as a heartless girl, who loves the good things of life, which have been denied her; so, among her many admirers, she chooses as friends those who have the most money, to supply her the innocent pleasures she craves. The spectator, however, is now and then given a glimpse of her inner self, her soul, which is clean, kind and generous. In the end, she finds real happiness in the arms of a poor minister, who loved her sincerely and was firm in his belief that some day she would see real light.

Some of the situations are really exaggerated, nevertheless they are none the less impressive on account of their fine treatment. There are numerous spots throughout the picture which reach the heart.

It is a clean and entertaining picture which should have a good appeal.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Rita Charles.....Alice Brady
Carrie Billings.....Virginia Hammond
Ida.....Zyllah Shannon
Doctor Varian.....W. P. Carleton, Jr.
Hugh Chalvey.....Earl Metcalfe
T. J. Olverson, Jr.....Robert Schable
The Bride.....Anne Cornwall

By W. Carey Wonderly.
Scenario by Margaret Turnbull.
Directed by Charles Maigne.
Photographed by Al Liguori.

CATCH LINES

She took all and gave nothing—what was her fate to be—see "The World to Live In."

She was a tinpanner, a salamander—neither bad nor good—she didn't know what life really was—but she found the truth in "The World to Live In."

Rita Charles didn't know what love was—that was her trouble—she spent her nights taking all and giving nothing—she thought she was enjoying life, but in reality it was giving her nothing because she refused to look it square in the face—see the fascinating story of Rita Charles as portrayed by Alice Brady in "The World to Live In."

Rita Charles thought she was Hugh Chalvey's pal—and then came the question, could a girl be a real pal to a man? The answer is in "The World to Live In."

AD TALK

Rita Charles is what is known as a tinpanner. By day she works as a stenographer, by night she delights in courting the attention of men—taking all, giving nothing. Hence the title, tinpanner. A sort of salamander type she is—selfish, worldly wise, living to get the most out of life and not knowing how to go about getting it. Rita has forgotten that there is such a thing as love in the world, that's her particular trouble, that's what makes her a tinpanner. It is in this role that Alice Brady will be seen in "The World to Live In" which comes to the ———— theatre on ———— of ———— week. It is her most recent Select picture and is said to be one of the most daring, yet withal innocently entertaining pictures in which she has appeared.

Miss Brady handles the role of Rita Charles excellently, summoning to it all the varied talents that she seems to hold at instant command. She makes Rita a thing to be pitied and admired at once, makes her a living, breathing girl, the sort of young woman that abides by the hundreds in the big cities, esspecially in New York where this story is laid. It was written by W. Carey Wonderly, who knows his locale, and evidently his topic, thoroughly. His story has a number of original twists and works to a denouement of considerable force.

Margaret Turnbull made the scenario from the Wonderly story while the direction of the picture was in charge of Charles Maigne, the man who has achieved such success directing previous of the Alice Brady pictures. In the cast appear W. P. Carleton, Jr., Earl Metcalfe (only recently returned from service in France); Robert Schwalbe, Virginia Hammond, Zyllah Shannon and Anne Cornwall.

ADVERTISING AIDS

PAPER:—Two one-sheets (one star personal and one scene); two three-sheets (same); one six-sheet (scene) and one twenty-four-sheet (star portrait special for this production).

LOBBY DISPLAY:—Nine 8x10 black and white scenes and title card; seven 11x14 colored scenes and title card; two 22x28 horizontal flats, colored scenes; one 22x28 star portrait, colored, upright (stock).

CUTS (ELECTROS):—Two one-column; two two-column; one three-column, these containing production scenes. Star cuts are provided in one-half, one and two-column sizes.

SLIDE AND MUSIC CUE SHEET available at all Select branches.

SUGGESTIONS

The main character of this production, that of Rita Charles which is portrayed by Miss Brady, may be made the center of advertising and with good results. To dwell on the character of this tinpanner, as the species is known, is, in itself, to create a good selling point. By following such a course you get a little "wickedness" into her character and, at the same time, if you handle the material properly you can counterbalance this with sympathy.

Mention the author's name and the director's. Wonderly is well known in the magazine field, Charles Maigne in the directorial end of the art. Mention the star's stage success in New York, which is one of the phenomenal hits of the season. It is to be hoped that you have used a line stating this fact in Miss Brady's previous productions. It has proven a most satisfactory exploitation angle.

THE STORY

Rita Charles is a $25-a-week stenographer who looks as if she made $100 a week. Her main object in life is to get all she possibly can out of it. She will be a "pal" to any man—only a pal—if he will show her a good time. Rita Charles is one of those girls who are forever playing with fire, but through some miracle always escapes being burned. In ordinary society this type of girl is known as a tinpanner.

Rita—this particular tinpanner—was stenographer to T. J. Olverson during the day and "pal" to Chalvey, a wealthy New Yorker, at night. At a wedding she meets Dr. Varian, a handsome young settlement doctor. He immediately falls in love with her and she becomes deeply interested in him, but as she knows he cannot give her what she considers the all-important thing in life—money—she does not encourage him.

When she learns that Chalvey is about to go South for a year she tries to make him propose, but Chalvey does not think that he loves her enough to marry her.

After having made friends with Olverson, Jr., Rita is told by T. J. Olverson that he does not want to lose a good stenographer because of a good-for-nothing son, and that she should take a month's vacation at the expense of the firm. She goes to Atlantic City. Chalvey follows her and proposes. She tells him she loves another man and cannot marry him. Love and happiness eventually enter her life when Dr. Varian appears on the scene.

"THE BRAND"

(Continued from page 1538)

PRODUCTION CUTS:—Two two-column; three one-column. All contain scenes serving to bring out strong, dramatic character of the production.

ADVERTISING CUTS:—Two two-column; two one-column. Dressed in the usual Goldwyn style and in varying sizes, these cuts serve the same purpose as the production cuts and are backed up by good catch-lines.

SLIDES AND MUSIC CUE SHEET are also among the accessories to be obtained at all Goldwyn exchanges.



Two-column cut

"THE ECHO OF YOUTH"—GRAPHIC

Cast Is Good and Picture Is Unusually Compelling

IVAN ABRAMSON augmented his well known directing abilities by consistently selecting an excellent cast embracing all well known names and every artist peculiarly fitted for each respective part.

The picture is intensely dramatic at times and the necessary touches of comedy in the proper places are capably interpolated by William Bechtel in the character of the old time "legit" actor.

Leah Baird is a splendid "vamp," and Charles Richman registers perfectly as the newly elected judge who is forcibly brought face to face with an echo of his youth which for a time threatens to bring down his house. Marie Shotwell is excellent as the "Grand Dame," and the juvenile part is made prominent by Jack McLean. Pearl Shepard is a clever ingenue capable of portraying all emotions. The story is compelling, scrupulously clean, and has the happy ending.—Released Feb. 16.—Length, 6 reels.—*Tom Hamlin.*

THE CAST

Peter Graham.....Charles Richman
Olive Martin.....Leah Baird
Harold Martin.....Jack McLean
Anita Graham.....Pearl Shepard
Thomas Donald.....William Bechtel
Ruth Carlyle Graham.....Marie Shotwell
Written and directed by Ivan Abramson.

SUGGESTIONS

Of course the big situation in this picture is the fact that the boy and birl discover that they have the same blood and can not marry. It's rather a ticklish situation, but inasmuch as afterwards they discover their first conclusions were all wrong you can play it up strong and end your argument with a AND THEN——. This will leave the spectator up in the air and then if you have any kick on the moral effect of your advertising you can point to the "and then" as an alibi. However, patrons of the Abramson school of melodrama revel in this sort of stuff, so if you play the picture go the limit on it.

Mention the strong cast that appears and set down some of the most successful of the past pictures that you have played, such as "Enlighten Thy Daughter," the product of the same producer. Those who enjoy the Abramson output will recall the character of these productions and will more than likely be well and ready to see "The Echo of Youth" when it comes around.

An advertisement might be made of the figure of Charles Richman in abject terror. In the background have a wierd looking monster or a large mouth, emitting fire, with the words, "The Echo of His Youth" written across it.

AD TALK

Ivan Abramson's vital drama, "The Echo of Youth," will be presented at the ——— theatre on ——— of ——— week. This photoplay bears the Graphic trademark and is said by critics to be the strongest picture that Mr. Abramson has yet created. As written and produced by him it tells the story of a young man and woman who fall in love with one another and then joyfully repair to their homes to break the precious secret to their parents. Then through a series of highly dramatic situations it is revealed that the young people are half brother and sister! Revealed for the moment alone, however, for later it develops that the woman who had brought the boy up had claimed him as her son for the sole purpose of exacting blackmail from the girl's father. When the truth comes out all is settled happily.

Throughout the duration of this photoplay there are innumerable situations of an intensely dramatic character. The author's play on the various human emotions is strong, he has builded his photoplay with care, taste and intelligence and he has derived the full strength from the dramatic highlights. In his work he has been aided by an exceptionally able cast, principal in which are Charles Richman, Leah Baird, Jack McLean, Pearl Shepard, Marie Shotwell and William Bechtel while Howard Hall, Peggy Shanor and Philip Van Loan appear in parts of importance.

Admirers of Mr. Abramson's craft will find in "The Echo of Youth" that he has reached heights heretofore unattained. That it will be a success is a point on which everyone who has seen the picture seems to agree.

THE STORY

Harold Martin, a Boston reporter, meets and falls in love with Anita Graham, daughter of a New York judge, who is attending school there. The love is mutual and the two decide to make a trip to New York to tell their parents. But a surprise awaits them. At the height of Judge Graham's career Olive Martin, a former cabaret singer, visits him and demands money for her silence regarding her son. Successful in this she determines to force her hand, to get Graham to divorce his wife that she may take her prominent place in the social world. Her son is none other than Harold Martin but the parents know nothing of their children's love. Olive is unsuccessful in her attempt at home wrecking but she does succeed in breaking into society as a singer. When Harold returns to his home with Anita to introduce her to his mother they find the judge there.

The awful truth dawns on Judge Graham and he takes his daughter home. He confesses all to his wife. Years before he was infatuated with Anita. An attachment had sprung up between them and they were to be married when a quarrel separated them. Anita had gone South and shortly afterwards had written that she had borne Graham a son. Regularly he sent her money for the boy's support. At the same time Olive tells Harold all this. He is horror-struck. At this juncture Donald, Olive's brother-in-law, appears and accompanies Harold on a mysterious trip to Judge Graham's home. There he tells the story of Olive's falsity. Harold is his son, motherless, the adopted child of Olive to make her blackmail easy. Thus the love affair of Anita and Harold progresses to a happy ending after all. Olive is forced to accept defeat while Judge Graham receives his wife's forgiveness.

CATCH LINES

The boy and girl loved—delighted in their "secret" they went to tell their parents—only to be shocked into the terrible realization that they had the same father!—and then, but see "The Echo of Youth," one of the strongest photoplays ever made.

In which the echo of a man's youth comes to mock his ears.

An all-star cast, including Charles Richman, Leah Baird, Pearl Shepard, Marie Shotwell, Jack McLean, Peggy Shanor and William Bechtel —every part a gem in a setting of rare jewels.

Ivan Abramson himself acknowledges this as his greatest work—with such a recommendation need more be said?

ADVERTISING AIDS

PAPER:—Two one-sheets; two three-sheets; one six-sheet; one twenty-four-sheet.

LOBBY DISPLAY:—Ten 8 x 10 black and white photographs and title card; eight 11 x 14 sepia photographs and title card; two hand-colored photographs, 22 x 28.

CUTS:—Publicity cuts furnished on this production are three one-column; three two-column and one three-column.

Other accessories furnished on this production are two colored slides; a two-color 14 x 22 window card, heralds, press book, music cue sheets and music scores.



"THE SPIDER AND THE FLY"
Charles Richman and Leah Baird in a scene from "The Echo of Youth" GRAPHIC FILM CORPORATION

Two-column publicity cut

"THE LOVE HUNGER"—HODKINSON

Wild Melodrama, Says Reviewer; Don't Blame Director

THIS is a mediocre offering, for the production of which no one can blame the director. Mr. Earle has often shown in the past what he can do; " T'Other Dear Charmer " is only one example. It is the story that is to blame, which is not the sort that would interest a present day audience. It is a wild melodrama, in which things happen without a justified motive, and contrary to the way they would have happened in real life. The chief trouble of it is the fact that, in putting the story into a working plot, the translation was perhaps kept too close to the outline of the book; and as not all good book stories can be made into good pictures, a wide license should be assumed for making such changes as they would make the plot conformable with the picture requirements.

Miss Walker has done all a conscientious player could do to make something out of the impossible situations.—Released Feb. 23.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Fran ..... Lillian Walker
Abbott Ashton ..... L. C. Shumway
Hamilton Gregory ..... Herbert Prior
Mrs. Gregory ..... Lydia Knott
Grace Noir ..... Allene Hale
Bob Clinton ..... Andrew Arbuckle
Jakey ..... William Bletcher
Simon ..... Stanley Orr
Mrs. Jefferson ..... Mrs. Drew

By John Breckenridge Ellis.
Scenario by Arthur Edwin Crows and William P. S. Earle.
Directed by William P. S. Earle.
Photographed by Philip E. Rosen.

CATCH LINES

Fran found that she needed her whip in other places than the circus ring—and, strange enough, where she had most use for it was in the home of Hamilton Gregory, pillar of the Littleburg church!

Another charming Lillian Walker picture—the star appears in a most congenial role.

Fran was hungry for love—she couldn't find it in the home of Hamilton Gregory, but she came upon it back in the circus.

AD TALK

On ———— of ———— week the management of the ———— theatre will offer for the first time in this city " The Love Hunger," an unusual feature picture starring Lillian Walker. Adapted from John Breckenridge Ellis' novel, " Fran," this picture offers the star the role of a supposedly homeless and nameless girl who presents herself at the door of Hamilton Gregory's house and asks to be taken in. Hamilton Gregory is the pillar of the Littleburg church, and has just returned from a camp revival meeting, where he preached on charity, about it beginning at home and all that. And so Fran, as the girl calls herself, is given a place in the Gregory household.

All is not exactly well behind the door at which Fran knocked. Gregory is what many people might call a rank hypocrite. He deceives his loving wife the while he showers affections on his secretary, Grace Noir. Fran attempts to straighten matters out, to smash the third angle of the eternal triangle, but she meets with litle success. And then of a sudden come still further revelations regarding Gregory. Grace, wishing to get rid of Fran, has sent a messenger to the next town to look into her past and has discovered little. What is brought to light, however, is still more data concerning the checkered career of Gregory.

The story comes to a stirring climax in a series of circus scenes. A rather peculiar ending, you think, for such a story. But wait! See " The Love Hunger " at the ———— theatre and learn of the past of Gregory and the hopes of Fran for the future. Miss Walker is delightful in the stellar role, and the producers have surrounded her with a cast of unusual merit.

ADVERTISING AIDS

PAPER:—One one-sheet; two three-sheets; one six-sheet.

LOBBY DISPLAY:—Eight 11x14 colored photographs and title card; one 22x28 colored scene; one 22x28 of star.

CUTS:—One one-column cut of Lillian Walker is obtainable and may be used in either advertising or publicity programs. Two-column scene cuts are also supplied through Hodkinson.

Slide and music cue sheet on hand at all Pathe exchanges.

THE STORY

To Hamilton Gregory, respected pillar of the Littleburg church, comes Fran, a homeless girl, who has heard of his kindness and who makes it plain that she has come to stay. The home of the Gregorys is not all that it should be. Gregory has no affection for his wife, preferring instead to devote his atentions to his secretary, Grace. Grace takes a dislike to Fran and sends Bob Clinton to the next town to pry into her past. Fran atends school where Abbott Ashton is superintendent and a strong attachment springs up between the two.

Fran does her best to make Gregory get rid of Grace, but to no avail. However, she makes known to Gregory that she is his daughter by a wife whom he deserted. She keeps silent before all others, not wishing to hurt the present Mrs. Gregory, whom she loves. When Grace learns of Gregory's deception of his wife she urges him to leave with her, and they plan to do so when Fran enters, snapping a long whip. She bids them stay, but withdraws when Grace tells her that Clinton is tracing her past.

The circus comes to Littleburg. Ashton asks Fran to go with him, but she makes an excuse. Sickness prevents the regular lion-tamer from performing that night and a masked girl takes her place. It soon develops that she is Fran. The circus has been her past. The lions are restless and it is only after a thrilling scene that Fran gets them under control. Seeing her in this danger, Gregory's heart goes out to her, but he is too late, even though he acknowledges her as his daughter before the crowd. Fran finds the happiness and comfort that her father denied her as the wife of Ashton.

SUGGESTIONS

Display the title of this film prominently, as it has a catch to it and will attract attention. Also run a line saying that it is an adaptation of John Breckenridge Ellis' " Fran," as this novel was popular. Miss Walker's name should have a prominent position. Dwell on the predicament of the central character, Fran, in finding love. Say that she finds it only after the severest tribulations. This will serve to get some sympathy into your copy. The film really doesn't offer any extensive advertising possibilities along other lines.

"WHAT EVERY WOMAN WANTS"

(Continued from page 1540)

chase clothes on his account. The time came when it was necessary for Gloria to make use of Lennon's generosity. The only suit she possessed was ruined while under the pressing iron. This put her in Lennon's control, as it were. Then came word that Philip had been killed in action. Lennon proposed marriage to Gloria, and, seeing a chance to gratify all the worldly desires she possessed, she accepted.

Her wedded life was unhappy, for she found her husband was untrue. Philip, instead of being killed, returned from the war a wonderful speciman of man. He learned of Gloria's marriage and condemned her before learning the true circumstances. He called on Gloria, and while in Lennon's house a short was fired. Philip, rushing out, found Lennon dead on the lawn. Suspicion was cast upon both Gloria and Philip, for it could be proved that each had a motive. Gloria shielded Belden, and was arrested herself and brought to trial. The prosecution contended that Gloria married Lennon for " What Every Woman Wants " and endeavored to prove the motive for his death. Things were black for Gloria, when Sylvia, a probationer who was maid for the Lennons, broke down and confessed it was she who murdered Lennon.

It seemed that several valuable articles had been missing from the Lennon home, and because she was a probationer, Sylvia naturally was accused by Lennon. The latter threatened to turn her over to the authorities again, and it was while pleading with Lennon that a pistol she carried for effect went off accidentally and killed him.

SUGGESTIONS

You certainly have a fine title to play up in connection with the exploitation of this picture. Show it prominently in any sort of advertising you undertake and you are practically sure of good results. Couple this title with the beauty of the star (use her photographs liberally to drive this home), and you will have a display that all readers will find it hard to resist. A good point to feature in your advertising would be to answer the title with a number of questions, thus still further arousing the curiosity. Let the background of your advertising copy contain a large interogation point. This, particularly if printed in heavy black, will surely attract attention, besides serving to drive still further home the significance and mysterious quality of the title itself.



Three-sheet poster

"TWILIGHT"—DE LUXE

Delightful Picture of Youth; Construction Is Good

PICTURE goers ought to receive this picture well. It is a delightful offering, the love of two young folk being its theme. It takes place in a logging country, where the heroine, when a baby, is found by the father of the hero. She is adopted and raised as a member of the family.

Although the story is well constructed and able to hold the interest, it is the splendid portrayal of the heroine's role by Miss Kenyon that stands out most prominently. Her natural sweetness adds to the realism.

One of the exciting features in the picture is a big forest fire set by the villain in revenge. The rescue of the heroine from the house, which was surrounded by the fire, by the hero at the risk of his life, is thrilling as well as inspiring.

The picture is clean.—Released Feb. 22.—Length, 6 reels.—*P. S. Harrison.*

THE CAST

Twilight.....Doris Kenyon
Jim Anwell.....Frank Mills
Elise Charmant.....Sally Crute
Dr. Henry Charmant.....George Lessey
Jules.....Harry Lee
Kate Anwell.....Edith Warren
Graham.....William Hartman
Hogan.....Grif Davis
Brent.....Charles Brooks

By Vingie E. Rose.
Scenario by Louis Joseph Vance.
Directed by J. Searle Dawley.
Photographed by Ned Van Buren.
Technical Director, Joseph I. Clement.

ADVERTISING AIDS

PAPER:—Two one-sheets; two three-sheets; one six-sheet.
LOBBY DISPLAY:—Photographs are provided in two sizes, 11 x 14 and 22 x 28.
PRODUCTION CUTS:—Two one-column; two two-column; one three-column.
ADVERTISING CUTS:—One one-column; one two-column; one three-column.
SLIDES AND MUSIC CUE SHEET also furnished through all Sherry exchanges.

SUGGESTIONS

"Twilight" is a love story, pure and simple, although it is backed up by a goodly portion of thrills. Feature the love element, however, and write this variety of copy around the star, Doris Kenyon, as all who have seen her well realize how suited she is to this type of play. Use her pictures as extensively as possible. You can safely call her the most beautiful girl on the screen, if you believe this will have any attraction to your patrons.

AD TALK

On ——— of ——— week "Twilight," a feature starring the beautiful Doris Kenyon will be shown for the first time in this city at the ——— theatre. "Twilight" is an adaptation of a story by Vingie E. Roe, which appeared in the Metropolitan Magazine under the title of "The Alchemy of Love." The screen version was made by none other than Louis Joseph Vance. Mr. Vance is a writer of no mean ability himself. Many of his works have been transferred to the screen and he has prepared a number of original stories for the camera. Recently, however, he has been working in the capacity of scenarist on the Doris Kenyon pictures, a fact which goes to show the talent that is behind the De Luxe product.

"Twilight" tells the story of a girl brought up in the forests and loved by Jim Anwell, a lumberman. She sustains a severe shock and loses her mental faculties and the rest of the photoplay relates the thrilling events incident to the restoration of her mind. Miss Kenyon appears to splendid advantage in the title role, while she receives fine support from such well known screen players as Frank Mills, Sally Crute, George Lessey and Harry Lee.

The picture was produced under the direction of J. Searle Dawley and is one of the most artistic achievements of this notable producer.

THE STORY

Twilight, the adopted daughter of the Anwells, grows up with Jim, the son of the house and grows to love him. At his father's death, Jim takes charge of his forest lands and by his aggressiveness soon broadens them and nets for his mother, the girl he loves, and himself, a comfortable income. He makes an enemy of Jules, a man he discharges from his employ for drunkenness. Dr. Henry Charmant, a noted brain specialist, arrives with his daughter, Elise, for a vacation. Elise is fascinated by Jim Anwell, a type of big man she has never met before.

One night Jim arrives home to find Jules struggling with Twilight. He had attempted to rob the safe. Jim, a deputy sheriff, takes his handcuffs and attempts to snap them on Jules' wrists. One of them proves insecure and Jules makes his escape. Later while Twilight is alone in the woods, Jules attacks her. She repulses him and he falls from a cliff. Going below, Twilight sees his motionless form and believes she has killed him. As a result she becomes mentally deranged and Dr. Charmant tells Jim that only a miracle will restore her.

Jules sets fire to Jim's forest. Twilight, alone in the cabin with Elise, plays like a child with the shadows, unmindful of danger. When Jim enters, Elise throws her arms around his neck, saying she loves him. This statement partially restores Twilight's mind. Elise escapes from the forest, leaving Twilight alone in the cabin. Jules enters to search for the key with which to liberate himself from the handcuff. Twilight combats him and he snaps the other cuff on her wrist. Jim enters to take Twilight away, as the danger has now grown great and is obliged to lug Jules along on his shoulder. He falls exhausted and Twilight, her memory now fully restored, drags him to safety through the burning trees. Dr. Charmant is willing to admit that "Love has worked a miracle where science failed."

In which love works a miracle where science fails.

Doris Kenyon in a worthy successor to "Wild Honey"—another story of the big outdoors—one that vibrates with life in every scene.

Full of the heart interest touches that make the smallest pictures great—full of the spectacular scenes that dwarf the small pictures.

A rare combination of heart interest and dramatic punch.

She was as beautiful as Twilight, so they named her that. See the wonderful love story told in "Twilight"—it soothes and thrills.



Two-column scene cut

"A MARRIAGE FOR CONVENIENCE"—KEENEY-SHERRY

Strong in Action and Character Portrayals

A MELODRAMA strong in action and character portrayals, with the story and plot construction verging onto the "old and tried" in dramatics, "A Marriage for Convenience," presenting Catherine Calvert in the featured role, is raised to a plane of fascinating drama by the good performances of star and support, and the rapid-fire action that comes after the introducing and proceeds through the remaining episodes.

A girl's sacrifice for her younger sister is the general theme and were it not for the fact that the author, E. Lloyd Sheldon, has resorted to old formula in constructing his plot, there would have been no one element to keep this offering from the top rung of the ladder that leads the way to sustaining drama on the screen.

The fact cannot and will not materially obstruct this drama from the roadway to the public's approval. The star and support by finished portrayals of the principal roles detract from this phase of the play and pass it by as a negligible quantity. Miss Calvert is prominently casted and is given a role that best suits her strongest qualities as a screen actress. In the role of the younger sister, Ann May, who is an excellent type and a clever little ingenue, strikes a good contrast. George Majeroni in the principal character role shares in the honors, and Henry Sedley as the villain gives a villainous performance. Blanche Davenport does well in a not-too-prominent part. Edward Burns in the straight lead is not given much of an opportunity to share honors with the others. The direction, by Sidney Olcott, is generally good. Some details were neglected. His night scenes showing a lawn fete were done well. Length, 5 reels.—*Joseph L. Kelley.*

THE CAST

Natalie Rand.....Catherine Calvert
Barbara Rand.....Ann May
Oliver Landis.....George Majeroni
Howard Pollard.....Henry Sedley
Mrs. Landis.....Blanche Davenport
Ned Gardner.....Edward Burns

By E. Lloyd Sheldon.
Scenario by Bennett Musson.
Directed by Sidney Olcott.

SUGGESTIONS

Center your advertising of this feature around the fact that the girl seeks to avenge her sister's wrongs and discovers that the guilty man is her own husband! This, you will admit, is a situation around which many a strong argument can be built. A good plan would be to word an advertisement carefully, giving no hint of the heroine's marriage, telling of her determination to avenge herself on the man who wronged her sister and working up to your big point slowly, but in short, punchy lines, finally ending up with the line THAT MAN WAS HER HUSBAND. You'll get a lot of suspense and a lot of punch into your copy if you follow this plan.

The exhibitor himself best knows how Miss Calvert's previous pictures have gone. But take stock of this title before you plasteh a star's name all over and forget about that catchy little line "A Marriage for Convenience." It is a title which suggests many things to the reader, which each elaborates on in his mind and which will bring people to your house. Use it prominently, no matter how much you feature Miss Calvert.

AD TALK

Catherine Calvert will be the star on the ———— screen on ———— of ——— week, when the latest Frank Kenney picture, "A Marriage for Convenience," is shown for the first time in this city. "A Marriage for Convenience" is a strong melodrama whose central figure is a girl proud of her long line of soldier ancestors and determined to hold up their spirit and self-determination in her own life. Miss Calvert appears in this role, Natalie Rand, and in the strong melodrama that is written around her does work of an exceptional order.

Natalie's sister Barbara has been blinded by a fall sustained while she was escaping from the brutal attack of a man. Natalie swears vengeance, determines to seek out the man and make him pay. To this end she marries a rich man, considerably older than herself, but one who professes great love for her. To do this she must forfeit her own love and disappoint her fiance bitterly, but Barbara must be avenged. With the money gained through her marriage she is able to send Barbara sufficient funds to have an operation performed which is successful. But the man cannot be found. The guilty party is nowhere until Natalie makes a startling discovery. Her husband is the man!

How this story is brought to a conclusion as thoroughly powerful as its denouement will not be revealed here, but suffice it to say that all those who visit the ———— theatre while "A Marriage for Convenience" is being shown will find themselves amply rewarded. Miss Calvert is supported by a strong cast that includes George Majeroni, Ann May, Henry Sedley and Edward Burns.

ADVERTISING AIDS

PAPER:—Two one-sheets, two three-sheets, one six-sheet.
PRODUCTION CUTS:—Two one-column, two two-column, one three-column.
ADVERTISING CUTS:—One one-column, one two-column, one three-column.
LOBBY DISPLAY:—Scene stills and star protographs are furnished in two sizes.

Slide and music cue sheet available at all Sherry exchanges.

THE STORY

Natalie Rand determines to avenge herself on the man who attacked her sister, Barbara. Barbara had been lured to a road-house by some man and to escape him had jumped from a window. The shock of the fall had rendered her blind. In order to procure funds for an operation to restore her sight, Natalie marries Oliver Landis, a man of wealth, sacrificing her love for her fiance, Ned Gardiner. It never dawns on Natalie that Oliver is the man responsible for her sister's injuries, nor is he aware of the relation between his wife and Barbara. Barbara is sent away to have the operation performed.

Natalie learns that Pollard, a business associate of her husband's, took Barbara to the road-house and believes him to be the guilty man. She confronts him with a pistol and is threatening him with death when Oliver arrives. He forces Pollard to accuse the innkeeper himself of the crime and then induces his wife to leave vengeance for him. He departs with Pollard and the two men quarrel. The fight ends with Pollard falling over a cliff to his death. Oliver returns to his home and reports Pollard searching for the innkeeper.

Then Oliver discovers that Barbara has returned and realizes who she is. He attempts to blind her by turning on the lights in her room prematurely, but luckily Barbara's eyes can stand the strain. Natalie attempts to shoot Oliver, but he wrests the pistol from her and takes his own life, fearful that his crimes will descend on him. Thus is Natalie avenged, and a happier day dawns for the two sisters.



Two-column cut

"THE UNVEILING HAND"—WORLD

A Melodrama That Often Oversteps Bounds

"THE UNVEILING HAND" is a melodrama that goes so far as to overstep the usual bounds prescribed by convention and which, as a consequence, appears unconvincing when it so oversteps. That these constructive errors are quite frequent, it must be confessed, although in some measure the speed of the action and the unusualness of the theme serve to counterbalance them.

The story, by Mann Page and Isolla Forrester, is woven about a situation that gives promise in the mere telling. The spectacle of a woman mourning the death of a husband (when he is still alive) and idolizing his memory when in reality he is a worthless scamp, contains more than a modicum of dramatic possibilities. As developed, however, its originality and possibilities of dramatic force suffer and one might be tempted to write "average melodrama" after it if the standard of melodrama, particularly that offered by World, had not been considerably elevated of late.

Kitty Gordon has a suitable role and plays it acceptably while a cast that includes Frederick Warde, Irving Cummings and George MacQuarrie renders adequate support.—Length, 5 reels.—Released March 17.—*Peter Milne.*

THE CAST

Margaret Ellis.....Kitty Gordon
Judge Ellis.....Frederick Warde
Philip Bellamy.....Irving Cummings
Bob Harding.....George MacQuarrie
Col. Harding.....Reginald Carrington
Mrs. Bellamy.....Margaret Seddon
Dr. Wallace.....Warren Cook
Hassan.....Anthony Merlo

Story by Mann Page.
Scenario by Clara S. Beranger.
Directed by Frank Crane.
Photographed by Max Schneider.

CATCH LINES

Kitty Gordon in her best picture offering her the role of a woman who idolized a departed husband for ideals he never possessed.

False genius captivated Margaret Ellis—she loved to glory in the memory of her departed husband—and then this man appeared again!

Is it better to hold a good but false opinion of the departed—or is it better for us to know them in their true colors?—"The Unveiling Hand" answers that question in a powerful and dramatic fashion.

Kitty Gordon in a splendid picture, supported by such noted artists as Frederick Warde, Irving Cummings and George MacQuarrie.

A drama that takes you from a sleepy little college town to the midst of an African desert—surprises, surprises, surprises!

AD TALK

Kitty Gordon will again be the star of the ——— theatre's program on ——— of ——— week when the World release, "The Unveiling Hand," is exhibited for the first time in this city. There is much about "The Unveiling Hand" that stamps it as an unusual piece of work. It was written by those two well-known authors, Isolla Forrester and Mann Page, and tells the story of Margaret Ellis, who married Philip Bellamy, a college professor, because she was urged to by those who believed it would be Philip's ruin if she refused him. She accompanies him on an exploring expedition to Africa, where he proves himself a moral weakling. While exploring a temple it caves in and, on the word of an Arab, Margaret and Bob Harding, her great admirer, believe him dead and leave for home.

In the college town Philip's memory is idolized. He is spoken of as a great contributor to the cause of scientific research. Margaret leads in his praises. Then on the very day of the unveiling of a tablet in his memory—Philip Bellamy returns, a mere imitation of the man he once was. How the story is worked to a conclusion after this terrificly strong dramatic crisis forms a conclusion to "The Unveiling Hand" that is one of its many merits.

Miss Gordon appears to splendid advantage in the stellar role and receives adequate support from such well known artists as Irving Cummings, George MacQuarrie, Frederick Warde, Anthony Merlo and Warren Cook. The picture discloses a varied background while the direction of Frank Crane has much to commend it.

ADVERTISING AIDS

PAPER:—One six-sheet; two three-sheets; two one-sheets.
LOBBY DISPLAY:—Two 22 x 28 colored photographs; eight 11 x 14 colored; eight 8 x 10 black and white.
CUTS AND MATS:—Advertising cuts are three in number, two one-column and one-two-column.

Production cuts are two three-column and one two-column.

Star cuts of Kitty Gordon also procurable.

SUGGESTIONS

The point to feature in advertising this production is the unusual situation in which the heroine is involved when she proceeds to idolize her supposedly dead husband as a great man when in reality he is living and a cad. Any manner in which you can present this situation so that it will catch the attention will be suitable. It must be admitted that it has a touch of originality and if properly presented it will attract a good measure of notice.

THE STORY

Margaret Ellis becomes the wife of Philip Bellamy, a young college professor and archaeologist, just before he sails for Africa on an exploring party. She has only consented to the union at the urgent request of her father and Philip's mother, who insist that it is her duty and that Philip will never succeed without her. So, her love blinded by her devotion to duty she refuses the proposal of Bob Harding, business manager of the exploring expedition, and accepts Philip. In Africa, Philip proves to be selfish and a cad. When Margaret lies low with the fever he steals the only bottle of brandy and empties it. He then sets out to look around and finds an ancient temple half buried in the sand. Hassan, a native who nurses a hatred for Philip, watches the walls of the temple cave in and entrap his enemy with glee. He returns to the camp and reports him crushed to death.

The explorers break camp and return to the college town. Margaret, though she never bore Philip any real love, now idolizes him because of his contribution to the cause of science. A tablet is erected for him and his name is spoken of in reverence. On the day of the unveiling, Philip returns, a victim of drink and hashesh, determined that Bob and Margaret plotted against him. He makes her life miserable by taunting her and completely destroys her sacred memories of him. She flees from him to a distant part of the town.

Hassan reappears as the servant of a doctor who attended Margaret on the expedition. He sees Philip threatening Margaret and in a rage stabs and kills him. And then Margaret accepts the sincere love that Bob has always held for her.



Two-Column Ad Cut

"PAID IN FULL"—PARAMOUNT

Miss Frederick Is at Her Best Here; Story Compelling

PAULINE FREDERICK, in the past, has been featured in many a picture that has made a hit wi the public, but it is doubtful if any of them can compare with " Paid in Full " in dramatic strengt In fact, there is more dramatic intensity in this than any two of her old pictures.

The story is deeply interesting and impressive. It arouses contempt for the villain and sympathy f the heroine; and as it winds up according to the wishes of the spectator, it leaves a feeling of satisfacti and content.

The scenario, intelligently constructed by Charles E. Whitaker, is based on the stage play by Euge Walter. It is built mainly upon a husband's contemptible act: He urges his wife to dishonor herself, that he may be saved from going to the penitentiary for theft. But the wife would rather die than comm such an act. Such an honorable stand wins the admiration of her husband's employer, who hands her receipt for the amount stolen, Paid in Full. All love for her husband has become extinct, so she leav him with contempt and follows a former admirer who loves her honorably. The husband commits suici

" Captain Williams," the character whom Eugene Walter immortalized in the stage play, is convin ingly portrayed by Frank Losee. In fact, the entire supporting cast is good. The direction also is exc lent.—Released Feb. 23.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Emma Brooks.....Pauline Frederick
Joe Brooks.....Robert Cain
Jimsy Smith.....Wyndham Standing
Capt. Williams.....Frank Losee
Mrs. Harris.....Jane Farrell
Beth Harris.....Vera Beresford

By Eugene Walter.
Scenario by Charles Whittaker.
Directed by Emile Chautard.

CATCH LINES

To save him from jail he expected his wife to surrender herself to the man who held him in his power!

He blamed his wife for the theft he committed—the coward's cry—retribution overtook him—see " Paid in Full."

The greatest of Eugene Walter's dramas.

One of the most thrilling battles of wits ever screened—a scene remarkable for its high tension is that between Emma Brooks and Captain Williams when the woman comes to plead for her husband—see it brilliantly enacted by Pauline Frederick and Frank Losee.

A screen version of Eugene Walter's great stage success of a dozen years ago. A photoplay that is as moving, thrilling and potent as its original counterpart—don't miss it—the play thrilled blase Broadway—it will thrill you.

AD TALK

Eugene Walter's celebrated play, " Paid in Full," has been made into a Paramount picture and will be seen at the ——— theatre on ——— of ——— week with Pauline Frederick in the stellar role. " Paid in Full " was produced as far back as 1907 and yet it is a striking commentary on the real worth of the production that it ranks as big an attraction today in its new form as it was on the boards so long ago. The story of the woman who is sent forth by her husband to save him from being jailed by his employer from whom he stole, holds as highly dramatic and as intensely interesting as ever and Miss Frederick appears to splendid advantage in the leading role.

We will not go into details of the plot here. Suffice it to say that when " Paid in Full " was produced it marked a new era in modern drama, marked a new style of play which has been copied many times since but never equaled. Mr. Walter is one of the most skilled of all dramatists. Other of his works have been adapted to the screen with great success, notably " The Easiest Way," in which Clara Kimball Young was starred. And it appears that each one of them gains in strength in its new sphere of production.

Miss Frederick receives support of the best sort in the picture, the cast including such competent players as Robert Cain as Joe Brooks, Frank Losee as Captain Williams and Wyndham Standing as Jimsy Smithy. Charles Whittaker made the scenario from the play while Emile Chautard directed the picture.

THE STORY

Joe Brooks has never been able to make much headway as the cashier of old Captain Williams and as a result he and his wife, Emma, reside in a poor Harlem flat in New York City. One day a large sum of money comes into Williams' office after the safe has been closed and Brooks pockets it, intending to replace it the next day. However, that night a series of circumstances arise which make him more than ever discontented with his lot and, as Captain Williams sails for South America the next day, he keeps the money and tells Emma that he has had a substantial raise. Jimsy Smith, who has been Emma's admirer since her school days, knows full well that Joe is lying about his raise but says nothing.

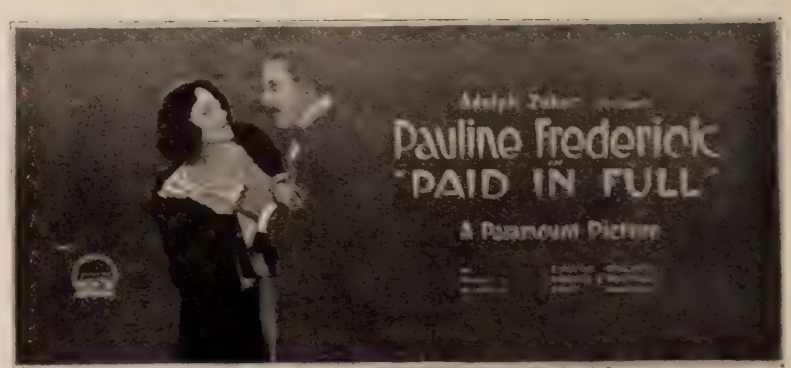
When Captain Williams returns he discov the shortage and calls at Brooks' home. discovers Jimsy with Emma and suspects. W Joe comes in he says nothing but before he g out he takes his employee aside and tells him t he knows everything. After Jimsy has gone tells Emma that it is up to her to see the Capt and straighten things out. He robbed for h he says, and now it is her duty to clear h Knowing full well his meaning, Emma visits t Captain's rooms determined to patch up the l in some fashion and save herself.

Her attitude pleases Captain Williams. thinks first she came to sell herself to him when she resists him he declares his faith women restored and gives her a receipt for t

(Continued on page 1551)







Reproductions of paper furnished on this picture

"THE SEALED ENVELOPE" BLUEBIRD

Will Compare Favorably with Many Successful Specials

ALTHOUGH a program release, "The Sealed Envelope" will compare most favorably with many specials for which you have to pay many times the amount of money to acquire. It is a crook melodrama, handled so realistically that it keeps one in continual suspense. Its action is rapid, and as the situations appeal to the emotion of tender pathos, should satisfy the picture hunger of your patrons.

Both the hero and heroine are given human parts, so they awaken the sympathy.

Barring a reference to a suggestive situation, the picture is clean. This reference is made by a subtitle and concerns the heroine. It is disclosed that the villain, a crook politician, had betrayed her; but as no actual scenes of the occurrence are shown, the effect this subtitle produces could not be taken offensively.—Released Feb. 17.—Length, 5 reels.—*P.S. Harrison.*

THE CAST

Lena ..... Fritzi Brunette
Slaney ..... William Sheer
Biggs ..... Joseph Girard
Gregory ..... Charles Dorian
By Harvey Gates.
Directed by Douglas Gerrard.

THE STORY

Peter James Slaney and Lena, living at the same boarding house, discover between them a bond of sympathy. Slaney has been a master crook and his past comes before him with the appearance of a stranger who tells him he knew Slaney before he "went up." The stranger persuades Slaney to break into the home of John Biggs, the political boss. He offers $2,500 with the alternative, if he refuses, of exposure. Slaney accepts the proposition and is given a sealed envelope with instructions to be opened only in the Biggs mansion.

In the designated room he discovers a child of three or four who begs Slaney to take her away. He takes the child to Lena, throwing away the sealed envelope. Lena admits that she once had a child, who would have been about the age of this one Slaney rescued, had it not died. That night Slaney is arrested. Truman, Biggs' emissary, who has been charged by his employer to get a master crook to secure the return of the child, sees Slaney and obtains his release for the purpose. But Slaney is knocked out by thugs and taken to the county hospital.

When Slaney returns to the boarding house Lena has gone with the child, knowing that Slaney would want it protected at any cost. She is befriended by Madge, a girl of the underworld. They try to blackmail Biggs by claiming the child is Lena's and Biggs is the father. Gregory, brother of Biggs' divorced wife, declares that he hired Slaney to get the kiddie in order to build up a case against the political boss. The sealed orders were to get the child. Biggs in the midst of a hot political campaign, submits. Slaney and Lena plan to go to the country to start anew—to "raise chickens—and everything."

AD TALK

A picture of unusual interest is "The Sealed Envelope" which comes to the ———— theatre on ———— of ———— week with Fritzi Brunette as its star. It presents a story of political and underworld life with a charming romance interwoven and is presented in the best style of that clever writer, Harvey Gates, whose past contributions to Bluebird pictures have been favorably noted. The story of "The Sealed Envelope" opens in that haven of the writer, the boarding house of a poorer quarter of the city. Right here, however, the parallel between this and other pictures laid in the same opening setting ceases. The events which transpire thereafter are unusual and fraught with exciting incident.

Slaney, one of the boarders, is the only member of the establishment who treats Lena with respect. Their affair progresses smoothly until Slaney is delivered a mysterious message. Unless he consents to break into the home of Boss Biggs, the messenger says, he will be railroaded up the river and to jail. After a futile argument Slaney agrees to turn the trick and receives his instructions in a sealed envelope not to be opened on any condition until he had gained admittance to the Biggs home. So Slaney goes about his mysterious job, breaks into the house and opens the envelope.

Now to tell the contents of the envelope here would be to tell the contents of the story, which we do not purpose to do. We will say, however, that that sealed envelope holds a wonderful entertainment for you and if you miss the picture any of the days it is running at the ———— theatre it will not be our fault. Don't forget the dates—or the envelope.

CATCH LINES

What did the mysterious sealed envelope contain—why were its contents so guarded? Secrets for you to discover at the ———— theatre where one of the liveliest of modern melodramas is playing.

He was forced to break into the home of Boss Biggs—his instructions were given him in a sealed envelope—not to be opened until he had gained his position within the closely guarded home—when he at last fulfilled his agreement and broke the seal of the envelope he found—? ? ?

A thrilling story of politics and the underworld with a pretty romantic thread interwoven—Fritzi Brunette and William Sheer are the leads—a fine pair in a fine picture—don't miss it.

ADVERTISING AIDS

PAPER:—Two one-sheets; two three-sheets; two six-sheets.

LOBBY DISPLAY:—A variety of scene stills from the production and star photographs in the various standard sizes are furnished on this picture as on all Bluebirds. Aside from their use as lobby display they can be employed in the making of any special cuts the exhibitor desires. Title and synopsis cards are furnished with each set to complete the display.

CUTS AND MATS:—Stock one and two-column cuts of star are obtainable at all Bluebird exchanges. One and two-column cuts special for this production are also procurable while in mat form, a two-column advertisement is provided.

SLIDE AND MUSIC CUE SHEET among the accessories on hand at all Bluebird exchanges.

SUGGESTIONS

Bluebird has offered a good title on this production, one which lends itself well to unique advertising. In circulars, heralds, throwaways, the matter should be printed in the form of a sealed envelope. Print on the outside "Don't open this until you have seen 'The Sealed Envelope' at the ———— theatre." Some short announcement inside will suffice. However, this would entail an expense that most exhibitors running the picture for only a few days could not meet. But the same idea can be carried out in newspaper and lobby advertising. Advertisements in the form of an envelope could be inserted with printed matter on the outside of a mysterious character, urging the reader to see the picture in order to discover the contents of the envelope.

As the picture contains a touch of mystery this idea will be by no means amiss. It should prove a good money-getter. Bluebird is usually generous with its titles. Don't let the advertising possibilities in them escape you.

"PAID IN FULL"

(Continued from page 1550

amount Joe stole. Jimsy is waiting for Emma at the door and escorts her home. He awaits outside the Brooks' apartment while Emma enters and hands Joe a receipt. Realizing his true character she leaves him and he, seeing himself as others see him, takes his life and leaves Emma free to marry the faithful Jimsy.

ADVERTISING AIDS

PAPER:—Two one-sheets; two three-sheets; one six- sheets; one twenty-four-sheet; rotogravure one-sheet. The dramatic high lights are generally well brought out in this paper.

LOBBY DISPLAY:—Eight 8 x 10 black and white photographs; eight 11 x 14 sepia; one 22 x 28 sepia; 8 x 10 photographs of star.

CUTS AND MATS ON PRODUCTION:—Five one-column; three two-column; two three-column. These contain strong dramatic scenes and good poses of star.

STOCK CUTS AND MATS OF STAR:—Five one-column; three two-column; two three-column.

ADVERTISING LAYOUTS:—One one-column; one two-column; one three-column. Dressed in the usual Paramount style these advertisements contain good pictures and word arguments of equal power.

SLIDE AND MUSIC CUE SHEET also obtainable at all Paramount exchanges.

SUGGESTIONS

Unquestionably, the title of this play is a big advertising asset and, combined with the drawing power of Pauline Frederick's name, it presents a formidable card. The play, though produced many years ago, was played extensively in the large cities, on the road and in stock. There is hardly a man or woman in the country who can not remember seeing it or at least of having heard of it. Play it up big then and mention Eugene Walter's name along with all announcements of it, for he is a playwright of no little distinction. If you think your patrons are not familiar with him, mention the fact that he is the author of "The Easiest Way," in which Clara Kimball Young was starred on the screen. As this was one of her most successful pictures it will undoubtedly be recalled by many.



Scene cut

"THE WISHING RING MAN"—VITAGRAPH

Its Naturalness Puts Its Over; Star Is Good

WITHOUT a punch, "The Wishing Ring Man" gets over—gets over by virtue of its simplicity of story, of it total disregard for the highly dramatic, the sensational and the high lights of dramatic presentation Bessie Love's simplicity, her unconscious moods and the realization by David Smith who directed and Vitagraph which produced, saw in Margaret Widdemer's novel, of the same title, not the rudiments of strong drama but the essence of that homely touch Louise Olcott in her fiction, or James Whitcomb Riley in his poetry, made famous.

"The Wishing Ring Man" is not going to hold you to your seats by virtue of its sensationalism, its stunts or its strength of dramatic expose, but it is going direct to the hearts of those who understand the poetic fancy of childhood, the romance that children see in their childish construction of "castles in the air" and of those who haven't forgotten their "Alice in Wonderland" or their strange adventures with "Alladin and His Wonderful Lamp."

Bessie Love's venture with the "wishing ring man" is going to the hearts of the women, the children and those who haven't forgotten their childhood. To those who revel in the melodramatic offering, the stunt picture and the sex problem, there is not much in the way of gratification in "The Wishing Ring Man." Miss Love's appearance alone and her fine portrayal of the authoress' chief character of the little girl who seeks romance and a rendezvous from the straight-laced environment of her grandparents, are sufficient incentives and sufficient reward for any and all who see this Vitagraph offering, which pretends nothing but offers much in the way of wholesome, romantic drama via the screen.

G. Marion Burton prepared the scenario and she has realized the qualities that mean most in the authoress' intentions. J. Frank Glendon, as Miss Love's leading man, is not the type we would have selected, but he gives a good performance. Jean Hathaway, Claire Hathaway, Clarie Du Brey, Truman Van Dyke, Willis Marks, Alberta Lee Dorothy Hogan and Colin Kenny give good support.—Length, 5 reels.—Released March 10.—*Joseph L. Kelley.*

THE CAST

Joy Havenith.....Bessie Love
Dr. John Hewitt.....J. Frank Glendon
Mrs. Hewitt.....Jean Hathaway
Gale Maddox.....Claire Du Brey
Clarence Rutherford.....Truman Van Dyke
Grandfather Havenith.....Willis Marks
Grandmother Havenith.....Alberta Lee
Phyllis Harrington.....Dorothy Hagan
Allen Harrington.....Colin Kenny

By Margaret Widdemer.
Directed by David Smith.

CATCH LINES

She was nineteen and didn't relish the idea of dressing like a child to be the inspiration of her grandfather's sentimental poems. No more would you. See how Joy found a way out in the charming photoplay, "The Wishing Ring Man."

In which the girl does the proposing—the man accepts because he wants to amuse her and then finds himself completely captivated by her! One of the most amusing and human little pictures that we have presented in a long time.

Bessie Love in the best photoplay she has had of recent months. A charming story of romance and homely comedy and sentiment, adapted from the well-know novel of the same name.

AD TALK

What would you do if a little girl whom you scarcely knew should calmly claim you as her fiance? Just what John does when Joy thus adopts him is charmingly told in "The Wishing Ring Man," the Vitagraph Star Series release, featuring Bessie Love, and which will be seen in the ———— theatre on ————. The feature is from the widely-read book of the same name by Margaret Widdemer, and gives Miss Love one of her most appealing roles.

Joy is a lonely child, who is forced to dress in art frocks and be the inspiration of her grandfather's sentimental poems until she rebels and claims John as her own, so she may make her first visit away from hime. John adopts her as his fiancee for the month and the make-believe betrothal becomes a very serious matter for both, for they quickly learn to love each other, Joy, however, not knowing that he cares for her. She believes he has given his love to a society girl and rather than mar his happiness she steals away in the night and returns to her own home, heartbroken. John, of course, quickly follows, and all misunderstandings are cleared away.

The feature was produced at Vitagraph's Hollywood studio, under the direction of David Smith, and in the supporting cast are J. Frank Glendon, Jean Hathaway, Claire Du Brey, Truman Van Dyke, Willis Marks, Alberta Lee, Dorothy Hagan, and Colin Kenny.

SUGGESTIONS

Bring out the comedy, the homely humor and the sentiment in your advertising. The picture directs its appeal to the finer emotions and there is no way in which you can advertise it as a thrilling producer or possessed of blood and thunder situations. The public knows Bessie Love and knows the type of pictures in which she appears. If you can get it over in reasonable language that "The Wishing Ring Man" is considered the best of her recent work you have done much.

THE STORY

Joy Havenith, though she is nineteen years old is forced by her grandparents with whom she lives to wear short dresses, do her hair up in pigtails and act generally like a child, so that her grandfather may receive inspiration for his crop of sentimental poems. Joy suffers under this punishment and confides her secret sorrows to

(Continued on page 1553)



BESSIE LOVE
Vitagraph Star, in Scene from
"THE WISHING RING MAN"
Two-column scene cut

"THE PRODIGAL LIAR"—Robertson-Cole

Helps You Greet Your Patrons with a Broad Grin

WITH pictures of this caliber you gather courage enough to stand at the door of your theatre and greet your patrons with a smile. It is a thoroughly enjoyable comedy-drama with Western flavor, in which the comedy situations are clean and wholesome.

An uncle's desire to have some fun with his niece living in the East, forms the basis of the story. She is about to visit him in his ranch in the West, for the purpose of meeting some real bad men. The uncle induces the hero, a wealthy young man, to assume the identity of a notorious highwayman. The deception proves successful, and she swallows the bait. She listens to his tales with awe. The real holdup man, however, breaks jail, and as the heroine happens to be in his way, he abducts her; but the fictitious highwayman becomes a real hero and saves her from his hands. In the end, the heroine is told that the affair was staged for her benefit. But she now feels real love for the hero, and as he responds to her sentiments, they become unitd.

The situation showing the heroine hitting the hero on the head with a rock, presumably to cure him from aphasia, as she is made to believe by her uncle, will make a spectator roar from laughter. Length, 5 reels.—*P. S. Harrison.*

THE CAST

Percival Montgomery Jenks....William Desmond
Jim Rainey .....Louis Morrison
Paddy Donohue .....Walter Perry
Hope .....Betty Compson
Steve Logan.....Frank Lanning
Produced by Jesse D. Hampton Features Corp.
Story by George Elwood Jenks.
Directed by Thomas N. Heffron.
Released by Exhibitors Mutual.

CATCH LINES

Monte didn't want to be a liar, but his partner made him dodge the truth when his niece came to the ranch. Monte was obliged to pose as a bad man to provide local color and excitement for the girl—but she fell in love with him anyway. Fast, sprightly and amusing is "The Prodigal Liar."

Monte told the girl he was suffering from aphasia and so she looked the matter up. She found that a swift blow on the head might restore the reason of an aphasia victim and so one day a large rock descended on Monte's brain pan. Good night! When he came to—that's the part that will be revealed on the screen at the ——— theatre where "The Prodigal Liar" is now showing.

William Desmond and Betty Compson—a happy starring combination—don't miss them in "The Prodigal Liar," one of the funniest pictures seen around here this season.

AD TALK

What may a prodigal liar be? That question is humorously answered in the latest release of the Robertson-Cole Company entitled, "The Prodigal Liar," which will be shown at the ——— theatre on ——— of ——— week with William Desmond in the stellar role. At all events whether the prodigal liar is good or bad it may be said here and now that the comedy offered in this picture is some of the smartest and most original that has ever been cast on the screen. William Desmond appears to fine advantage in the title role, while opposite him appears charming Betty Compson, the well known serial heroine and comedienne. Her role here is one particularly well suited her talents and with Mr. Desmond she unites to form one of the real pleasing teams of the day.

Hope Deering arrives in the West to visit her uncle Jim. Uncle Jim wants to give Hope a little excitement and fulfill her ideas about the thrills of the West and so he trots Monte out as a bold, bad bandit. Hope surrenders completely to the supposed desperado and when he recounts his wild deeds she almost throws herself at his feet. To make himself even a more romantic figure he complains that he is suffering from aphasia. Hope learns that the way to cure this malady is to deliver a smashing blow on the head of the patient, and one day while Monte isn't looking a rock descends on his placid dome and puts him out of the running for a while.

What happens when he comes to forms the thrilling climax of this amusing feature. We have had plenty of western thrillers and eastern comedies. This picture reverses the order of things and lays its comedy in the West, and the results are more than gratifying.

THE STORY

Monte, a rancher, poses as a bad man at the suggestion of his partner, Jim Rainey, in order to furnish excitement for his niece, Hope Deering. Hope is completely taken in by the trick and, moreover, falls in love with the man she supposes is a ruffian. Monte is for telling her all about the hoax, but as he started lying he sees no other way out than to go on lying. To make his case more involved he adds that he is suffering from aphasia, that he is living only in the present, his past a blank behind him. This also appeals to Hope and she sets about making inquiries regarding the cure for this malady. She questions Uncle Jim about it and he tells her that aphasia victims may have their memory restored by receiving a severe blow on the head. So Hope decides on action.

So one day she seizes an opportunity and delivers Monte a smashing blow with a rock, which nearly puts him out of the running for ever. He comes to, however, and is considerably surprised, not to say rather peeved. He has a bump that feels like the world. But when he comes around he discovers that the real outlaw in the case has made off with Hope. He quickly mounts his horse and gives pursuit over the hills, finally overtaking the bandit as he is threatening to blow Hope's heart out of the world unless she give it to him.

Monte makes short work of the bandit and takes Hope in his arms. After that he has a tall amount of explaining to do regarding his reputation as a bandit, his aphasia and the bump on his head, but Hope doesn't mind in the least. She has enjoyed the trick as much as anyone involved and she is perfectly willing to accept Monte as a normal gentleman.

ADVERTISING AIDS

PAPER:—Two one-sheets; one three-sheet; one six-sheet; one twenty-four-sheet. All paper very well brings out character of the production.

LOBBY DISPLAY:—Eight 11x14 photo gelatines and title card; eight 22x28 photo gelatines and title card.

CUTS AND MATS:—One one-column; one two-column. Mats provided for each of these. A thumbnail cut and program cover cut also provided (no mats). A three-column mat included in list. These cuts and mats so designed as to be equally valuable in text stories or in advertising matter.

SLIDE AND MUSIC CUE SHEET also obtainable at all Exhibitors-Mutual exchanges.

SUGGESTIONS

This is a comedy with William Desmond, and as Desmond certainly knows how to do comedy you can praise it considerably and promise a good lot of laughs. The story has several original twists in that a college graduate is called upon to pose as a bad man just to give the heroine a thrill. This situation will awaken interest if related in your copy.

Desmond has quite a following, and his Robertson-Cole pictures are building it up. Use his name in all advertising. And don't forget Betty Compson. From Christie comedies to the serial to five-reel features she has traveled and success greets her in each new field. Use her name, for she is also fairly well known by this time.

"THE WISHING RING MAN"

(Continued from page 1552)

the portrait of a merry-looking Colonial great-aunt that hangs in the hall. One day while she is engaged in this innocent confession Dr. John Hewitt, a young physician, steals up behind her and listens to her. She believes that he is sent as her sweetheart and tells him so. Laughingly, he agrees. He departs without telling her his name and Joy gives him the name of "The Wishing Ring Man" because he had told her that all she had to do to get anything she wanted was to wish for it after the manner of olden times.

During the summer, Joy is invited to spend a vacation with a married couple but her grandfather refuses having made up his mind that Joy shall never leave him unless she is engaged. The couple have said that Dr. Hewitt is to be a member of the party and, not knowing who he is, Joy says that she is engaged to him. He enters at that moment and laughingly carries out the plan. But that summer the two fall seriously in love. Joy's only unhappiness is due to the fact that the doctor is supposed to be engaged. When she believes that he does not love her she returns to her portrait and is again pouring out her woes when her hero returns for her and makes sure that she understands he loves her.

ADVERTISING AIDS

PAPER:—One one-sheet; one three-sheet; one six-sheet.

LOBBY DISPLAY:—Two 22 x 28 colored photographs; eight 11 x 14 black and white photographs and title card.

8 x 10 photographs of star are also provided for use in making additional display, extra cuts, etc. A set of 5 x 7 black and white scene stills are provided for the same purpose.

CUTS:—One two-column (scene); one one-column (scene); one two-column (star); one one-column (star). Cuts are fashioned for use in the compilation of advertisements, for use in text stories or for program announcements.

SLIDE AND MUSIC CUE SHEET also obtainable at all Vitagraph exchanges.

A SHORT synopsis is often required for the theatre program.

Late comers will refer to it to become acquainted with that portion of the story that has passed.

Clip the synopses in the Plan Book.

They are written specially for this purpose.

They are compact; thoroughly informative.

And they are the right thing for newspaper use, too.

In and Out of West Coast Studios

By J. C. Jessen

Vitagraph News Bits

Vitagraph has engaged a mysterious new player. She is Princess Della Patra of Egypt, who arrived in Los Angeles this week, and is now being cast in a new Vitagraph play, the title of which has not been announced.

Earle Williams will soon begin work on a new picture, it is said, the story being from the pen of H. H. Van Loan. Its title has not been announced, neither has the nature of the story been divulged.

Word received in Los Angeles this week from Truckee, Cal., indicates that Antonio Moreno and Carrol Holloway in their new serial, "Perils of Thunder Mountain," are making great speed with production of the picture. Kate Price has joined the company, and last week Mr. Moreno gave a birthday party to the company. Among those in attendance were William Desmond of the Hampton company, and Anna Q. Nilsson of Metro.

The first of Vitagraph's new Larry Semon Comedies is a pretentious two-reeler, with more than seventy-five people constantly appearing in the scene. The nature of the story is a burlesque of serial thrills, and it is stated that Semon and his dare devils, in a spirit of riotous fun, have set a pace to make serial directors sit up and take notice.

Fox Studio Doings

William Farnum has again joined the film colony in Los Angeles. He arrived from the East on Wednesday, February 19, accompanied by Al. Selig, his personal publicity representative. Mr. Farnum's first picture on his return trip to the West Coast will be "Wolves of the Night," which will be made under the direction of J. Gordon Edwards, which incidentally will be Mr. Edwards' thirty-third play for Fox. He directed twenty pictures in which Theda Bara was the star. The locale of Mr. Farnum's play is in a western mining country, with a number of scenes representing mining incidents in Chile. The first scenes in the picture were shot on Tuesday, February 18, in which Farnum does not appear.

Gladys Brockwell is starting a new picture for Fox. It is called "The Divorce Trap," and was written by Jasper Ewing Brady. Dennison Clift prepared the scenario, and it will be filmed under the direction of Frank Beal. It is a problem play. Among some of the most prominent people who will appear in the cast are William Sheer, William Scott, Francis MacDonald, John Steppling, Betty Schade and Melbourne MacDowell. Miss Brockwell plays the part of a telephone girl who marries the son of a millionaire, with resulting unhappiness. The title of the play is "Married in Haste." Frank Beal has been engaged as director by the Fox organization and will be in charge of filming this story.

"Up Against It," the comedy drama in which Albert Ray and Elinor Fair are being featured, is nearing completion. The picture is being directed by Arthur Rosson. Ray plays the part of a young man who has been accustomed to plenty and unaccustomed to work. His wife causes his income to be stopped, thereby compelling the young man to go to work to earn a living. He accomplishes a miracle by soon landing a job that pays him $20,000 a year.

POINTS OF INTEREST

Metro, Goldwyn and Universal Show Great Production Activity

THE greatest production activity at the motion picture studios in and around Los Angeles last week appeared to be at the Metro, Goldwyn and Universal plants, although all other studios reported more or less activity. Madame Nazimova began production on her latest play, "The Brat," while the May Allison, Bert Lytell, Anna Q. Nilsson, Hale Hamilton and other companies are at work. At Goldwyn Tom Moore finished a picture and work on another Rex Beach product is under way, with Reginald Barker as director. The Pauline Fredericks, Mabel Normand and other companies remain active.

Cecil B. DeMille is in the middle of production of the Edgar Selwyn story, and several other Famous Players-Lasky companies continue production. The Vitagraph lot is a busy place, while at the Chaplin studios the camera continues to click intensively on Chaplin's forthcoming releases. Douglas Fairbanks is completing "Something for Somebody," and at the Brunton plant Dustin Farnum is planning production on a new picture. Frank Keenan has just completed "The Gates of Brass," and Jack Pickford, Sessue Hayakawa and other stars at the Brunton studios are busy.

At the Fox lot no less than five productions were under way, while there is more or less activity at the Ince studios in Colver City.

Paramount-Artcraft

Katherine McDonald's newest filmplay for the Artcraft-Paramount program "The Woman Thou Gavest Me," directed by Hugh Ford, has just been completed. The play is from the novel of the same name by the late Hall Caine.

Lila Lee, who has been in Arizona working on location scenes in a new picture, has returned to Los Angeles with the company directed by Irving Willat.

Cecil B. DeMille's new production by Edgar Selwyn is about one-third finished. Since the recent success of his latest play, "Don't Change Your Husband," Mr. De Mille announces that he is striving to make a picture of Mr. Selwyn's play that will surpass in artistic arrangement and story that of "Don't Change Your Husband." Hence, instead of completing the play in the four weeks planned for it, he will probably take five or six weeks to make the picture. Elliott Dexter plays the leading male role.

Douglas Fairbanks' newest picture, a combination eastern and western subject, known under the working title of "Something for Somebody," is being completed at the Lasky studios. Albert Parker is the director. It is a story that opens in New York and has a dramatic—or, rather an unusual—ending in the West.

About Metro Players

Bert Lytell is now at work on his new Metro play taken from two Boston Blackie stories appearing in the recent issue of a popular magazine. The scenario was prepared by Finis Fox, and the working title of the picture is "The Powers That Prey." John Ince is the director, and Alice Lake is his leading woman. She was recently featured in Universal productions with Herbert Rawlinson. Henry Kolker has a prominent part in the story. Lytell plays the part of a gentleman crook.

Hale Hamilton has started a new picture tentatively called "After His Own Heart." It is from a magazine story by Ben Arnes Williams, and the scenario was written by A. S. LeVino. Naomi Childers is his leading woman. It is a society comedy drama, in which the hero suddenly loses his fortune, and then desperately seeks a job. He finds work, but something he has never before known anything about. How he made good is the theme of the play.

Viola Dana, having finished "Jeanne of the Gutter," a story of the Paris slums, is taking a vacation between pictures. May

llison is in the midst of production on her test play, "Orchestra D-2," a story by ate Jordon, taken from the Saturday vening Post. George D. Baker is the rector, and prominent in support of Miss llison are Ben Wilson and Walter Per-al.

Here and There

Olive Thomas has finished "Upstairs d Down," which was made under the di-tion of Charles Giblyn. It is a picture de from the stage play by the same ne. She has already begun rehearsals a new production.

'roduction has begun on Clara Kimball ung's new picture, "The Love Quest," ich is being made under the direction W. T. S. Earle at the Brunton studios. e continuity was written by Monty Kat-john.

'om Moore, who recently made a trip San Francisco for scenes in latest film-y for Goldwyn, has completed the play, which has not as yet been named. rry Beaumont was his director. Moore yed the part of a traffic policeman, and vas for traffic scenes that the company ted the northern city. The title of his t production for Goldwyn will be "The City of Comrades," it is announced, a story by Basil King, taken from the *Saturday Evening Post*. There is a rumor afloat that there will be a change of directors in the making of Tom Moore's next picture, the rumor further saying that Beaumont is to direct another Goldwyn star.

Pauline Frederick's third picture for Goldwyn, now in production at the Goldwyn studios, at Culver City, was scenarioized by Willard Mack, her husband, it was announced this week at the studios. It is from a novel written by George Van Schaick. Hobart Henley is the director, and Thomas Holding is her leading man. Hardee Kirkland has a prominent part in the play, as has also Corinne Barker. With the completion of this film Henley will leave Goldwyn and return East where he plans on making film plays to be known as Hobart Henley productions.

rank Keenan Announces a Splendid Cast

athe Exchanges, Inc., reports that nk Keenan has announced a splendid in his support in his latest Pathe Ex-Selected Star Photoplay, "The Silver l."

he photodrama is from the play of the e name by Edward H. Peple, and the nario is by Jack Cunningham, Frank nan was assisted in its direction by t Howe, and the production was made he Anderson-Brunton studios.

mong the members of the cast in sup- of Mr. Keenan in "The Silver Girl" Catherine Adams, George Hernandez, ald McDonald, Irene Rich, Herschell all and Cliff Alexander.



ille Lee Stewart, star of "The Eleventh ommandment," Robertson-Cole production

Hollywood Hookum

MARCH 8, 1919 NEWS MORE NEWS

Tolerably fair.

Sheldon Lewis is in our midst.

These are the days of income tax reports.

Rumor has it Harry Garson has gone to New York.

Frank Keenan was pinched for conducting a shell game.

Al Selig's in town. He was accompanied by Bill Farnum.

Carl Laemmle is on his way west to rebuild Universal City.

Frank Powell is thinking about hitting the rattler for New York.

Kay Laurell is now listed among the players at the Lasky Studio.

Eddie Lyons and Lee Moran have now been dubbed "The twin funsters."

Lucille Hutton is next to play in a Clara Kimball Young Company picture.

Bert Lytell threatens to buy a hat and quit wearing a cap a day at a time.

Tom Geraghty expected to make the last payment on his Underwood this week.

Sammy Goldwyn Goldfish is expected to be at the West Coast studios shortly.

Jack Pickford was seen with a black eye last week, but it came off that evening.

Betty Schade has moved her make-up box from Mr. Goldwyn's lot to Mr. Fox's place.

Bessie Barriscale and friend husband, Howard Hickman, flitted New Yorkward last week.

Luther Reed has put away the suit of khaki, and is now wearing a white sweater.

Lila Lee discovered a dog on the Arizona desert last week that could wag its tail.

Bill Beaudine has discovered a wax that greatly improved the shape of his mustache.

Jack Pickford threatens to make his trips to and from exterior locations by airplane.

Jacques Jaccard is back from "over there" directing two-reel melodramas for Universal.

Fred Niblo has never found a puzzle he could not solve. He even works them in his sleep.

The vital statistician of U City Zoo reports the arrival of a baby leopard and four baby goats.

Handsome Jim Corbett's Chow dog won't eat except from a plate, and sleeps only on the bare floor.

Pauline Fredricks has graduated from the Tamale eating school. She took a correspondence course.

Joe Rock, who dare-devils in Vitagraph comedies, is to be seen daily going about in a new Stutz.

Seasons mean nothing to Ed LeSaint, for he gets a haircut after every picture he directs.

Dorothy Dalton is to wear some handsome gowns in her next picture which may or may not be news.

One of John Ince's New Year resolutions was, it became known this week, that he would get a shave every day.

Hampton Del Ruth now signs "editor and supervising director William Fox Sunshine Comedies" after his name.

Edwin Carew is suffering from frost bitten toes, but he kept the story warm while at Truckee last week.

Jack Cunningham is now wearing colored glasses with tortoise shell rims; also a black and white collar.

George D. Baker was seen comfortably seated in one of our well known movie theatres one evening this week.

Charley Chaplin is left-handed, but is a regular southpaw artist when it comes to throwing bejammed bread.

Billie Rhodes was on a personal appearance tour last week with "Hoop La" in San Francisco and Bay towns.

May Allison reports a turkey will gobble at the age of one day, and she should know, for she has 2,500 at her farm.

Sid Chaplin on being interviewed by HOOKUM stated that Charley Chaplin had lost money in the past eighteen months.

Al Holubar has been classed as genius who has arrived by the local press. They like the "Hearts of Humanity" he made.

Harry Carey is doing one night stand personal appearance tour to and from Chicago en route by Seattle, and returning by Oklahoma.

Kitty Gordon was in San Francisco last week to see the town and make personal appearances so that the town could see Kitty.

Bill Sheer, jockey, pugilist, actor and producer, is going about in a gray Stutz creation, accumulated since returning from San Francisco.

Louise Lovely worked twenty-six days in "The Man Hunter" with Bill Desmond, changed costumes thirteen times, and began work on February 13.

Joe Brandt has started on a tour of the world or the U. S. to let the exhibitors know just how good Universal pictures really are.

Victor Schertzinger mistook a book of blank checks for notes the other day, and immediately played the piano. The air was "I'm Sorry, Dear."

Scott Sidney claims the best way to make comedies is to sit down and dope out a good story and then shoot it. We'd like to hear other views on this.

While discussing camera matters with Dev. Jennings the other day, HOOKUM learned Jennings is one of the few cameramen who did not invent the motion picture camera.

Prexy Frank Beal of the M. P. D. A., had his mustache, that he never wore, trimmed this week, so the megaphone would fit around his mouth. He is at the Fox studio.

Ida May Park has taken her megaphone and scenario factory from Universal City to Tom Ince's place, and there Ida is going to direct Louise Glaum in emotional plays. Emotion is quite popular these days.

Lynn Reynolds took the weather man's word for it, and made interiors this week believing there would be a leaking of the clouds, but every day there was wonderful sunshine for exterior shooting, and Lynn is off the weather man.

Bill McAdoo has received a bale of scenarios from promising writers which he has forwarded to Douglas Fairbanks and the United Artists. One writer says he will not charge anything for his story if President Wilson will play in the picture.

A. Hull Shirk attempted to put one over this week by getting a bird's eye view of the Lasky studio from an air plane. J. R. Scott, the publishing photographer, was nearly blown out of the machine, and vows airplane work was not meant for still photographers.

Now that Jack Doyle has doubled the price of admission at his well known Tuesday night meetings, and prices of merchandise at Vernon Country Club have soared way up in the sky, many are of the opinion a benefit should be given Jack Doyle and Baron Long.

Nick Duneaw performed his parlor magic trick of bending a dime with his first finger and thumb while standing on the Alexandria rug, and then there was a chorus of "marvelous." Because of despoiling the money, Nick cannot afford to have his hair cut.

Enid Bennett has been playing a scene that shows an old chapel room with an organ that swings on a pivot and discloses a private hidden passage to a secret room. Up to this time nothing spooky has appeared. If Gene Allen were there, he'd report the ghost would walk on Saturday.

Charley Fuir, Bull Montana, Spike Robinson and other celebrities were busy this week conferring with Mrs. Western Union, sending messages of condolence to Pete Gridley (Schmidt) Smith. All sent fifty-word night letters to Old Point Comfort, telling Pete how many happy days they wished him and his bride.

Rumors of the week: W. S. Hart has signed to make two pictures for Mystery Film Company at a half million each, and is then to retire.

William Hart has signed with Artcraft for eight pictures.

Bill Hart is to return to the United Artists.

HOW TO PHOTOGRAPH CELEBRITIES

HOOKUM staff has been busy for the past two weeks interviewing publicity men of the United Artists' Association, and sufficient data has been collected to compile a correspondence course on the subject of "How to pose the subjects for publicity pictures." According to all reports the four celebrities took positions for a group picture according to previous instructions given by their publicity man. The famous line "reading from left to right" had been given consideration. Douglas Fairbanks, it is reported, stood at the extreme left in all of the pictures. In several Miss Pickford, it is reported, took the extreme right. HOOKUM cannot give all the details, but the newspaper artists tell us instructions came to them to reverse the photo in making the cut. The caption was "reading left to right, Mary Pickford, etc."

Index to Complete Plan Book and EXHIBITORS' BOX OFFICE REPORTS

EDITOR'S NOTE—Exhibitors will find here a complete list of all feature pictures for the current quarter arranged alphabetically as an index to The Complete Plan Book for this period, naming the picture, the producer, the star, the release date, and designating the issue of MOTION PICTURE NEWS which contained the original review.

The following also contains our reviewer's opinion encompassed in a brief single line and gives the comments of exhibitors who have shown the picture and forwarded their opinions. And we also publish a final line fairly summarizing a consensus of all opinions received on each picture. As many of the exhibitors do not comment on every picture (merely checking it Big, Average or Poor), we arrive at the consensus not only by the actual comments made and published, but are also guided by the reports from exhibitors who have made no actual comments but have merely checked the box office value of the picture.

All the pictures mentioned are five-reel features, unless marked otherwise. Serials are reviewed also. At the conclusion of this department will be found the "Flash-Backs," being comments on films released previous to December 8, 1918.

PICTURE BRAND STAR RELEASED PLAN BOOK

ADELE (UNITED) KITTY GORDON (JAN. 26).....FEB. 1
(Six Parts)
"Exhibitors who are 'larry' of war pictures at this time need have no hesitancy in booking this for the full run."—M. P. News.
Exhibitor Comment—"A good picture liked by all and well produced. Big to average business." "Good, but patrons are tired of war stories. Average to big business."
Consensus—"Good picture, good puller."

ADVENTURE SHOP, THE (VITAGRAPH) GRIFFITH (JAN. 6).JAN. 11
"Better than an average picture."—M. P. News.
Exhibitor Comment—"Fair picture." "Star not popular here. Picture not much."
Consensus—"Satisfactory picture, average puller."

AFTER THE WAR (ARGOSY) CUNARD (JAN 26).....JAN. 11
"Timely subject possessing unusual advertising possibilities."—M. P. News.
Exhibitor Comment—"A strongly dramatic story with star's work exceptionally good, as well as her support. Another good offering for city trade. Good business."

ALL OF A SUDDEN NORMA (EXHIBITORS-MUTUAL) BESSIE BARRISCALE (DEC. 29) .....DEC. 28
"Star plays 'Within the Law' Society drama."—M. P. News.
Exhibitor Comment—"Excellent. Very pleasing. New star for our house."

AMAZING IMPOSTER, THE (AMERICAN) MINTER (FEB. 2).FEB. 8
"Lots of ginger in this one. Star's features better."—M. P. News.

AND A STILL SMALL VOICE (RBSN-COLE) WALTHALL (DEC. 23) (Six Parts) .....DEC. 21
"Walthall satisfactory in drama built on old lines."—M. P. News.
Exhibitor Comment—"New star for our house. Picture and story excellent. Photography too dark in some parts."

ARIZONA (ARTCRAFT) FAIRBANKS (DEC. 8).....DEC. 28
"Fairbanks slips a cog, but production should please."—M. P. News.
Exhibitor Comment—"Second run first two days big, next two days average. Return date in three weeks." "Undoubtedly the poorest Fairbanks on the Paramount program." "Good; Fairbanks' best."
Consensus—"Excellent production with big drawing possibilities."

AS THE SUN WENT DOWN (METRO) EDITH STOREY (FEB. 10) .....FEB. 22
"Edith Storey in screen version of Baker's play."—M. P. News.

BELOVED IMPOSTER (VITAGRAPH) LESLIE (DEC. 16)..DEC. 21
"Light one with fine photography and good scenes."—M. P. News.
Exhibitor Comment—"Just fair and nothing startling." "Pretty picture. Average business."
Consensus—"Satisfactory picture, average puller."

BEYOND THE LAW (EMMETT DALTON) DEC. 22.....DEC. 14
(Six Parts)
"Entertaining picturization of the Dalton Brothers' story."—M. P. News.

BLUFFER, THE (WORLD) ELVIDGE (JAN. 20).....JAN. 18
"An expose of society's seamy side that is entertaining."—M. P. News.
Exhibitor Comment—"Very pleasing program offering." Average business."
Consensus—"Pleasing picture, average puller."

BONDS OF HONOR (EXHIBITORS-MUTUAL) HAYAKAWA (JAN. 19) .....FEB. 8
"This picture should not fail to please wholly."—M. P. News.
Exhibitor Comment—"Splendid in every particular." "Very good. Pleased our patrons. Big business." "A dandy picture. Very gripping. Best double exposure ever produced. All pleased."
Consensus—"Splendid picture, strong puller."

BRANDING BROADWAY (ARTCRAFT) HART (DEC. 15).....DEC. 7
"Star keeps you guessing in subject which is bound to go."—M. P. News.
Exhibitor Comment—"Good picture. Pleased everybody. Played to good business under adverse conditions." "Big business seven days." "Good, but not up to Hart's pleasing quality. Star remains good card."
Consensus—"Excellent production with strong drawing powers."

BREED OF MEN (ARTCRAFT) W. S. HART (FEB 2).....FEB. 15
"Star registers strongly in one that should please everybody."—M. P. News.

BREEZY JIM (TRIANGLE) CRANE WOLBER (FEB. 23)....FEB. 22
"Shows its age plainly. Hot stuff for hero worshippers."—M. P. News.

CABARET GIRL, THE (BLUEBIRD) CLIFFORD (DEC. 30)..JAN. 4
"The title tells the whole story."—M. P. News.
Exhibitor Comment—"Average business."

CALL OF THE SOUL, THE (FOX) BROCKWELL) (JAN. 19) JAN. 18
"'Wronged Girl' story with few moments that appeal."—M. P. News.
Exhibitor Comment—"Pleased. We had no complaints." "Well liked. Extra big business."
Consensus—"Satisfactory picture, good puller."

CANNIBALS OF THE SOUTH SEAS (EXHIBITORS MUTUAL) MARTIN JOHNSON'S.....DEC. 15
Exhibitor Comment—"Big business. Now in its second week with me and playing capacity. Don't let imaginative ideas account of lack of clothes keep you from booking this winner." "Picture gave good satisfaction." "Held up the show to big business."
Consensus—"Excellent picture with great drawing powers."

PICTURE BRAND STAR RELEASED PLAN BOOK

CAPTAIN'S CAPTAIN, THE (VITAGRAPH) JOYCE (JAN. 6).JAN.
"Popular Alice Joyce in an average story."—M. P. News.
Exhibitor Comment—"Not good. Poor business." "Joyce misplaced. Has no right in comedies. Picture not liked. Consequently business 'flopped' after opening." "Fair. Poor vehicle for Alice Joyce." "Pleased all." "Not so good as 'Everybody's Girl.'" "Average business."
Consensus—"Fair picture, average puller."

CAROLYN OF THE CORNERS (PATHE) BESSIE LOVE (MAR. 9) .....MAR
"Strong story, but a little loose. Muman touches plentiful."—M. P. News.

CHEATING CHEATERS (SELECT) C. K. YOUNG (JAN. 19)..FEB.
"Crook play that gives star chance to do excellent work."—M. P. News.

CHILD OF M'SIEU (TRIANGLE) BABY MARIE OSBORNE (FEB. 16) .....FEB. 2
"Film lacks heart interest, action and suspense."—M. P. News.

CODE OF THE YUKON (SELECT) LEWIS (DEC. 23).....DEC. 2
(Six Parts)
"Outdoor scenery loves this. Plot built on revenge."—M. P. News.
Exhibitor Comment—"Pleased average." "Santschi holds this up. A good drama, not scenic." "Fair picture, average business." "A satisfactory production. Ferris not known here, only through his work in 'The Barrier.' Poor drawing card."
Consensus—"Satisfactory picture with average drawing powers."

COME AGAIN SMITH (HODKINSON) J. W. KERRIGAN (FEB. 10) .....FEB.
"Fits the star like proverbial glove; interest is plentiful."—M. P. News.

COMMON CAUSE, THE (BLACKTON-VITA) (JAN. 5).....DEC. 7-1
"Contains all elements necessary to pleasing entertainment."—M. P. News..
Exhibitor Comment—"Best war picture we have run or seen yet. Drew big business and pleased all."

COMMON CLAY (PATHE) FANNIE WARD (MARCH 2)....FEB.
"Audience will likely praise this Ward picture."—M. P. News.

COURAGE FOR TWO (WORLD) CARLYLE BLACKWELL (FEB. 17) .....FEB. 1
"Star with Miss Greeley offer fine comedy drama."—M. P. News.

CRAVING, THE (BLUEBIRD) FRANCIS FORD (JAN. 13)..JAN. 1
"Holds suspense clear through. Staging well done."—M. P. News.
Exhibitor Comment—"A novelty in photography, nothing more. Might go tsrong in 'bone-dry' territory as a 'turrible' example of what 'likker' will do to a man. Business was a poor average."

CROOK OF DREAMS (WORLD) LOUISE HUFF (MAR. 3)....MAR.
"Clever story with star in appealing role."—M. P. News.

CROWN JEWELS (TRIANGLE) ANDERSON (DEC. 15).....JAN.
"Critics may find fault with direction of this."—M. P. News.
Exhibitor Comment—"Poor business."

DANGER—GO SLOW (UNIV.-SPEC.) MAE MURRAY (DEC. 9) (Six Parts) .....DEC. 2
"Heart interest and suspense plentiful here."—M. P. News.
Exhibitor Comment—"Pleased big." "A very good picture." "Star not known; average business." "A good clean picture. Should please most anywhere. Six reels a little too long. Could have been put in five."
Consensus—"Fine picture with good drawing powers."

DANGER ZONE, THE (FOX) TRAVERSE (DEC. 29).....JAN. 1
"Melodrama sheds sensationalism, but little realism."—M. P. News.
Exhibitor Comment—"Pleased. Big business." "Fair picture, fine sets. Drew fair for new star." "Patrons liked this one."
Consensus—"Satisfactory picture, good puller."

DAY DREAMS (GOLDWYN) MADGE KENNEDY (JAN. 12) JAN. 2
"One of the REAL artistic offerings; cast excellent."—M. P. News.
Exhibitor Comment—"Star is fine but the picture is too much like Marguerite Clark 'Fairy' stuff." "Apple sauce. One more like this and Madge is finished. Impossible story. Fine staging and photography are all that save it." "Good picture but not star's best." "Silly, impossible story, but beautiful scenes, and star is popular. Big business." "Stories like this don't go here." "Very poor. The worst Kennedy has ever done. The Duck was the star. Story to blame."
Consensus—"Fair picture, average puller."

DIVORCE, THE (METRO) ETHEL BARRYMORE (JAN. 20)..JAN. 2
"Star in a brilliant screen achievement."—M. P. News.
Exhibitor Comment—"Best story this star has had for some time. Very classy picture indeed. Average business daily to extra big Saturday." "The sort of a picture that will fill your house and cure your box office. At least in cities, but possibly will be over the heads of small town patrons. The best thing Barrymore has had in ages. And she makes the most of it."
Consensus—"Excellent production, strong puller."

DON'T CHANGE YOUR HUSBAND (ARTCRAFT) DE MILLE'S (JAN. 26) .....FEB.
"Points a moral to married folk, or those to be married."—M. P. News.
Exhibitor Comment—"A very fine production. One of the best. Big business." "Extra big business seven days straight."
Consensus—"Excellent production, strong puller."

Exhibitors' Own Box Office Reports

ICTURE BRAND STAR RELEASED PLAN BOOK

RIFTERS, THE (HODKINSON) KERRIGAN(JAN. 6).....
Exhibitor Comment—" Story, star and cast very good. Photography and direction good. Finishing poor. Very spotted and the titles all exceptionally dark, detracting greatly from good qualities of production. A fault that this producer don't remedy, even with all the complaints."

UB, THE (PARAMOUNT) WALLACE REID (JAN. 19).....JAN. 25
" Well produced and entertaining farce of crook sort."—M. P. News.
Exhibitor Comment—" Excellent picture." " Immense." " Good picture, average drawiug power." " A fair Reid picture. Big business."
Consensus—" Excellent production, good puller."

NCHANTED BARN, THE (VITAGRAPH) BESSIE LOVE (JAN. 27) .....JAN. 25
" Has all good points necessary to interesting picture."—M. P. News.
Exhibitor Comment—" Very good. Average business."

YE FOR EYE (METRO SCREEN CLASSICS) NAZIMOVA (DEC. 8) (Seven Parts).....NOV. 30
" Ace high for artistry and star is good."—M. P. News.
Exhibitor Comment—" Went over big four days at advanced prices." " Extra big and big business all week." " Most wonderful drawing card. Well liked. Always a sure hit in the house."
Consensus—Extraordinary picture, tremendous puller."

VERY MOTHER'S SON (FOX) (DEC. 8).....JAN. 4
" Director strikes sincere human note even in war picture."—M.P. News.

AIR ENOUGH (AMERICAN) FISHER (DEC. 29).....JAN. 4
" This should get over with non-critical audiences."—M. P. News.
Exhibitor Comment—" Very good. Big business." " Good." " Dandy picture. Big business." "A pleasant picture to watch."
Consensus—" Good picture with good drawing powers."

AITH (METRO) BERT LYTELL (FEB. 3).....FEB. 8
" Picture with deep appeal and excellent star."—M. P. News.

ALSE FACES (PARAMOUNT-ARTCRAFT) WALTHAL (FEB. 16) .....MAR 1
(Seven Parts)
" Strong melodrama of the spy sort; should please."—M. P. News.

IGHTING THROUGH (HODKINSON) E. K. LINCOLN (JAN. 27) (Six Parts) .....FEB. 1
" An example of excellent production with patriotism uppermost."—M. P. News.

OR FREEDOM (FOX) WILLIAM FARNUM (DEC. 29)....JAN. 11
(Six Parts)
" Picture looks like good stories were scarce."—M. P. News.
Exhibitor Comment—" Went over great. Well liked." " Fine picture. Bad weather but big business." " Very fine picture. Big business two days." "Fine picture but did not draw. People thought it a war picture."
Consensus—" Fine picture, strong puller."

OR THE FREEDOM OF THE EAST (GOLDWYN) (JAN. 19) (Six Parts) .....JAN. 25
" Has features to exploit that should put it over."—M. P. News.

ORTUNE'S CHILD (VITA.) GLADYS LESLIE (FEB. 10)..FEB. 8
" Heart appeal is there and photography and sets also good."—M. P. News.

AME IS UP, THE (BLUEBIRD) RAY-CLIFFORD (JAN. 20) JAN. 25
" Pictures in this class are rarity these days.'—M. P. News.

IRL OF MY DREAMS (ROB.-COLE) RHODES (DEC 15) DEC. 14
(Six Parts)
" Billie Rhodes registers to advantage."—M. P. News.
Exhibitor Comment—" Great. Patrons pleased. Billie Rhodes scored big." " A corking good picture but don't get the money." " An extraordinary comedy. Get it quick before the other fellow." " A real success. Excellent picture. Extra big business seven days."
Consensus—" Excellent picture, big puller."

IRL PROBLEM, THE (VITAGRAPH) CORINNE GRIFFITH (MAR. 3) .....MAR. 1
'Matinee sort of picture; display of women's wear."—M. P. News.

IRL WITH NO REGRETS, THE (FOX) PEGGY HYLAND (JAN. 26) .....FEB. 8
" Clean crook play that should give complete satisfaction."—M. P. News.
Exhibitor Comment—" Nothing big, though satisfying. A crook story with a punch."

OLD CURE, THE (METRO) DANA (JAN. 13).....JAN. 18
" Star's cleverness and much foolishness makes continued laugh."—M. P. News.
Exhibitor Comment—" Extra good. The best Dana production ever played. One continued laugh. Average business." " Well liked. Average business. " Big business." " Very good picture. Big business." " Well liked. Always draws business."
Consensus—" Excellent picture, good puller."

OOD-BYE BILL (PARAM'NT) MASON-TRUEX (DEC. 15) DEC. 21
" Laugh at the Kaiser's expense; film padded some."—M. P. News.
Exhibitor Comment—" About the worst yet." " Very good comedy drama." " One day cured me. Took it off and substituted ' The Squaw Man.' "
Consensus—" Ordinary picture with fair drawing powers."

O WEST, YOUNG MAN (GOLDWYN) T. MOORE (DEC. 29).FEB. 8
" Situations are unreal but it's a Tom Moore production anyway.—M. P. News.
Exhibitor Comment—" Well liked. Extra big business." " Picture nothing but Moore, but Cannibal picture held up tht show." " Not his best but held up well second day." " Nothing extra in picture but went over all right." " Good picture. Extra big business." " Good Comedy Western." " Very tame after Tom Mix play."
Consensus—" Fine picture, big puller"

REATEST THING IN LIFE (ARTCRAFT) L. GISH (DEC. 8).JAN. 8
" Griffith strikes human note again—characters all real."—M. P. News.
Exhibitor Comment—" Splendid; typical Griffith." " Great picture and pleased." " Splendid, and Griffith's name brought them, too." " Indeed very pleasing. Exhibitors cannot over-advertise this one."
Consensus—" Excellent production with tremendous drawing powers."

REAT ROMANCE, THE (SCREEN CLASSICS) LOCKWOOD (JAN. 19).....JAN. 25
(Six Parts)
' Romance and adventure story laid in beautiful setting."—M. P. News.

REAT VICTORY, THE (SCREEN CLASSICS) (JAN. 6).....JAN. 4
" Fact and fiction combined in a war history."—M. P. News.
Exhibitor Comment—" Duck this one. Simply a rehash of old war stuff. Withdrew it third day. " If you haven't an orchestra to help put this thing over the Lord help you."
Consensus—" Ordinary picture, satisfactory puller."

APPY THOUGH MARRIED (PARAMOUNT) ENID BENNETT (FEB. 23) .....MAR. 1

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" Amusing film that also appeals to finer emotions."—M. P. News.

HARD BOILED (PARAMOUNT) DOROTHY DALTON (FEB. 2) .....FEB. 15
" Light story but should please all your patrons."—M. P. News.

HEART OF GOLD (WORLD) HUFF (FEB. 10).....JAN. 25
" Romance with comedy touches and plenty of suspense."—M. P. News.

HEART OF HUMANITY, THE (JEWEL) PHILLIPS (JAN. 5) JAN. 25
(Nine Parts)
" A war subject that should draw larger crowds each day."—M. P. News.
Exhibitor Comment—" Great. Greater than ' Birth of a Nation ' or ' Heart of the World.' Big to extra big business seven days. Will hold over at advanced prices." " Most satisfying picture ever played this theatre. Couldn't take care of the people. Seven days." " Standing room all week, two shows daily."
Consensus—" Extraordinary production, tremendous puller."

HEART OF WETONA, THE (SELECT) N. TALMADGE (JAN. 5) JAN. 4
" The best Norma Talmadge yet."—M. P. News.
Exhibitor Comment—" Extra big business." " Average business. " Big business. Pleased." " A splendid picture well received." " Very good; one of her best." " Always good." " Second run, big business."
Consensus—" Excellent production with strong drawing powers."

HELL ROARIN' REFORM (FOX) TOM MIX (FEB. 16).....MAR. 1
" Full of action and interest; star has human part."—M. P. News.
Exhibitor Comment—" Tom Mix is there with the goods. Big business."

HERE COMES THE BRIDE (PARAMOUNT) J. BARRYMORE (JAN. 19) .....FEB. 1
" John Barrymore and good cast make most of usual story."—M.P.News.
Exhibitor Comment—" Comedy forced and mechanical. Average business." " An entertaining picture that amused and sent them out well pleased. Proved more satisfactory from a business standpoint than I had anticipated." " Average to big business." " Very good and pleased all."
Consensus—" Satisfactory picture, good puller."

HER INSPIRATION (METRO) ALLISON (DEC. 30).....JAN. 18
" May Allison in average romantic drama."—M. P. News.
Exhibitor Comment—" Big business." " Fair. A pleasing picture but not her best." " Above the average for program picture."
Consensus—" Satisfactory picture, good puller."

HIDDEN TRUTH, THE (SELECT) ANNA CASE (JAN. 20)...FEB. 1
" Combination of Western Mystery, Society and Melodrama."—M.P.News

HIGHEST TRUMP, THE (VITAGRAPH) WILLIAMS (FEB. 3) .....FEB. 1
" Entertaining spy and war drama with loads of action."—M. P. News.
Exhibitor Comment—" Good picture, average business." " Star's name got an average opening. Buried all photos pertaining to war. An excellent picture but war pictures are impossible."
Consensus—" Fine picture, good puller."

HIS PARISIAN WIFE (ARTCRAFT) FERGUSON (JAN. 19)..FEB. 8
" Elsie Ferguson has never appeared to better advantage."—M. P. News.
Exhibitor Comment—" Only fair. Star is pretty but not a drawing card. " Average business." " Ferguson's best. Went over big. They all liked it." " Very fair picture. No one but Ferguson could get it over." " Excellent in detail. Good story. Most satisfactory. Extra big business seven days."
Consensus—" Satisfactory picture, good puller."

HITTING THE HIGH SPOTS (METRO) LYTELL (DEC. 9).DEC. 21
" Comedy near the end saves this picture."—M. P. News.
Exhibitor Comment—" Excellent picture. Pleased patrons. " We never showed a picture that pleased more. A wonderful picture." " A good picture, well liked. Good business. Star well liked in these parts."
Consensus—" Excellent picture with strong drawing powers."

HOOP-LA (ROBERTSON-COLE) BILLIE RHODES (JAN. 26) FEB. 22
"Another boost for Billie Rhodes; Clean comedy."—M. P. News.
Exhibitor Comment—Good. Star and picture well liked by our patrons."

HOPE CHEST, THE (PARAMOUNT) D. GISH (DEC. 29).....JAN. 4
" A human little story that will please."—M. P. News.
Exhibitor Comment—" Very nice picture. In a class by herself and very well liked. Story very good." " Very good indeed. Dorothy Gish will bring in the money after a few more like this." " My people still talking about this one. A dandy comedy with heart interest. Keep Gish in this line of stuff and Pickford can say good-bye to us and we will not shed copious tears."
Consensus—" Satisfactory picture, good puller."

I'LL SAY SO (FOX) GEORGE WALSH (DEC. 22).....NOV. 16
" Walsh fans will like it but it contains no other appealing elements.—M. P. News.
Exhibitor Comment—" Big business." " Cleaned up. Broke our house records." " Good. Sub-titles great. Big business." " Fair picture. Other attractions outdrew it. This star has lost ground." " Good picture. Average business." " Very good. A regular Walsh picture. Big business."
Consensus—" Good picture with strong drawing powers."

INDESTRUCTIBLE WIFE, THE (SELECT) ALICE BRADY (JAN. 26) .....MAR. 1
" A regular matinee picture. Go easy."—M. P. News.

IN FOR THIRTY DAYS (METRO) ALLISON (JAN. 27).....JAN. 25
"An obvious comedy, but one which gets the laughs."—M. P. News.
Exhibitor Comment—" Good program picture to average business."

IN THE HOLLOW OF HER HAND (SELECT) BRADY (DEC. 29) .....JAN. 11
" All things unite to make this Brady triumph."—M. P. News.
Exhibitor Comment—" Drew well; only fair as to pleasing." " Good picture, good story, average business."
Consensus—" Fine picture, good puller."

IRISH EYES (TRIANGLE) STARKE (DEC. 15).....DEC. 21
" Opinion may vary in regard to this as entertainment."—M. P. News.
Exhibitor Comment—" Average business."

I WANT TO FORGET (FOX) NESBIT (DEC. 15).....JAN. 4
" Second Nesbit vehicle is ordinary spy melodrama."—M. P. News.
Exhibitor Comment—" Well named. We all want to forget. Average business." " Fair program picture. Should not be classed as a standard." " It got by very well to average business."
Consensus—" Fair picture, average puller."

JANE GOES A-WOOING (PARAMOUNT) MARTIN (JAN. 5).JAN. 18
" Care given in producing it but story is not unusual."—M. P. News.
Exhibitor Comment—" Average business." " Pleasing production. Story rather weak. Has been in better ones." " Nice picture. Pleased majority. Vivian Martin becoming better liked."
Consensus—" Fair picture, average puller."

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KEY TO POWER, THE (EDUCATIONAL) (DEC. 22)..... DEC. 14
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"Human touches make this interesting."—M. P. News

LADY'S NAME, A (SELECT) C. TALMADGE (DEC. 9)..... DEC. 28
"Polite comedy of this popular star's type."—M. P. News.
Exhibitor Comment—"Stories like this are always welcome. Extra big business." "Very good picture. Big and extra big business."
Consensus—"Fine picture, strong puller."

LAW THAT DIVIDES, THE (HODKINSON) KATHLEEN CLIFFORD (JAN. 20) .....
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"Works up well in rugged outdoor atmosphere."—M. P. News.
Exhibitor Comment—"Big business seven days." "Good picture." "Big business." "Very good picture. Big business three days." "Broke all records both days. Run continuous. Couldn't handle them." "Sorry I could not hold it longer. Extra big business." "Fine picture. Big business."
Consensus—"Excellent picture, big puller."

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Exhibitor Comment—"Average picture. Her other pictures have hurt her as a drawing card and this one didn't get over real good." "Nothing to enthuse over. Somebody ought to give Marguerite Clark a story with some meat on it. Too obvious and somewhat cheap ideas."
Consensus—"Fair picture with good drawing powers."

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(Six Parts)
"This attraction will appeal chiefly to the literary element."—M. P. News.
Exhibitor Comment—"One of the cleanest pictures ever made. Thoroughly enjoyed by patrons." "Artcraft sent our mailing list letters. This brought out a big house for the first night. Picture pleased some, but majority didn't enjoy it. After it got noised around our second day was poor. Perhaps it is a fine picture, but we can't see it here. Since playing it we have heard many complimentary remarks for it." "Given special treatment and this picture is a winner. Worked the churches and schools and turned them away. Great chance for a good musical director to put this picture over."
Consensus—"Fine picture, good puller."

LONG LANE'S TURNING, THE (ROBERTSON-COLE) HENRY B. WALTHALL (FEB. 10)..... FEB. 22
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"Charged with high power emotionalism."—M. P. News.

LOVE IN A HURRY (WORLD) BLACKWELL (JAN. 13)..... JAN. 11
"Nice romance against background of sane spy drama."—M. P. News.
Exhibitor Comment—"Got by and that's all." "Big to average business."
Consensus—"Pleasing picture, average puller."

LOVE NET, THE (WORLD) MADGE EVANS (DEC. 30)... DEC. 21
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"Characters fail to win sympathy but production work is good."—M. P. News.

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"Stunts and Speed Characterize star's latest."—M. P. News.
Exhibitor Comment—"Walsh dandy. Played to big audience. Brought this star back to popularity. Extra big business two days." "Average business."
Consensus—"Fine picture. Strong puller."

MADE IN AMERICA (HODKINSON) (FEB. 16..... MAR. 1
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"Shows making of American soldier, stages of training."—M. P. News.

MAGGIE PEPPER (PARAMOUNT) ETHEL CLAYTON (FEB. 23) ..... FEB. 22
"Reviewer thinks it will cause walls to bulge."—M. P. News.

MANDARIN'S GOLD (WORLD) KITTY GORDON (FEB. 10).. FEB. 8
"Well cast drama sustained by expert handling and unusual atmosphere."—M. P. News.
Exhibitor Comment—"A god story capably handled by the gorgeously gowned Kittie. And her support was satisfactory. It pleased our patrons, and that's what we are in business for. Big business."

MAN OF BRONZE, THE (WORLD) STONE (DEC. 9)..... DEC. 21
"Another Stone picture presenting appealing story."—M. P. News.
Exhibitor Comment—"Average business." "Very good. Pleasing. Business hurt by 'flu.'"
Consensus—"Good picture with average drawing powers."

MAN IN THE OPEN, A (UNITED) DUSTIN FARNUM (FEB. 23) ..... FEB. 15
(Six Parts) *"Star's second 'United' big in every respect."—M.P.News.*

MAN WHO WOULDN'T TELL (VITA) WILLIAMS (DEC. 9) DEC. 14
"Here's a spy subject that should deliver goods."—M. P. News.
Exhibitor Comment—"Pleasing picture." "Pleased immensely." "Extra big business." "People tired of war pictures." "Very good. Big business." "Poor business." "Pleasant picture to watch."
Consensus—"Fine picture with good drawing powers."

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MIDNIGHT PATROL, THE (SELECT) INCE CAST (FEB. 3) FEB
"Production of high quality. Strong action story."—M. P. News.
Exhibitor Comment—"Big business seven days."

MIDNIGHT STAGE, THE (PATHE) KEENAN (JAN. 12)..... JAN
"Powerful Western with Keenan in dual role."—M. P. News.
Exhibitor Comment—"Attendance better than average considering o influenza scare. Production excellent. Star at his best. Photograph direction and scenes of the best. Action tense, gripping, and ve realistic. Entire week." "Big business."
Consensus—"Excellent picture, strong puller."

MILLIONAIRE PIRATE, THE (BLUEBIRD) MONROE SALISBURY (FEB. 10) ..... FEB
"Story of impossible kind, but good acting puts it over."—M. P. New

MOLLY OF THE FOLLIES (AMERICAN) MARGARITA FISHER (FEB. 16) ..... FEB
"Should prove entertaining to all; clean theme."—M. P. News.

MORAL DEADLINE, THE (WORLD) JUNE ELVIDGE (FEB. 24) ..... FEB
"Familiar yet appealing plot is basis of star's vehicle."—M. P. News

MRS. WIGGS OF THE CABBAGE PATCH (PARAMOUNT) MARGUERITE CLARK (FEB. 9)..... MAI
"This is Miss Clark's best picture in a long time."—M. P. News.

MYSTERY GIRL, THE (PARAMOUNT) CLAYTON (DEC. 27). DE
"One for the imagination with lots of real entertainment."—M. P. New
Exhibitor Comment—"Fair picture to average business." "Poor bus ness." "Very good. Big business." "Hard to understand. St good. Badly put together. O. K. after one and a half reels "It pleased, but is not one of Miss Clayton's best hits." "Not up the Paramount standard. This is one of Paramount's ten per ce mediocre."
Consensus—"Good picture with good drawing powers."

NARROW PATH, THE (PATHE) FANNIE WARD (DEC. 15).. DE
"One of the 'wronged girls' kind with no appeal to emotions."—M. P News.
Exhibitor Comment—"Very good picture." "Big business."
Consensus—"Fine picture. Big puller."

NATURE GIRL, THE (BLUEBIRD) MESERAU (JAN. 6).... JA
"Above the average—exteriors delight to the eye."—M. P. News.
Exhibitor Comment—"Average business."

OH, JOHNNY (GOLDWYN) BENNISON (JAN. 19)..... FEB
"Comedy of contrasts marks Louis Bennison's screen debut."—M.P.New
Exhibitor Comment—"New star made impression." Big business "New star went nicely. They liked him." "Pleased all. Go drawing card. Big business two days." "Very good, but star unknown. He should become very popular."
Consensus—"Fine picture, big puller."

OLD MAID'S BABY, THE (PATHE) BABY MARIE OSBORNE (FEB. 23) ..... FEB
"Weak story that little star handles well; should please."—M. P. New

ONCE TO EVERY MAN (FROHMAN) SHERRILL (DEC. 29). DEC
(Six Parts)
"Starts and ends in fight with many punches between."—M. P. New

OUR TEDDY (FIRST NATIONAL) ROOSEVELT FILM (JAN. 19) (Six Parts) ..... FE
"Entertaining to unusual degree; thrills enough for anyone."—M. P. News.
Exhibitor Comment—"Fair picture. Did not run it second day." "W a disappointment. William Nigh, director, did not maintain his hig standing on 'Four Years in Germany.' Will require hard work put it over. Average business."
Consensus—"Ordinary production, average puller."

OUT OF THE FOG (METRO) NAZIMOVA (FEB. 17)..... FEB
(Seven Parts)
"A triumph of the Pictorial Art."—M. P. News.

OUT OF THE SHADOW (PARAMOUNT) FREDERICK (J 5) ..... JAN.
"Star strikes good one after several months."—M. P. News.
Exhibitor Comment—"Very fair production. Better than the last t she has had." "Drew well. Fine picture." "The best showi Pauline Fredericks has made for months. The story is good, with t suspense element in evidence."
Consensus—"Satisfactory picture, good puller."

PEGGY DOES HER DARNDEST (METRO) ALLISON (FEB. 24) ..... MA
"A May Allison comedy that registers nicely."—M. P. News.

PERFECT LADY, A (GOLDWYN) KENNEDY (DEC. 8)..... DEC
"Star blends the tear and the smile delightfully."—M. P. News.
Exhibitor Comment—"Splendid picture that any place bothered wi local censorship should see." "Everybody enjoyed it. Great bu ness." "Well liked, but didn't draw as well as we expected."
Consensus—"Excellent picture with fine drawing powers."

POOR RICH MAN (METRO) BUSHMAN-BAYNE (DEC. 28).. JA
"Two stars in a rather sluggish comedy-drama."—M. P. News.
Exhibitor Comment—"Pleased. Average business first day, extra b Saturday." "Average picture. Stars help to put it over. Extra bi average to big in three days." "The best made by these people f ages. Pleased everyone." "Very good entertainment with popul stars."
Consensus—"Satisfactory picture, good puller."

PRODIGAL WIFE (SCREENCRAFT) BOLAND (DEC. 22).. DEC
(Six Parts)
"Sex play considered remarkable by interviewer."—M. P. News.
Exhibitor Comment—"Fair. Good story but poorly directed and acte Title has good drawing power."

QUICKSAND (PARAMOUNT) DORO. DALTON (DEC. 22).. DEC
"Reviewer thinks picture was wrecked at the start."—M. P. News.
Exhibitor Comment—"Everybody liked star and picture. Wonderf directing." "Pretty thin. Average business."
Consensus—"Satisfactory picture, good puller."

RACING STRAIN, THE (GOLDWYN) MAE MARSH (DEC. 22....
Exhibitor Comment—"Extra good attraction." "Picture pleased. Go conventional story." "Picture pleased. Star seemed quite at ease a the picture pleased at each performance."
Consensus—"Fine picture, good puller."

RESTLESS SOULS (TRIANGLE) ALMA RUBENS (FEB. 2).. FEB
(Six Parts)
"Skilful handling makes delicate subject very good picture."—M.P.Ne

Gives You All Data on the Pictures

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ROMANCE AND ARABELLA (SELECT) CONSTANCE TALMADGE (FEB. 3) .....FEB. 15
"Good star saves weak story; romance is keynote."—M. P. News.

ROMANCE OF HAPPY VALLEY, A (ARTCRAFT) D. W. GRIFFITH'S (JAN. 26).....FEB. 8
"New Griffith picture seems a sure-fire winner."—M. P. News.
Exhibitor Comment—"Average business." "Average business seven days." "Splendid production. Pleased immensely and drew after third day. Opened poor, closed big."
Consensus—"Pleasing production, average puller."

ROPED (UNIVERSAL SPECIAL) CAREY (JAN. 18).....JAN. 4
(Six Parts)
"Star should please everybody in this production."—M. P. News.
Exhibitor Comment—"Good picture and pleased, but opened just after the 'Flu.' Average business."

ROUGH NECK, THE (WORLD) LOVE (FEB. 3).....FEB. 1
"Latest Montagu Love picture shows excellent team work."—M.P.News.
Exhibitor Comment—"Extra big business."

SANDY BURKE OF THE U-BAR-U (GOLDWYN) LOUIS BENNISON (FEB. 23) .....FEB. 15
"Western subject full of human appeal and action."—M. P. News.

SEA WAIF, THE (WORLD) LOUISE HUFF (DEC. 30).....DEC. 28
"Love story made sustaining by skillful handling."—M. P. News.
Exhibitor Comment—"Big business." "Don't know why but World pictures are slipping fast. Both days we showed this picture it rained, but doubt if good weather would have improved business. Poor business."
Consensus—"Fair picture, average puller."

SECRET GARDEN, THE (PARAMOUNT) LILA LEE (JAN. 12) .....JAN. 25
"Plenty of action but not the happy type for star."—M. P. News.
Exhibitor Comment—"Story punk. Awful." "Rotten pitcure. Poor business." "Lila Lee gaining. Fair story." "Weak. Direction fair. She will never be a star. Hasn't the goods."
Consensus—"Ordinary picture, poor puller."

SET FREE (BLUEBIRD) EDITH ROBERTS (DEC. 16)....NOV. 16
"Light romantic drama with lots of entertainment."—M. P. News.
Exhibitor Comment—"Average business." "Average." "Big business." "Rotten. Poor business."
Consensus—"Fair picture with average drawing powers."

SHADOWS (GOLDWYN) GERALDINE FARRAR (JAN. 26)..MAR. 1
"Should break all records. Many good points shown."—M. P. News.
Exhibitor Comment—"Very fine production. Star has fine opportunities. Has strong suspense element. Well directed, good plot. Big business." "Everyone voted this the best Farrar yet." "Patrons claim it one of the best she has done. Very good picture to big business."
Consensus—"Excellent production, strong puller."

SHADOWS OF SUSPICION (SCREEN CLASSICS) HAROLD LOCKWOOD (FEB. 23) .....MAR. 1
"Last Lockwood picture starts well but slumps at finish."—M. P. News.

SILENT STRENGTH (VITAGRAPH) HARRY T. MOREY (FEB. 17) FEB.15
"Dual role subject that looks good. Should please all."—M. P. News.

SILVER KING, THE (PARA-ARTC.) FAVERSHAM (JAN. 12).JAN. 18
"Melodrama that offers much chance for criticism."—M. P. News.
Exhibitor Comment—"Faversham as a motion picture attraction is almost nil. The new generation did not think much of the picture. The old scoffed at automobiles and modern contraptions in the classic of forty years ago. Pretty good picture, at that, tough. Average business." "Good. Of the old school type. Well produced and good cast. Average business."
Consensus—"Satisfactory picture, fair puller."

SIS HOPKINS (GOLDWYN) MABEL NORMAND (FEB. 16)
Exhibitor Comment—"Pleased very much. Was very good outside of overdoing the part in one or two scenes."

SPENDER, THE (METRO) BERT LYTELL (JAN. 6).....JAN. 4
"Excellent comedy backed by wholesome philosophy."—M. P. News.
Exhibitor Comment—"Excellent; great; let's have more of them." "Bert Lytell at his best since 'The Lone Wolf.' Made a great hit with the people. Cannot say enough for 'The Spender.'"
Consensus—"Excellent picture, strong puller."

SQUAW MAN, THE (ARTCRAFT) DEXTER (DEC. 15).....NOV. 16
(Six Parts)
"This should please and also draw very well."—M. P. News.
Exhibitor Comment—"This was so good simply had to repeat it. Don't fail to book this winner." "Two days to big busines at advanced prices. Exceptionally good." "De Mille did himself proud on this one, the cast being splendid. The fact that this has been done in stock so many times, to say nothing about a previous picture, was responsible for just average business."
Consensus—"Excellent production with strong drawing powers."

STRANGE WOMAN, THE (FOX) BROCKWELL (DEC. 8)...OCT. 12
(Six Parts)
"A lengthy discussion on Free Love versus Marriage."—M. P. News.
Exhibitor Comment—"Brockwell's best. Good picture. Pleased." "Very good. It can be bosted." "Splendid. Sub-titles extra good. Big business."
Consensus—"Fine production with good drawing powers."

STRING BEANS (PARAMOUNT) RAY (DEC. 22).....DEC. 21
"Ray fans will welcome this interesting one."—M. P. News.
Exhibitor Comment—"Typical Ray picture that pleased very well." "Ray in his element. Just the sort of picture he is liked in best." "Keep ray in this stuff and no exhibitor ought to kick. City-bred director who opened the show with a moonlight scene, in which chickens were scratching around, ought to check up on his rural stuff."
Consensus—"Satisfactory picture with good drawing powers."

STRIFE OF THE SOUTH (BLUEBIRD) EDITH ROBERTS (FEB. 3) .....FEB. 22
"Don't say any more about this than you have to."—M. P. News.

SYLVIA ON A SPREE (METRO) WEHLEN (DEC. 16).....DEC. 28
"She glimpses a 'fast' life that is extravagant, anyway."—M. P. News.
Exhibitor Comment—"Just an average picture. Pleasing. Big business." "Like all Metros. Pleased." "Picture well liked but star doesn't draw."
Consensus—"Fine picture with good drawing powers."

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TODD OF THE TIMES (PATHE) KEENAN (FEB. 9).....FEB. 1
"Star's work is good and story has been treated well."—M. P. News.

TOO FAT TO FIGHT (GOLDWYN) McINTYRE (DEC. 15)..DEC. 14
(Six Parts)
"Nobody loves a fat man but they'll vote for this one."—M. P. News.
Exhibitor Comment—"Excellent production. Big business." "Poor business. "Very good, mut war pictures are dead." "Fair picture but this type of story is passe now. Only fair business."
Consensus—"Good picture, good puller."

TOO MANY MILLIONS (PARAMOUNT) REID (DEC. 8)....NOV. 16
"Too much talking and posing in this picture."—M. P. News.
Exhibitor Comment—"Fine picture and should have drawn big business on longer run." "A very good picture that drew well. Pleased everybody. Very novel ending. Slightly too much posing by Reid." "Big to average business."
Consensus—"Fair picture with average drawing powers."

TRICK OF FATE, A (EXHIBITORS-MUTUAL) BARRISCALE (FEB. 24) .....MAR. 1
"Bessie Barriscale is doing best work of her career."—M. P. News.
Exhibitor Comment—"Very pleasing story. Above the average program picture."

TWO GUN BETTY (HODKINSON) BARRISCALE (DEC. 16).DEC. 14
"Bessie Barriscale pleases in a 'Different' role."—M. P. News.
Exhibitor Comment—"Best she played. Is getting to be a favorite." "If anyone wants a surprise Western comedy drama, book this. Gave great satisfaction to exceptionally large audience."
Consensus—"Excellent picture, strong puller."

UNDER THE TOP (ARTCRAFT) FRED STONE (JAN. 12)...JAN. 18
"Star's new Artcraft stands up better than his first."—M. P. News.
Exhibitor Comment—"Average to poor business." "Too mechanical. Star 'camera conscious.'" "The story and star were rotten. Nobody liked them. Poor business."
Consensus—"Fair picture with ordinary drawing powers."

VAGABOND OF FRANCE, A (PATHE) KRAUSS (JAN. 26)..JAN. 18
(Four Parts)
"French-made picture shows padding. Titles need improving."—M.P.News.

VENUS IN THE EAST (PARAMOUNT) WASHBURN (JAN. 26) JAN. 8
"If you get by with this picture you should be satisfied."—M. P. News.
Exhibitor Comment—"Very good picture. Big business." "They liked this one. Nice story. Washburn pleased them."
Consensus—"Satisfactory picture, good puller."

VIRTUOUS WIVES (FIRST NATIONAL) STEWART (JAN. 5).JAN. 11
"Lavish production marks star's return to screen."—M. P. News.
Exhibitor Comment—"First class in every respect. Wonderful cast. Highly complimented on this one." "Extra big to highly pleased audiences." "Extra big business." "Splendid production. Pleased large audiences. Some complaints on story not following book."
Consensus—"Excellent production with exceptional drawing powers."

WAY OF A MAN WITH A MAID, THE (PARA) WASHBURN (DEC. 29) .....JAN. 11
"Good example of the 'better story' we hear about."—M. P. News.
Exhibitor Comment—"Highly entertaining. Clean and well done." "Big business." "Poor business." "Well liked. The kind they want." "Good heart interest story. Satisfied most everyone. Flagg comedy with it killed whole show. Terrible stuff."
Consensus—"Fine picture with very good drawing powers."

WHAT LOVE FORGIVES (WORLD) CASTLETON (JAN. 6).JAN. 4
"Interesting with good comedy titles but not well balanced."—M.P.News.
Exhibitor Comment—"Just picture, no story or action." "Average business."
Consensus—"Fair picture with average drawing powers."

WHEN A MAN RIDES ALONE (AMERICAN) RUSSELL (JAN. 19) .....JAN. 11
"Rapid action Western is William Russell's latest."—M. P. News.
Exhibitor Comment—"Very poor, no story, no excitement, very tiresome, clean melodrama, not one redeeming feature." "Fine picture, big business."
Consensus—"Fair picture, average puller."

WHERE THE WEST BEGINS (AMERICAN) WILLIAM RUSSELL (MAR. 2) .....MAR. 1
"Another good picture to William Russell list."—M. P. News.

WHO CARES (SELECT) CONSTANCE TALMADGE (JAN. 19) JAN. 25
"Story of light pleasing sort; should be enjoyed by all."—M. P. News.
Exhibitor Comment—"Constane was winsome in this light role and gave promise of great things when she is older in the emotional scenes."

WHO WILL MARRY ME? (BLUEBIRD) MYERS (JAN. 27)..FEB. 8
"Comedy and pathos blended in this Universal film."—M. P. News.
Exhibitor Comment—"Good picture. Big business."

WHY GERMANY MUST PAY (SCREEN CLASSICS) (JAN. 19) JAN. 25
"German atrocities again, with a good romantic interest."—M. P. News.

WICKED DARLING, THE (UNIVERSAL) PRISCILLA DEAN
(Six Parts)
"Strong picture that keeps interest alive all through."—M. P. News.

WIFE OR COUNTRY (TRIANGLE) MESTAYER (DEC. 29)..JAN. 11
"A good idea, but an ordinary picture."—M. P. News.
Exhibitor Comment—"Average business."

WILDCAT OF PARIS (UNIV.) PRISCILLA DEAN (DEC. 30) NOV. 30
"Picture is clean, strong, and should appeal universally."—M. P. News.
Exhibitor Comment—"A very interesting picture. A little bit rough but enjoyed by all. Great box office attraction." "My patrons thought it a fine production. It went over especialy big." "Strong picture for older people."
Consensus—"Fine production, big puller."

WILD HONEY (DE LUXE) DORIS KENYON (DEC. 22)...DEC. 21
(Six Parts)
"A different kind of Western with a striking star."—M. P. News.

WIVES AND OTHER WIVES (AM.) MINTER (DEC. 15)...DEC. 14
"One of the star's best yet."—M. P. News.
Exhibitor Comment—"Average business." "Fine business. Weather bad." "A fair picture only." "Big business." "Average business seven days." "Minter well liked. Big business." "Star pleasing. Story light but very acceptable."
Consensus—"Fine picture with very good drawing powers."

WOMAN, WOMAN (FOX) EVELYN NESBIT (JAN. 26).....FEB. 8
"Deals boldly with sex question; morals of heroine lax."—M. P. News.

ZERO HOUR, THE (WORLD) ELVIDGE (DEC. 23).....DEC. 14
"An involved offering dealing with fake clairvoyants."—M. P. News.

"Flashbacks" on Earlier Releases

Individual Opinions on Earlier Releases Received During the Past Week

"Hell Morgan's Girl" (Universal)—"Good picture. Not as strong as the title would suggest."

"The Street of Seven Stars" (Sherry-General)—"Good clean picture. Big business."

"Why I Would Not Marry" (Fox)—"Extra big business. Sensational title drew in the crowds, but picture did not appeal to the majority."

"A Japanese Nightingale" (Pathe)—"Good clean picture. Beautiful scenes. Nothing big."

"Red Blood and Yellow" (Sherry-General)—"Just fair. Nothing big. Starring G. M. Anderson."

"To the Highest Bidder" (Vitagraph)—"Just ordinary picture to average business."

"The Woman Who Gave" (Fox)—"Story insipid. Star can't act, but looks pretty good."

"To Hell with the Kaiser" (Metro)—"Went over second run in fine shape. Patrons pleased."

"Les Miserables" (Fox)—"Went big three days. Turned people away."

"Her Man" (Pathe)—"Above the average. Very well liked. Nothing big."

"Nine-Tenths of the Law" (Mitchell Lewis)—"Very well acted. Very good average picture to good crowds."

"Birth of a Nation" (State Rights)—"Fifth run to packed houses, continuous shows."

"Ramona" (State Right)—"Turned people away second run. Print in good condition."

"Lafayette We Come" (Exhibitors Mutual)—"Good picture. Business average, but too high in rental price for picture."

FLASH BACKS——MARCH 8 ISSUE ....

"Going Straight" (Norma Talmadge)—"Star very strong. Extra big business."

"Out of the Night" (Calvert-Sherry-General)—"A good story and star is a comer. Good to look at but conscious at times and camera shy. Ought to improve with the right direction. Took very well with our audiences and is a total stranger to them. Business good two days."

"Treat 'Em Rough" (Mix-Fox)—"Mix becoming very good card. Picture full of thrills. It can be boosted."

"The Bargain" (Wm. S. Hart)—"Hart had not been shown in this city for several months only in short stuff at the cheaper theatres, and naturally went over big. It was a typical Hart success, with the appeal and heart interest that is usually found in his pictures. Big business two days."

"Hoarded Assets" (Vitagraph)—"One of the poorest pictures of Morey's that we have ever shown. Disappointment to audience. Poor business."

"Prisoner of the Pines" (Hodkinson)—"Very poor. Not up to Kerrigan's standard."

"Marriage" (Calvert-Sherry-General)—"Very good. Story well worked out and interesting. Good business."

"The Return of Mary" (Metro)—"Fine in every respect. Pleased audiences. A great many good comments on the play. Extra big business."

"Five Nights" (Paragon)—"Gave excellent satisfaction to extra big business. The feature itself is just an ordinary love drama but it is the way it was put on that makes it different. Don't judge the picture by the posters. The one-sheet looks like an advertisement of a burlesque show."

"The Heart of Rachael" (Hodkinson)—"Barriscale drew from average opening to big business last two days. Big snow storm."

"Mirandy Smiles" (Vivian Martin-Paramount)—"Very pleasing picture to extra big business."

"Wives of Men" (Florence Reed)—"Big advertising possibilities. Extra big business. Picture is there to back it up."

"Temple of Dusk" (Hayakawa)—"Star popular. Story rather sad but picture was good and was enjoyed. Big business."

"Prisoner of the Pines" (Hodkinson)—"Very poor story for Kerrigan. Average business."

"The Mantle of Charity" (American-Fisher)—"They like Miss Fisher here. Nice picture and to big business."

"The Law of the North" (Paramount)—"Story not quite the style patrons like to see Ray in. Scenery beautiful and it went over good."

"The Man from Funeral Range" (Paramount)—"Star popular. Went over big."

"Daughter of the Old South" (Paramount)—"Poor business."

"Law of the North" (Paramount)—"Average business."

"When Do We Eat?" (Paramount)—"Repeated to average business."

"The Woman Who Gave" (Fox)—"Star Good. Drawing power big. Story good. Best of satisfaction."

"The Make-Believe Wife" (Paramount)—"Very good. Burke popular star."

"Such a Little Pirate" (Paramount)—"Above the average."

"Buchanan's Wife" (Fox)—"Very good. Best this star has appeared in for a long time."

"Pals First" (Metro)—"Picture went over good. Big business."

"The Tiger Man" (Artcraft)—"Picture well received. Big business."

"Nine O'clock Town" (Paramount)—"Popular star. Good picture. Extra big business."

"Rough and Ready" (Fox)—"Second run to big business."

"The Bells" (Pathe)—"Poor business."

"Wild Life" (Triangle)—"Big business two days."

"A Dog's Life" (First National)—"Extra big business with Chaplin."

"Convict 993" (Pathe)—"Average business."

"Waifs" (Pathe)—"Average business."

"Forbidden City" (Select)—"Very good. Always draws here."

"A Fool There Was" (Fox)—"Not much 'biz' on this."

"Queen of Hearts" (Fox)—"Average business."

"The She Devil" (Fox)—"Not as good as most of hers."

"Sauce for the Goose" (Select)—"She is always there for us because she plays the kind people want."

"Poppy" (State Right)—"Big business on return date."

"When a Woman Sins" (Fox)—"Turned 'em away. Really is a good pictures."

"Les Miserables" (Fox)—"No go at all. Flopped a plenty."

"Brave and Bold" (Goldwyn)—"Average business."

"Mrs. Leffingwell's Boots" (Select)—"Fine. Extra big business. The kind that people seem to want here."

"Daughter of the Gods" (Fox)—"Average business two days."

"Swat the Spy" (Fox)—"Lee Kids are no drawing cards. They made just one—'Two Little Imps.'"

"The Road Through the Dark" (Select)—"'Flu' ban just lifted. Peopl still afraid. Picture drew average business."

"The Woman Who Gave" (Fox)—"Average business. Got by, be not big."

"Mr. Logan U. S. A." (Fox)—"Splendid. Fine. Big business."

"Better Half" (Select)—"Good picture. Cold weather. Averag business."

"The Savage Woman" (Select)—"Some liked it very well. Big business.

"Blue Blood" (Goldwyn)—"Average business."

"The Belgian" (seven-reel state right)—"News reels. Took off afte first day."

"Kultur" (Fox)—"Good, but people don't want this kind of story now.

"The Plunderer" (Fox Re-issue)—"Photography dark in places. Goo otherwise."

"On the Jump" (Fox)—"Good drawing card for us. Give him som good stories. Big business."

"The Rainbow Trail" (Fox)—"Good picture. Average business."

"Her Only Way" (Select)—"If Eugene O'Brien would only play wit her all the time. This comes from our customers constantly."

"Soldier's Oath" (Fox)—"Not very clear film. Average business."

"The Kid Is Clever" (Fox)—"He is good. Big business. If the would just give him good stories."

"Other Men's Daughters" (Fox)—"Not very good. Average business.

"Fame and Fortune" (Fox)—"Very good. Big business."

"For Husbands Only" (Jewel)—"Very clever picture. Well staged Good director. Star going over strong. Business good."

"Romance of Tarzan" (First National)—"Very good production. Bi business."

"Two Brides" (Paramount)—"Why do they make 'em? Poor business.

"The Hope Chest" (Paramount)—"Keen picture. Star's best work Extra big business."

"Her Mistake" (Screencraft)—"Would have been better in five reels Story only fair. Got business owing to Evelyn Nesbit's notoriety. Pictur well cast in support."

"Queen of the Sea" (Fox)—"Fairy spectacle well done, but—her tw pictures before it were enough of Kellermann in Fairyland. Make modern story introducing her swimming and it will go. As it is—busines hardly fair."

"The Make-Believe Wife" (Paramount)—"Not much punch but a class production. Good business three days."

"Impossible Susan" (Metro)—"Susan is impossible. Fair progra offering."

"A Daughter of the Old South" (Paramount)—"Average program offe ing. Poor business. Frederick slipping."

"Riddle Gawne" (Artcraft)—"Patrons see improvement. Extra bi business."

"Let's Get a Divorce" (Paramount)—"Title drew them in. Pleased.

"Love's Conquest" (Paramount)—"Poor business. Another Cavalieri.

"Daughter of Destiny" (First National)—"Average business."

"Milady of the Beenstalk" (Pathe)—"Took pretty good."

"Tarzan of the Apes" (First National)—"Capacity both days. Every body pleased."

"The Little Girl Next Door" (State Rights)—"Good for Monday."

"Woman Between Friends" (Vitagraph)—"Very good. Pleased ou patrons."

"Eyes of Julia Deep" (American)—"Nice story. Average business."

"That Devil Bateese" (Universal)—"Good nature or mother's story."

"Toys of Fate" (Nazimova)—"Strong picture. Big business."

"Broadway Scandal"—"Good average program picture. Averag business."

"The First Law" (Pathe)—"Poor business."

"Successful Failure" (Triangle)—"Average business."

"Ordeal of Rosetta" (Select)—"Her best so far but the dream saved it.

"Hobbs in a Hurry" (Pathe)—"A cracker-jack comedy drama. On of Bill's best. Good business three days."

"Battling Jane" (Artcraft)—"Very pleasing comedy drama. Goo business two days."

"Shoulder Arms" (First National)—"Greatest comedy of all time Turned away thousands. Wonderful business."

"Heart of the Sunset" (Goldwyn)—"Pleased, although slow."

"Testing of Mildred Vane" (Metro)—"Picture well liked but Allisc will never be a star."

"Shoulder Arms" (First National)—"Best drawing card in America."

"Out of a Clear Sky" (Paramount)—"Not up to Clark standard."

"Thirty a Week" (Goldwyn)—"Well received. Moore liked."

"A Woman of Impulse" (Paramount)—"Better than Cavalieri's oth pictures, if that means anything."

"The She Devil" (Fox)—"Better than the other recent Bara progra pictures."

"The Patriot" (Triangle Re-issue)—"Drew fair. Not a big picture."

"Those Who Pay" (State Rights)—"A good picture, but failed to g the crowds."

"'Till I Come Back to You" (Artcraft)—"Great picture. Kinds wo derful. Good business."

"Say Young Fellow" (Artcraft)—"Big business two days. N 'Doug's' best, but very good."

"The Eagle's Mate" (Artcraft)—"Decidedly punk. Ridiculous. Poore Pickford we ever played. Average business."

"The Woman Who Gave" (Fox)—"My patrons did not care for Nesb Them's my sentiments."

"Savage Woman" (Select)—"Improbable story put over by star—Mi Young."

"The Lesson" (Select)—"Just five reels of film."

"Daughter of Destiny" (First National)—"Petrova in good feature big business."

"Mrs. Leffingwell's Boots" (Select)—"Very light fluffy comedy, pretti staged and directed, but nothing to it. Just gets by."

"Dawn Maker" (Triangle Re-issue)—"Big business."

"Street of Seven Stars" (Sherry-General)—"First run. Poor business

"Her Only Way" (Select)—"Average business."

"Fighting Blood" (Farnum-Fox)—"Big to average business."

"My Four Years in Germany" (First National)—"Didn't do the busine we should. Excellent picture. Made big hit with all who saw it. Goo bye, war stuff here. Came back strong on second day. Made a big hit."

"Married in Name Only"—"Good picture, average business."

"Mother" (State Rights —"Good picture, but does not appeal to masses

"A Pair of Silk Stockings" (Select)—"Good comedy, but did not draw

"Hugan the Mighty" (Bluebird)—"Not to his standard. Avera business."

Advance Information on All Film Releases

All forthcoming film, also current and earlier releases, made by both the independent and the regular producers, in short subjects as well as features, are arranged alphabetically with all the later releases at the top of each respective list instead of at the bottom.

AMERICAN FILM COMPANY, INC.
(See Pathe Exchanges)

ARTCRAFT PICTURES
(See Famous Players-Lasky Exchanges)

BEAR STATE FILM COMPANY
(At State Right Exchanges)
The Vigilantes

BLUEBIRD PHOTOPLAYS
(See Universal Exchanges)

BURLINGHAM TRAVEL PICTURES
(See General Film Exchanges Through Sherry Service)

CHRISTIE FILM COMPANY COMEDIES
(At State Right Exchange)
Mar. 10—Hard Luck
Mar. 3—Bobby Comes Marching Home
Feb. 24—Welcome Home
Feb. 17—Four of a Kind
Feb. 10—Salvation Sue
Jan. 27—You Couldn't Blame Her
Jan. 20—Good Gracious Bobby
Jan. 13—Oh, Baby!
Jan. 6—Five Hundred or Bust

COSMOFOTOFILM COMPANY
(At State Right Exchanges)
The Hypocrites

EDUCATIONAL FILM CORP. OF AMERICA
(Through State Right and Educational Exchanges)
Mar. 3—The Washington Air Patrol
Feb. 24—What Is a Mexican?
Feb. 17—A Day with Carranza
Feb. 10—An Indian Love Story
Feb. 3—Indian Life
Feb. 1—Photoplay Magazine Screen Supplement
Jan. 31—Bringing the Boys Back Home (Y. M. C. A.)

BRUCE SCENICS
—Before Breakfast
—Men Met in the Mountains
—Nature—Hot and Cold
—The Pale Pack Train
—The High Horse
—Horizon Hunters
—Nature—Rest and Motion
—The Wolf of the Tetons
—Scenic Succotash
—The Lonesome Pup
—Frozen Thrills
—Separate Trails
—Sundown
—The Restless Three
—The River Gray and the River Green
—The Wanderer and the Whoozitt
—A Wee Bit Odd
—Tales of the Tall Timber
—'Tis Tough to Be Tender
—The Tides of Yesterday

EXHIBITORS MUTUAL EXCHANGES
Mar. —A Heart in Pawn (Sessue Hayakawa)
Mar. —The Lamb and the Lion (Billie Rhodes)
Feb. —Shadows (Sessue Hayakawa)
Feb. —Diana of the Green Van (Alma Rubens)
Feb. —Long Lane's Turning (Henry B. Walthall)
Feb. —A Trick of Fate (Bessie Barriscale)
Feb. —The Prodigal Liar (William Desmond)
Feb. —Final Half; Cannibals of the South Seas
Feb. —What Every Woman Wants (Grace Darmond)
Jan. —The Eleventh Commandment (Ralph Ince Production)
Jan. —Hoop-La (Billie Rhodes)
Jan. —Bonds of Honor (Sessue Hayakawa)
Jan. —Life's a Funny Proposition (William Desmond)

FRAND COMEDIES
Mar. 2—The Wig-Wag System (Elinor Field)
Feb. 23—Their Baby (Elinor Field)
Feb. 16—Almost a Hero (Elinor Field)
Feb. 9—Merely Marrying Mary (Elinor Field)
Feb. 2—How to be Happy Though Married (Elinor Field)
Jan. 26—Easy Payments
Jan. 12—Some Mother (Elinor Field)
Jan. 19—No Man's Land
Jan. 5—Accidental Heroes (Elinor Field)

FOTHACKER OUTDOORS
Feb. 16—Out Wyoming Way
Feb. 9—A Bit of God's Country
Feb. 2—Doing the Dells
Jan. 26—Western Stuff
Jan. 19—Bulls and Bears
Jan. 12—Geesers and Geysers
Jan. 5—Teetotalers, Tea and Totem Poles

FAMOUS PLAYERS—LASKY EXCHANGES

ARTCRAFT
Mar. 23—The Girl Who Stayed at Home (D. W. Griffith's)
Mar. 16—The Poppy Girl's Husband (William S. Hart)
Mar. 9—The Marriage Price (Elsie Ferguson)
Mar. 9—Johnny Get Your Gun (Fred Stone)
Mar. 2—Alias Mike Moran (Wallace Reid)
Feb. 2—Breed of Men (William S. Hart)

PARAMOUNT
Mar. 30—Peppy Polly (Dorothy Gish)
Mar. 30—Little Comrade (Vivian Martin)
Mar. 30—The Malefactor (John Barrymore)
Mar. 23—The Sheriff's Son (Charles Ray)
Mar. 23—Partners Three (Enid Bennett)
Mar. 16—Extravagance (Dorothy Dalton)
Mar. 16—Three Men and a Girl (Marguerite Clark)
Mar. 9—The Poor Boob (Bryant Washburn)
Mar. 2—Puppy Love (Lila Lee)
Mar. 2—Good Gracious Annabelle (Billie Burke)
Feb. 23—Maggie Pepper (Ethel Clayton)
Feb. 23—Paid in Full (Pauline Frederick)
Feb. 23—The Winning Girl (Shirley Mason)
Feb. 16—Boots (Dorothy Gish)
Feb. 16—You Never Saw Such a Girl (Vivian Martin)
Feb. 9—Mrs. Wiggs of the Cabbage Patch (Marguerite Clark)
Feb. 9—The Girl Dodger (Charles Ray)
Feb. 9—Two Brides (Lina Cavalieri)
Feb. 2—Hard Boiled (Dorothy Dalton)
Feb. 2—Happy Though Married (Enid Bennett)

PARAMOUNT-ARTCRAFT SPECIALS
Feb. 16—False Faces (Henry B. Walthall)

SUCCESS SERIES (Re-Issues)
Mar. 30—Sold (Pauline Frederick)
Mar. 23—Rose of the Rancho (Special Cast)
Mar. 16—Rage (Mary Pickford)
Mar. 9—Freckles (Jack Pickford)
Mar. 2—Temptation (Geraldine Farrar)
Feb. 23—Are You a Mason? (John Barrymore)
Feb. 16—Puddin' Head Wilson (Special Cast)
Feb. 9—Belladonna (Pauline Frederick)
Feb. 2—The Crucible (Marguerite Clark)

ARBUCKLE COMEDIES
Mar. 2—Love (Roscoe "Fatty" Arbuckle)
Feb. 16—The Pullman Porter (Roscoe "Fatty" Arbuckle)
Jan. 5—Camping Out (Roscoe "Fatty" Arbuckle)

DREW COMEDIES
Mar. 16—Once a Mason (Mr. and Mrs. Sidney Drew)
Feb. 2—Romance and Rings (Mr. and Mrs. Sidney Drew)

FLAGG COMEDIES
Mar. 30—Beresford of the Barboons (Montgomery Flagg Film)
Feb. 2—One Every Minute (Montgomery Flagg Film)

SENNETT COMEDIES
Mar. 23—Reilly's Wash Day
Mar. 9—The Village Smithy
Feb. 23—West Lynne with Variations
Feb. 9—Rip and Stitch—Sailors
Jan. 26—Never Too Old (Mack Sennett Film)

BRAY PICTOGRAPHS
Mar. 30—Comets
Mar. 23—Indoor Gold
Mar. 16—Most Popular Girl in World
Mar. 9—Birth of a Tornado
Mar. 2—Hatching an Eagle a Day
Feb. 23—A Kid Railroad
Feb. 16—Hand Grenades
Feb. 9—War Brides
Feb. 2—Winter Sports

BURTON HOLMES TRAVEL PICTURES
Mar. 30—Zamboanga
Mar. 23—Glorious Versailles
Mar. 16—Gay Parie in Wartime
Mar. 9—Making Sombereros in Manila
Mar. 2—Cabaret of Old Japan
Feb. 23—London Plays Ball
Feb. 16—War Women of England
Feb. 9—St. Dunstan's Happy Blind
Feb. 2—American Y. M. C. A. in London

FILM CLEARING HOUSE EXCHANGES

INDEPENDENT SALES CORPORATION
Dec. —Wanted for Murder (Elaine Hammerstein)
Dec. —A Romance in the Air (Bert Hall-Edith Day)

TEN-TWENTY-THIRTY SERIES
Dec. —Her Mistake (Julius Steger Production)
Dec. —Life's Greatest Problem (Blackton Production)
Dec. —A Woman's Experience (Bacon-Backer Production)

Advance Information on All Film Release

(Continued from preceding page)

FIRST NATIONAL EXCHANGES

Feb. 3—Our Teddy (Roosevelt Pictures)....5
Jan. 5—Virtuous Wives (Anita Stewart)....5
The Romance of Tarzan (Elmo Lincoln)....
Shoulder Arms (Charlie Chaplin)....3
Italy's Flaming Front (Italian Official War Pictures)....
Pershing's Crusaders (Official Government Feature)....
My Four Years in Germany (Ambassador Gerard's)....

FOX FILM EXCHANGES

STANDARD PICTURES

Apr. 20—The Siren's Song (Theda Bara)....5
Apr. 6—Wolves of the Night (William Farnum)....5
Mar. 23—Thou Shalt Not (Evelyn Nesbit)....5
Mar. 9—When Men Desire (Theda Bara)....5
Feb. 23—The Man Hunter (William Farnum)....6
Feb. 9—Every Mother's Son (all-star cast)....5
Jan. 26—Woman, Woman (Evelyn Nesbit)....5

VICTORY PICTURES

Mch. 16—Never Say Quit (George Walsh)....5
Mch. 2—The Forbidden Room (Gladys Brockwell)....5
Feb. 16—Hell Roarin' Reform (Tom Mix)....5
Feb. 2—Luck and Pluck (George Walsh)....5
Jan. 19—The Call of the Soul (Gladys Brockwell)....5
Jan. 5—Treat 'Em Rough (Tom Mix)....5

EXCEL PICTURES

Apr. 6—Married in Haste (Albert Ray)....5
Mar. 23—The Unkissed Bride (Peggy Hyland)....5
Mar. 9—Gambling in Souls (Madlaine Traverse)....5
Feb. 23—Smiles (Jane and Katherine Lee)....5
Feb. 9—The Love Auction (Virginia Pearson)....5
Jan. 26—The Girl With No Regrets (Peggy Hyland)....5

PRODUCTIONS EXTRAORDINARY

Cleopatra (Theda Bara)....8
Les Miserables (William Farnum)....8
A Daughter of the Gods (Annette Kellerman)....8
Salome (Theda Bara)....8

THE GREAT NINE

Feb. 23—Hoodman Blind (William Farnum)....5
Feb. 16—The Darling of Paris (Theda Bara)....5
Feb. 9—The Soul of Broadway (Valeska Suratt)....5
Feb. 2—Infidelity (Dr. Rameau's)....5
Jan. 26—Under Two Flags (Theda Bara)....5
Jan. 19—The Broken Law (William Farnum)....5
Jan. 12—Regeneration (Special Cast)....5
Jan. 5—The Serpent (Theda Bara)....5

SUNSHINE AND TOM MIX COMEDIES

May 4—A Lady Bell Hop Secret....2
Apr. 20—The House of Terrible Scandal....2
Apr. 6—Tom and Jerry Mix....2
Mch. 23—Money Talks....2
Mch. 9—Six-Cylinder Love (Tom Mix)....2
Feb. 23—His Musical Sneeze....2
Feb. 9—A Roman Cowboy (Tom Mix)....2
Jan. 26—Oh, What a Knight....2
Jan. 12—Hearts and Saddles (Tom Mix)....2

MUTT AND JEFF CARTOONS

Mar. 16—William Hohenzollern, Sausage Maker....½
Mar. 9—Wild Waves and Angry Woman....½
Mar. 2—Firemen, Save My Child....½
Feb. 25—The Pousse Cafe....½
Feb. 16—Five Thousand Miles on a Gallon of Gas....1
Feb. 9—The Bearded Lady....1
Feb. 2—Landing An Heiress....1
Jan. 26—Dog-gone Tough Luck....1
Jan. 19—The Hula Cabaret....1
Jan. 12—Here and There....1
Jan. 5—The Lion Tamer....1

FROHMAN AMUSEMENT CORPORATION

(At State Right Exchanges)

Once to Every Man (Jack Sherrill)....
My Own United States (Special Cast)....Through Metro
God's Man (H. B. Warner)....9

GARSON-NEILAN PRODUCTIONS

(Producing for Open Market)

The Unpardonable Sin (Blanche Sweet)....9
The Hushed Hour (Blanche Sweet)....

GAUMONT COMPANY

(At State Right Exchanges)

Tuesdays—Gaumont News....1
Fridays—Gaumont Graphic....1

GENERAL FILM EXCHANGES

KLEINE SYSTEM, GEORGE

Triple Trouble (Charley Chaplin)....
Behind the Lines in Italy....
Conquered Hearts....

SHERRY SERVICE, WILLIAM L.

Mar. 9—Marriage for Convenience (Catherine Calvert)....6
Mar. 2—Love and the Law (Edgar Lewis Production)....6
Feb. 23—Twilight (Doris Kenyon)....
Feb. 16—Calibre 38 (Edgar Lewis Production)....
Feb. 2—The Son of a Gun (G. M. Anderson)....
Jan. 5—Wild Honey (Doris Kenyon)....

BURLINGHAM TRAVEL PICTURES (Sherry Service)

The Gornergrat Railway....
Lovely Lucerne....
The Riviera of Lake Leman....
Scrambles in the High Alps....
Allied War Heroes Arrive in Switzerland....
The Pilatus Railway....
Unknown Switzerland (The Lotschenthal)....
Facing Death on the Blumlisalp....

RAINBOW COMEDIES

Hooverizing (Lillian Vera-Eddie Bouldon)....
The Pipe of Peace (Lillian Vera-Eddie Bouldon)....
The Camouflaged Baby (Lillian Vera-Eddie Bouldon)....
How She Hated Men (Lillian Vera-Eddie Bouldon)....
Some Judge (Lillian Vera-Eddie Bouldon)....
My Lady's Slipper (Lillian Vera-Eddie Bouldon)....
Nearly a Slacker (Lillian Vera-Eddie Bouldon)....

AMERICAN RED CROSS

Russia a World Problem....
New Faces for Old....
Homeward Bound....
Victorious Serbia....
First Aid on the Piave....
Rebuilding Broken Lives....

GOLDWYN EXCHANGES

STAR SERIES

Mar. 30—Spotlight Sadie (Mae Marsh)....
Mar. 23—Daughter of the Mine (Madge Kennedy)....
Mar. 16—A Man and His Money (Tom Moore)....
Mar. 9—The Brand (Rex Beach Cast)....
Feb. 23—The Woman on the Index (Pauline Frederick)....
Feb. 16—Sis Hopkins (Mabel Normand)....
Feb. 2—The Bondage of Barbara (Mae Marsh)....
Jan. 26—Shadows (Geraldine Farrar)....
Jan. 12—Day Dreams (Madge Kennedy)....

BENNISON SERIES

Feb. 23—Sandy Burke of the U-Bar-U (Louis Bennison)....
Jan. 19—Oh, Johnny (Louis Bennison)....

SPECIALS

For the Freedom of the World....
The Manx-Man....
Social Ambition....
Honor's Cross....
Blue Blood....
Rex Beach's Heart of the Sunset....
For the Freedom of the East (Betzwood)....

CAPITOL COMEDIES

Apr. 6—The Midnight Alarm ("Smiling Bill" Parsons)....
Mch. 23—The Potum of Swat ("Smiling Bill" Parsons)....
Mch. 9—The New Breakfast Food ("Smiling Bill" Parsons)....
Feb. 23—A Master of Music ("Smiling Bill" Parsons)....
Feb. 9—Have Another ("Smiling Bill" Parsons)....
Jan. 26—The Big Idea ("Smiling Bill" Parsons)....
Jan. 12—You Know What I Mean ("Smiling Bill" Parsons)....

FORD EDUCATIONAL WEEKLY

Mar. 23—What Uncle Sam Had Up His Sleeve....
Mar. 16—The Land of Enchantment....
Mar. 9—The Story of Steel....
Mar. 2—Good to Eat....
Feb. 24—Rough Stuff....
Feb. 17—Where "The Spirit that Won" was Born....
Feb. 10—Canada's Mountain of Tears....
Feb. 3—Carrying Old Glory to the Seven Seas....
Jan. 27—Hang It All....
Jan. 20—The Truth About the Liberty Motor....
Jan. 13—What Uncle Sam Will Do for Two Cents....

HILLER AND WILK, INC.

(Pictures Handled in the Open Market)

The Silent Mystery (Francis Ford Serial)....
Woman....
The Wrath of the Gods....
The Battle of Gettysburg....
Raffles, the Amateur Cracksman....

HART, FAIRBANKS, KEENAN, TALMADGE RE-ISSUES

Fifty Fifty (Norma Talmadge)....
The Social Secretary (Norma Talmadge)....
The Devil's Needle (Norma Talmadge)....
Going Straight (Norma Talmadge)....
Children in the House (Norma Talmadge)....
The Drab (Frank Keenan)....
Bride of Hate (Frank Keenan)....
The Sins Ye Do (Frank Keenan)....
Jim Grimsby's Boy (Frank Keenan)....
The Thoroughbred (Frank Keenan)....
The Americano (Douglas Fairbanks)....
The Matrimaniac (Douglas Fairbanks)....
American Aristocracy (Douglas Fairbanks)....
Manhattan Madness (Douglas Fairbanks)....

dvance Information on All Film Releases

(Continued from preceding page)

Half Breed (Douglas Fairbanks)
ting with Fate (Douglas Fairbanks)
gie Mixes In (Douglas Fairbanks)
Good Bad Man (Douglas Fairbanks)
lfe Lowry (William S. Hart)
Desert Man (William S. Hart)
Square Deal Man (William S. Hart)
Gunfighter (William S. Hart)
thful Tulliver (William S. Hart)
Devil's Double (William S. Hart)
Return of Draw Egan (William S. Hart)
Dawnmaker (William S. Hart)
tive God (William S. Hart)
Patriot (William S. Hart)

DKINSON CORPORATION, W. W.

See Pathe Exchanges)

DEPENDENT SALES CORPORATION

See Film Clearing House Exchanges)

AN FEATURE PRODUCTIONS

At State Right Exchanges)

or Honor (Leah Baird-James Morrison).....7
nan Clay (Mollie King).....5

WEL PRODUCTIONS, INC.

See Universal Exchanges)

EINE SYSTEM, GEORGE

See General Film Exchanges)

TRO EXCHANGES

24—Peggy Does Her Darndest (May Allison).....5
17—Johnny on the Spot (Hale Hamilton).....5
10—As the Sun Went Down (Edith Storey).....5
3—Faith (Bert Lytell).....5
27—In for Thirty Days (May Allison).....5
20—The Divorcee (Ethel Barrymore).....5
13—The Gold Cure (Viola Dana).....5
6—The Spender (Bert Lytell).....5

ZIMOVA PRODUCTIONS

17—Out of the Fog (Nazimova).....7
s of Fate (Nazimova).....7
for Eye (Nazimova).....7
lation (Nazimova).....7

EEN CLASSICS, INC., SPECIALS

Great Romance (Harold Lockwood).....6
Great Victory (Special Cast).....
First (Harold Lockwood).....6

ZIMOVA PRODUCTIONS

See Metro Exchanges)

THE EXCHANGES

6—The Silver Girl (Frank Keenan).....5
23—Go Get 'Em Garringer (Helene Chadwick).....5
9—Carolyn of the Corners (Bessie Love).....5
2—Common Clay (Fannie Ward-Astra).....7
23—The Old Maid's Baby (Baby Marie Osborne).....5
9—Todd of the Times (Frank Keenan).....5
26—A Vagabond of France (Henri Krauss).....4
12—The Midnight Stage (Frank Keenan).....5

ERICAN FILM COMPANY, INC.

16—Molly of the Follies (Margarita Fisher).....5
2—The Amazing Imposter (Mary Miles Minter).....5
19—When a Man Rides Alone (William Russell).....5

DKINSON, W. W., CORPORATION

23—The End of the Game (J. Warren Kerrigan).....5
9—The Forfeit (House Peters).....5
23—The Love Hunger (Lillian Walker).....5
10.—Come Again Smith (J. Warren Kerrigan).....5
27—Fighting Through (E. K. Lincoln).....6
20—The Law that Divides (Kathleen Clifford).....5
6—The Drifters (J. Warren Kerrigan).....5

DE IN AMERICA (Series) Hodkinson

ht One-Reel Episodes)
7—Eighth, Forward Ever Forward.....1
31—Seventh, Overseas to Victory.....1
24—Sixth, The Hated K. P.....1
17—Fifth, Building the Soldier.....1
10—Fourth, Victory Army in the Making.....1
3—Third, The Rookie.....1
24—Second, Nine Million Answer.....1
16—First, Made in America.....1

IN COMEDIES

13—Just Dropped In (Harold Lloyd).....1
6—Ring Up the Curtain (Harold Lloyd).....1
30—Next Aisle Over (Harold Lloyd).....1
23—Friend Husband (Harold Lloyd).....1
16—Look Out Below (Harold Lloyd).....1
9—I'm On My Way (Harold Lloyd).....1
2—Hoot Mon (Stan Laurel).....1
Feb. 23—On the Fire (Harold Lloyd).....1
Feb. 16—Toto's Troubles (Toto).....1
Feb. 9—Ask Father (Harold Lloyd).....1
Feb. 2—Hustling for Health (Laurel).....1
Jan. 19—Love's Young Dream (Goulding).....1
Jan. 12—Wanted, 5,000 (Harold Lloyd).....1
Jan. 5—Do You Love Your Wife? (Laurel).....1

POST TRAVEL SERIES

Jan. 5—Japan of Today (2).....1
Jan. 12—Shanghai.....1

THE LIGHTNING RAIDER (Serial)

(Fifteen Two-Reel Episodes Astra Serial Starring Pearl White, Warner Oland, Henry Gsell)
Apr. 13—Fifteenth, Wu Fang Atones.....2
Apr. 6—Fourteenth, Cleared of Guilt.....2
Mar. 30—Thirteenth, the White Roses.....2
Mar. 23—Twelfth, Hurled Into Space.....2
Mar. 16—Eleventh, The Bars of Death.....2
Mar. 9—Tenth, The Baited Trap.....2
Mar. 2—Ninth, Falsely Accused.....2
Feb. 23—Eighth, The Cave of Dread.....2
Feb. 16—Seventh, Meshes of Evil.....2
Feb. 9—Sixth, The Mystic Box.....2
Feb. 2—Fifth, The Brass Key.....2
Jan. 26—Fourth, Through Doors of Steel.....2
Jan. 19—Third, Underworld Terrors.....2
Jan. 12—Second, The Counterplot.....2
Jan. 5—First, The Ebony Block.....3

THE TERROR OF THE RANGE (Serial)

(Seven Two-Reel Episodes Starring George Larkin and Bessie Compson; Produced by Diando)
Mch. 16—Seventh, Run to Earth.....2
Mch. 9—Sixth, Tangled Tales.....2
Mch. 2—Fifth, A Threat from the Past.....2
Feb. 23—Fourth, The Midnight Raid.....2
Feb. 16—Third, The Chasm of Fear.....2
Feb. 9—Second, The Hidden Chart.....2
Feb. 2—First, Prowlers of the Night.....2

NEWS AND REVIEW REELS

Sundays—Pathe Review (Educational).....1
Mondays—Official War Review.....1
Wednesdays—Pathe News.....1
Saturdays—Pathe News.....1

PERRET PRODUCTIONS, LEONCE

(Producing for the Open Market)
—A Soul Adrift (Dolores Cassinelli).....
—Stars of Glory (E. K. Lincoln-Dolores Cassinelli).....

RAPF PRODUCTIONS, HARRY

(At State Right Exchanges)
—Wanted for Murder (Elaine Hammerstein) Ind. Sales Corp.....6
—Sins of the Children.....

RAVER PRODUCTIONS, HARRY

(At State Right Exchanges)
—The Liberator (Maciste Serial).....

SELECT EXCHANGES

Feb. —The World to Live In (Alice Brady).....5
Feb. —Children of Banishment (Mitchell Lewis).....5
Feb. —The Belle of New York (Marion Davies).....5
Feb. —Romance and Arabella (Constance Talmadge).....5
Jan. —The Indestructible Wife (Alice Brady).....5
Jan. —Cheating Cheaters (Clara Kimball Young).....5
Jan. —Who Cares (Constance Talmadge).....5

SPECIALS

The Hidden Truth (Anna Case).....5
Ruling Passions (Julia Dean-Edwin Arden).....5
The Midnight Patrol (Ince Production).....5
The Cavell Case (Julia Arthur).....5
The One Woman (Special Cast).....6

SELZNICK PICTURES CORPORATION

(No Distribution Plans Announced Yet)
—Upstairs and Down (Olive Thomas).....5

S-L PICTURES

Virtuous Man (E. K. Lincoln) Ralph Ince Attraction.....

SHERRY SERVICE, WILLIAM L.

(See General Film Exchanges Outside New York State)

SOUTHERN FEATURE FILM COMPANY

(At State Rights Exchanges)
Beyond the Law (Emmett Dalton).....6

STATE RIGHT EXCHANGES

DOLL VAN FILM CORPORATION (CHICAGO)

(In Illinois, Indiana and Southern Wisconsin)
The Mad Lover.....
Public Defender.....

Advance Information on All Film Release

(Continued from preceding page)

Carmen of the Klondike
The Grain of Dust
Hearts of the World
The Crucible of Life
Nine-tenths of the Law
The Belgian
The Zeppelin's Last Raid
Those Who Pay
Just a Woman

DOO LEE FILM COMPANY, INC. (NEW YORK STATE)

The Woman Who Dared....7
The Libertine....6
Babbling Tongues....7
Married in Name Only....6
Her Bargain....6
A Man's Law....5
Human Clay....5
One Law for Both....8
Sins of Ambition....7
A Slacker's Heart....7
Cleopatra....5
The Lonesome Trail....5
Mothers of Liberty....6
Gaumont News and Graphic
Jester Comedies (Tweed Dan) once a month....2
The Silent Mystery (Serial in Fifteen Two-Reel Episodes (Francis Ford
Mae Gaston and Rosemary Theby

TRIANGLE EXCHANGES

Feb. 23—Breezy Jim (Crane Wilbur)....5
Feb. 16—Child of M'sieu (Baby Marie Osborne)....5
Feb. 9—Secret Marriage (Mary MacLaren)....5
Feb. 2—Restless Souls (Alma Rubens)....5

UNITED PICTURE THEATRES

(See World Film Exchanges)

UNIVERSAL EXCHANGES

BLUEBIRD PHOTOPLAYS

Mar. 3—A Taste of Life (Edith Roberts)....5
Feb. 24—The Little White Savage (Carmel Myers)....5
Feb. 17—The Sealed Envelope (Fritzi Brunette)....5
Feb. 10—The Millionaire Pirate (Monroe Salisbury)....5
Feb. 3—Sue of the South (Edith Roberts)....5
Jan. 27—Who Will Marry Me (Carmel Myers)....5
Jan. 20—The Game's Up (Ruth Clifford)....5

SPECIAL ATTRACTIONS

Mar. 17—The Light of Victory (Monroe Salisbury)....5
Mar. 10—The Scarlet Shadow (Mae Murray)....6
Feb. 24—The Wicked Darling (Priscilla Dean)....6
Feb. 10—Creaking Stairs (Mary MacClaren)....6
Jan. 27—Roped (Harry Carey)....6
Jan. 13—After the War....5

JEWEL PRODUCTIONS, INC.

Feb. 10—The Heart of Humanity (Dorothy Phillips)....9

I-KO COMEDIES

Mar. 5—A Ragtime Romance (Lynch-Smith-Dunn)....2
Feb. 26—Lions and Ladies (Hardy-Mann-Gore)....2
Feb. 17—Call the Cops (Billy Armstrong)....2
Feb. 5—Hop, the Bell Hop (Armstrong)....2
Jan. 27—It's a Bird (Mann)....2
Jan. 22—The Freckled Fish (Novak)....2
Jan. 15—Charlie the Little Dare Devil....2

CENTURY COMEDIES

Mar. 12—Society Stuff (Alice Howell)....2
Feb. 10—Behind the Front (Alice Howell)....2

NESTOR COMEDIES

Mar. 17—Home Run Bill (Billy Mason)....1
Mar. 10—The Hole in the Wall (Special Cast)....1
Mar. 3—A Poor Prune (Sammie Burns)....1
Feb. 24—The Movie Queen (Jane Bernoudy)....1
Feb. 17—Them Eyes (Ben Wilson-Neva Gerber)....1
Feb. 10—Mixed Wives (William Farney)....1
Jan. 27—He was No Lady (Vernon)....1
Jan. 20—Only a Janitor (Beery)....1

LYONS-MORAN STAR COMEDIES

Mar. 17—Lay Off....1
Mar. 10—Chicken a La King....1
Mar. 3—Oh Ethel....1
Feb. 24—Mixed Tales....1
Feb. 17—His Body for Rent....1
Feb. 10—Up the Flue....1
Feb. 3—Kitchen Police....1
Jan. 27—Marry My Wife....1
Jan. 20—Sing Rose, Sing....1

WESTERN AND RAILROAD DRAMAS..

Mar. 22—A Prisoner for Life (Eddie Polo)....2
Mar. 15—The Black Horse Bandit (Helen Gibson—Pete Morrison)....2
Mar. 8—The Flip of a Coin (Pete Morrison)....2
Mar. 1—Riding Wild (Helen Gibson)....2
Feb. 22—Raiders of the Range (J. Warren Kerrigan)....2
Feb. 16—Tapering Fingers (Ridgeway)....2
Feb. 9—A Proxy Husband (Violet Mersereau)....2
Feb. 2—Sure Shot Morgan (Carey)....2
Jan. 25—The Border Terror (Mitchell)....2
Jan. 18—The Ghost Girl (Roma Drew)....2
Jan. 11—Rosalind at the Gate (Stonehouse)....2
Jan. 4—The Secret Peril (Helen Gibson)....2

THE LURE OF THE CIRCUS (Serial)

(Eighteen Two-Reel Episodes Starring Eddie Polo.)
Mar. 17—Eighteenth, The Last Trick....
Mar. 10—Seventeenth, a Race with Time....
Mar. 3—Sixteenth, The Knockout....
Feb. 24—Fifteenth, The Stolen Record....
Feb. 17—Fourteenth, Flames....
Feb. 10—Thirteen, A Plunge for Life....
Feb. 3—Twelfth, A Strange Escape....

THE RED GLOVE (Serial)

(Eighteen Two-Reel Episodes Starring Marie Walcamp)
Mch. 17—First, The Pool of Mystery....

NEWS AND MAGAZINE REELS

Mondays —Hearst News (International)....
Wednesdays—International News....
Fridays —Current Events (International)....
Fridays —New Screen Magazine (Universal)....

VITAGRAPH EXCHANGES

Apr. 7—The Cambric Mask (Alice Joyce)....
Mch. 31—Fighting Destiny (Harry T. Morey)....
Mch. 24—Miss Dulcie from Dixie (Gladys Leslie)....
Mch. 17—A Gentleman of Quality (Earle Williams)....
Mch. 10—From Headquarters (Special—Anita Stewart)....
Mch. 10—The Wishing Ring Man (Bessie Love)....
Mch. 3—The Girl Problem (Corinne Griffith)....
Feb. 24—The Lion and the Mouse (Special-Alice Joyce)....
Feb. 17—Silent Strength (Harry T. Morey)....
Feb. 10—Fortune's Child (Gladys Leslie)....
Feb. 3—The Highest Trump (Earle Williams)....

BIG V SPECIAL COMEDIES

Mch. 10—Damsels and Dandies....
Feb. 17—Scamps and Scandal....
Feb. 10—Soapsuds and Sap-Heads....
Feb. 3—Love and Lather....
Jan. 27—Footballs and Frauds....
Jan. 20—Traps and Tangles....

THE MAN OF MIGHT (Serial)

(Fifteen Two-Reel Episodes Starring William Duncan)
—Fifteenth, The Rescue....
—Fourteenth, The Living Catapult....
—Thirteenth, The Flood of Despair....
—Twelfth, The Volcano's Prey....
—Eleventh, The Ship of Dread....
—Tenth, Double Crossed....
—Ninth, The Crashing Horror....
—Eighth, The One Chance....
—Seventh, Into the Trap....
—Sixth, The Height of Torment....
—Fifth, The Human Shield....
—Fourth, The Gripping Hand....
—Third, The Creeping Death....
—Second, The Leap Through Space....
—First, The Riven Flag....

THE IRON TEST (Serial)

(Fifteen Two-Reel Episodes Featuring Antonio Moreno and Carol Holloway)
Jan. 27—Fifteenth, Riding with Death....
Jan. 20—Fourteenth, Desperate Odds....
Jan. 13—Thirteenth, Hanging Peril....
Jan. 6—Twelfth, The Span of Terror....

WARREN, EDWARD, PRODUCTIONS, INC.

(At State Right Exchanges)

Weavers of Life....
Souls Redeemed....

WESTERN IMPORT COMPANY

(At State Right Exchanges)

Mickey (Mabel Normand)....

WORLD FILM EXCHANGES

Apr. 28—The Price of Doubt (All Star Cast)....
Apr. 21—The Quickening Flame (Montagu Love-June Elvidge)....
Apr. 14—The Scar (Kitty Gordon-Irving Cummings)....
Apr. 7—The Little Intruder (Louise Huff-Johnny Hines)....
Mch. 31—The Love Defender (June Elvidge)....
Mch. 24—Hit or Miss (Carlyle Blackwell and Evelyn Greeley)....
Mch. 17—The Hand Invisible (Montagu Love)....
Mch. 10—The Unveiling Hand (Kitty Gordon)....
Mch. 3—Crook of Dreams (Louise Huff)....
Feb. 24—The Moral Deadline (June Elvidge)....
Feb. 17—Courage for Two (Carlyle Blackwell)....
Feb. 10—Mandarin's Gold (Kitty Gordon)....
Feb. 3—The Rough Neck (Montagu Love)....
Jan. 27—Heart of Gold (Louise Huff)....
Jan. 20—The Bluffer (June Elvidge)....

SPECIALS

Mar. 16—The Better 'Ole....
Feb. 10—What Shall We Do With Him?....
Jan. 6—Under Four Flags (Official Government Picture)....

UNITED PICTURE THEATRES

—Her Code of Honor (Florence Reed)....
Feb. 23—A Man in the Open (Dustin Farnum)....
Jan. 26—Adele (Kitty Gordon)....
Jan. 5—The Light of Western Stars (Dustin Farnum)....

KINOGRAMS (News Reels)

Tuesdays—Kinograms....
Saturdays—Kinograms....

CENTRAL STATES

NEW YORK OFFICE, 729 Seventh Avenue CHICAGO REPRESENTATIVE, 220 So. State Street

School Teacher Censorship Proposed for Sunday Pictures in Indiana

CENSORSHIP of Sunday motion piutures by school teachers was proposed in an amendment to the pending bill to egalize such shows when it got to second reading. The amendment drawn by Senator Negley makes the superintendent of schools in any city or town "chief censor" of pictures o be exhibited on Sunday and provides that the chief censor nay commission regularly employed school teachers to act as leputy censors.

The amendment will provide that no picture shall be exhibted on Sunday until it has been exhibited in full in the presnce of the chief censor or one of the deputies and shall have been certified as "being either 'historical' or 'educational' in nature, and 'moral' in tone and character."

Viewing of pictures would take place at 10 a. m. each Saturday. If the picture to be shown on Sunday is also shown to public audience at the time the censor views it on Saturday, he amendment proposes that the censor "may at any time during such exhibition order such exhibition stopped until the audience shall have left such theatre and all admission fees have been returned at the box office, and then such exhibition shall proceed in the presence of such censor and only such other persons as he or she may direct shall remain." The right of excluding other persons is limited so that municipal or police officials shall not be barred. Provision is made for a payment by the manager of the theatre to the censor of $1 for each picture censored, this to be compensation in full for the ensorship duties.

The original bill provides that the police authorities of each ity and town, and mayor of any city and the board of trustees of any incorporated town, shall have the power to prohibit any noving picture show when in their judgment it is offensive, obscene or immoral or operated in violation of the rules of the ity or town concerning the giving of such shows on Sunday. Senator Negley would amend it so as to make their action in uch cases mandatory, and also to put on the authorities the uty of closing shows not having the certificate from the ensor provided for in the Negley amendment.

Capitol Opens Detroit Exchange

THE Capitol Film Company has opened a Detroit Exchange in the Film Building, and has appointed Charles W. Perry s manager. The Capitol from the start will put out three wo-reel subjects every week, one railroad drama, one comedy nd one Western. Later there will be more releases. These ubjects are brand new and have never been issued before.

Mr. Perry is probably one of the best known film men in the state. He assumed charge last Monday morning. Recently he was special representative for the Independent Sales Corporation and for many years exchange manager for Pathe, both in Detroit and Boston.

"Get Them Out of the Lobby Into the Theatre with Short Subjects," Says Schlank

"PACKED lobbies do not always mean fat profits these days," was Ike Schlank's philosophy last week. Mr. Schlank, who is president of the Capital Film Co., with executive offices in Indianapolis and twenty-two branch offices in the process of opening, is firm in his belief that his concern has solved the biggest problem facing the exhibitor today.

"I know of more exhibitors than I can count," remarked Mr. Schlank, "who are playing to capacity, and at the end of the week the 'dope' sheet shows either a total loss or a profit so meagre that it is discouraging.

"The whole trouble is the long-drawn-out picture, which excludes any possibility of emptying the houses during the rush hours at a rate that will permit the manager to quit worrying. Every man knows he must give his patrons a diversified program, but the troublesome factor is the lack of the 'short' feature.

"The Capital Film Co. has made a careful survey of the situation and has proven the practicability of the solution it offers in the districts of each of the six branch exchanges already opened," added the enthusiastic Mr. Schlank. "Cut out the draggy feature. That's the only way out. That's why we are restricting our releases to two and three-reel features and single and double-reel comedies. The public wants 'pep.' They want stars. We've got all the stars in the world at our disposal. The short feature is the one way to get 'pep' and —better by far—the one and only way to increase the number of people who can get in to see your show when you have got a good one.

"Passers-by," continued Schlank, "are not going to stop and fight their way into a theatre where a crowd chokes a lobby for an hour at a time. It even drives the regular patrons to the competitor or back home, disgruntled with the movies in general.

"Think it over," was the diminutive energy dynamo's parting bit of philosophy. "I know whereof I speak, and by the stacks of signed Capital contracts pouring in on every mail, there are hundreds of exhibitors who have also seen the handwriting on the wall."

And Ike left us with no room for doubt that he was just as confident as General Foch was that Hindenburg would NOT reach Paris.

THE CENTRAL STATES

March 8, 1919

Interesting Items of Elgin

RETURN showing of Douglas Fairbanks in "A Modern Musketeer" led the bill at the Star the week of February 17. Other attractions included Earl Williams and Grace Darmond in "The Highest Trump," Mutt and Jeff in a comedy, Catherine Calvert in "Marriage," Harold Lloyd in "Check Your Baggage," Marguerite Marsh in "Conquered Hearts," a comique, "Round the World in Nine Minutes;" the Sidney Drews in comedy, return showing of Fatty Arbuckle in "The Cook, a comedy, "Freckled Fish;" Pearl White in "The Lightning Raider," Florence Reed in "A Woman's Law," and Mary Miles Minter in "Wives and Other Wives."

IN the month of March the Grand is promising a radical change in stars from the program which earlier months of the year have offered. Select picture bookings, inclusive of a great many pictures starring Norma and Constance Talmadge, are almost "played out" and Manager Newman expects to temporarily suspend their booking and give the greater part of March to Paramount programs. He has promised two Marguerite Clark pictures for near bookings to pacify the clamoring for this little favorite—"Out of a Clear Sky" and "Prunella," and pictures by Lila Lee, Fred Stone and Ethel Clayton.

ALICE BRADY in "The Hollow of Her Hand" and Marion Davies in "Cecelia of the Pink Roses" drew only fair crowds to the Grand the week of February 10. "The Code of the Yukon" went considerably better.

ANOTHER big plunge will be taken by Manager Fay in bringing "The Heart of Humanity" to the Temple for showing March 11. That date is one of the three paydays of the great Elgin National Watch factory in the month, the time when the bigger part of the town comes downtown of an evening to shop and seek entertainment in the films. He is expecting extensive crowds and making preparation to put the picture over tremendously.

THE Grand announces the coming of "The Shepherd of the Hills" for showing February 24, 25 and 26. The ten-reel picture is planned for the week's feature.

IN the week of February 17 the Grand offered Constance Talmadge in "Who Cares," Elsie Ferguson in "Hearts of the Wilds" and Wallace Reid in "The Man from Funeral Range."

THE comedy bill at the Temple the week of February 17 included showings of "Pearls and a Peach," "His Dark Past," "Some Mother," "How Is Your Hsuband?" "Only a Janitor," "Know Thy Wife" and "Hoop La, the Circus Girl." Serials were Houdini in "The Master Mystery," fifth episode; Eddie Polo in "Lure of the Circus," the Weekly News and Screen Telegram and Current Events. Other pictures included Mary Boland in "A Woman's Experience," Mabel Normand in "A Touch of Rheumatism," "The Coming of Faro Nell," J. Warren Kerrigan and Lois Wilson in "The Drifter," Monroe Salisbury and Ruth Clifford in "The Millionaire Pirate."

MARY PICKFORD in "Amarilly of Clothesline Alley," shown at the Crystal February 18, led the week's picture bill there. Other stars and pictures of the week were Ella Hall and Priscilla Drew in "Which Woman?" Ruth Roland and George Larkins in "Hands Up," Harry Morey in "The Game With Fate," Gladys Leslie in "Little Miss No-Account," Little Bobby Connelly in "Just What Bob Wanted," the Katzenjammer Kids in "Pep," and the comedy, "Counts and No Accounts."

MITCHELL LEWIS was shown in Elgin both at the Grand and at the Temple on Saturday, February 15. At the former house he played in "Code of the Yukon" and at the Temple in "Life's Greatest Problem." Both shows went good.

MANAGER Fay crowded the Temple for afternoon and evening performances of Priscilla Dean in "The Wildcat of Paris" Tuesday and Wednesday, February 12 and 13. The picture made tremendous appeal and there is probability of return showing at later date.

FOLLOWING his policy of bringing to town as soon as possible after their release the superproductions in pictures, Manager Fay will bring Mabel Normand in "Mickey" to the Temple February 25, 26 and 27. He is making preparations for extensive and universal advertising and is shutting his eyes and plunging deep, expecting to bring back great spoil. He is of the opinion that the current showing of "Mickey" in the many Chicago and suburban playhouses will be material aid to his own advertising. The bringing of "Mickey" is the most elaborate undertaking assumed by Manager Fay since his taking possession of the Temple last Summer.

FOR the third time since the new year Manager H. P. Rorig, of the Orpheum, offered opportunity to see the widely-popular "Tarzan of the Apes" to his patrons Thursday, February 21. The two previous showings, attended by special advertising displays in windows, newspapers and billboards, crowded the house for regular afternoon and evening performances and school children's matinee performances for two days each. He expects with the last showing to clean up the demands for return showings and to soon follow with an offering of "The Romance of Tarzan."

VIOLA DANA in "Blue Jeans" featured the bill at the Orpheum in the week of February 17. It was shown on Wednesday, the 19th. Other stars and pictures of the week included Lewis S. Stone and Marguerite Clayton in "The Man of Bronze," May Allison in "Her Inspiration," Norma Talmadge in "Her Only Way," and June Elvidge in "The Zero Hour." There was showing also of the educational film, "The Truth About the Liberty Motor."

MANAGER GUS COOK of the Crystal theatre, Dundee, is making his deep plunge into production speculation in bringing to his town on Friday, February 21, the great "Hearts of the World" picture. He is showing it with special orchestra, with special matinee performances at 55 and 28 cents admission, and in the evening at 55 and 83 cents admission, prices including war tax. Seats for the night performance are reserved. He is expecting the greatest crowds ever entertained in this playhouse.

Kohls Uses Surprise on Lincoln's Birthday

DIRECTOR LEO S. KOHLS, of the Riviera theatre, sprang a timely surprise on patrons of that house on Lincoln's birthday, by presenting F. S. Jones as Abraham Lincoln.

This act followed the overture and from the enthusiasm with which it was received by an audience that packed the theatre from top to bottom, composed of Chicago's elite, proved Mr. Kohls' ability to please the public. Round after round of applause greeted this masterly innovation.

Heard in Detroit

EDDIE McGRATH, who left the Broadway Strand theatre fter four years of continuous service last week, was presented vith a silver loving cup when he made his final appearance as he soloist of that playhouse. The cup was the gift of employes f the theatre and management. Just as Mr. McGrath was nishing his nightly performance the orchestra struck "Auld ang Syne," after which J. Fred Lawton made the presentation peech. Miss Hilda Barr will be the soloist for two weeks dur- ng which she will introduce some novelties.

THE FINE ARTS theatre, one of the most prosperous neigh- orhood playhouses in the city, has been sold by Henry G. uthard to William C. Gunsche. Alvin Smith will continue as anager with full authority. The house will be redecorated nd about $15,000 will be spent in this effort. A new $10,000 rgan will be installed. The orchestra, under DeMotte Giblo, im.

AT a meeting of the Detroit Motion Picture Exhibitors' eague in the Hotel Tuller last week a resolution was adopted nanimously condemning the dishonest exhibitor who steals xtra days and sub-rents films. According to the exchange anagers certain state exhibitors have been bicycling films to great extent. The complaint has been made of exhibitors in istant parts of the state.

THE Arthur S. Hyman Attractions has opened a new suite of fices in the Film building and moved into one of the most eautiful suites in the city. The private offices are finished in iffany with blue, gold and old rose as the predominating olors. Indirect lighting and all of the most modern equip- ent has been installed making it an attractive place in which transact business affairs.

A SPECIAL meeting of the Detroit Exhibitors' League was held in the Hotel Tuller Thursday, February 27, according to an announcement made by President Kirchner. Every exhibitor in the city and state was invited.

WHEN "Wanted for Murder," an early attraction at the Washington theatre, is shown, the star, Elaine Hammerstein, will appear personally in that playhouse. Manager W. A. Haynes, of the Independent Sales Corporation, has planned a number of special festivities for her.

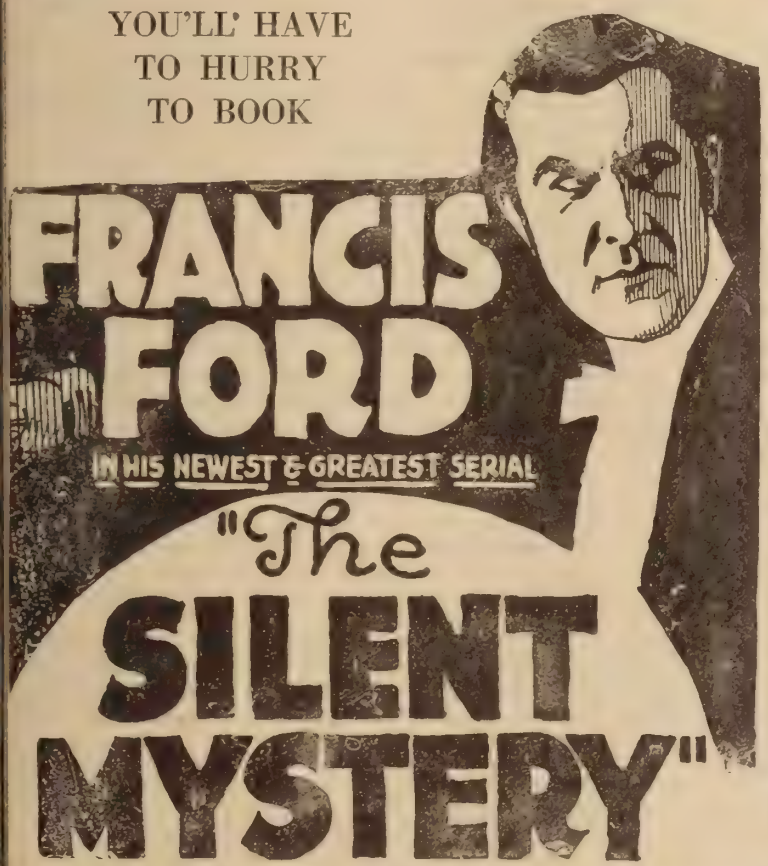
E. O. GURNEY, who spent a few days in Detroit as travelling auditor for Universal, sailed from Vancouver, B. C., for the Orient February 27, for a two-year trip to establish a system in the Universal exchanges there. Mrs. Gurney accompanied will continue.

"THE HEART OF HUMANITY" made such a phenomenal two-weeks' run in the Alhambra theatre, Toledo, that General Manager H. C. Horater wired W. D. Ward, Detroit Jewel, manager, for a third week. The second week in Toledo surpassed the first week's run, he declares.

Council Rescinds Action on Proposed Sunday Closing at Flint

THE movement to close places of amusement in Flint on Sundays appears to have struck a snag. Ald. Homer Vette, one of the signers of petitions for the Sunday closing, who offered a resolution to submit the matter to a vote of the people backed up on the proposition at the last meeting of the common council and offered a resolution rescinding the former action. The resolution was adopted and the request for Sunday closing lies pigeon-holed where it probably will remain.

In explaining his action of offering a resolution rescinding his former action, Ald. Vette stated that he had been requested by numerous people "for good reasons" to refrain from submitting the question to a popular vote. He offered no reason.



CHARLES RAY in "THE CLUE"
The FIRST one of the
Films you have been waiting for
A two-reeler every two weeks

THOMAS H. INCE
KAY-BEE
Westerns

that MADE them FAMOUS
with Charles Ray
Sessue Hayakawa
Anna Little
Clara Williams
Walter Edwards
All new and re-titled
Better than ever
Phone, write or wire

BEE HIVE EXCHANGE

MILWAUKEE — Toy Building
CHICAGO — 207 So. Wabash
INDIANAPOLIS — 109 W. Maryland

They Say in Chicago That—

MILDRED HARRIS (Mrs. Charles Chaplin), accompanied by Blanche Sweet, passed through Chicago Wednesday, February 19, and was a guest at the Blackstone.

BEN BEADELL, assistant manager of the Select, Chicago office, is now covering Illinois, Indiana and Wisconsin, and reports big business.

JACOB COOPER, owner of the Twentieth Century theatre, Chicago, made a flying trip recently to Milwaukee—could it be that Mr. Cooper has designs on the city that made some things famous.

FRED AIKEN, Chicago manager Select office, with his ever-present smile, says that never in his many years' experience has he met so many satisfied exhibitors as those using Select pictures. The gentleman looks forward to great things for the forthcoming release of "The Probation Wife," featuring Norma Talmadge. He says that all their specials are keeping right up in the front row.

CHAS. H. DARRELL, of the John H. Kunsky Detroit Circuit, has been in Chicago arranging for new novelties to be used in all their houses. The gentleman closed a deal with Willis and Eckels, owners of Film Craft, to make a line of special film trailers, announcing coming attractions. Willis and Eckels specialize in life-trailers which have created a furore in all of Chicago's leading picture theatres.

"MOVIE HONEY," which is to be published twice a month in the interests of the Beehive Exchanges, Chicago, Milwaukee and Indianapolis, has made its first appearance. R. C. Cropper, the head of the works, has done himself proud, and is sponsoring a cleancut-up-to-the-minute, snappy publication. Keep it up, Friend Cropper, and you will have them all talking about you.

LOUIS B. MAYER, the guiding star of the Anita Stewart Productions, spent several days in Chicago, stopping at the Blackstone—"Some Star"—"Some Productions"—"Some Man"—and, according to Harry Weiss of the Central Film Co., the Blackstone is Some Boarding Place; just the place, he says, for a regular fellow like Mr. Mayer is.—Watterson Rothacker echoes "Amen."

CARL LAEMMLE, the wide-awake and aggressive president of the Universal Film Co., just passed through Chicago on his way to the Coast. The gentleman claims that his chief trouble at the present time is getting good scenarios. He has issued explicit instructions to his scenario department that there are to be no more stories used that in any way deal with "John Barleycorn."

JOSEPH A. SHAFFER, publicity manager of the Ascher Bros. circuit of picture palaces, left for Rockford to put over a big campaign for their Midway theatre of that city for the opening of the picture, "A Romance of Happy Valley." Joe says that he will make every inhabitant of Rockford and surrounding country sit up and take notice, or he won't come back.

LOU SHUTT, advertising manager of Select Pictures, Chicago office, is throwing out his chest with pride, having just completed the installation of what seems to be one of the most perfect systems for the handling of posters and advertising matter of all kinds on each production. Mr. Shutt'e many years of practical experience in the film game since it started have been of great help in the perfection of the system.

CHAS. C. PYLE, general sales manager of the Bartola Musical Instrument Co., is still in the east—business must be good, Charlie, to keep you from your home fireside so long.

THE CAPITAL FILM CO. opened their seventh branch exchange last week at Detroit, Mich. They have secured excellent space in the Film Bldg., and early reports were to the effect that Detroit is looking with considerable favor upon the new short feature idea.

THE RIALTO THEATRE, Champaign, under the management of Chas. H. Clark, is doing splendid business.

FRANK L. SMITH, formerly manager of the Indianapolis Branch of the Capital Film Co., has been made special representative of their concern. When last heard of, Frank was on his way to the Philadelphia Exchange to aid the local manager, Phil Greenburg, on a special campaign on the new two-reel features.

GEO. KLEINE made a quick jump to New York Sunday on the Century for a Monday A.M. landing—something doing?

JULIUS BURNHEIM, assistant manager of the Universal office, Minneapolis, made a special trip to Chicago to "Say Uncle," or rather "Howdy" to his uncle, Carl Laemmle.

W. G. MAXEY, president of the Bartola Musical Instrument Co., Oshkosh, Wis., has just made a flying trip to Chicago. Mr. Maxey is certainly a busy man.

"THE SILENT MYSTERY" had a pre-release showing at the Star theatre Sunday, February 16. The picture kept the house packed all day and evening and will run the entire week.

MERRILL SMITH, the genial manager of the Kleine System, has been confined to his home with a bad cold—hurry up, Merrill, and get back on the job.

WASHINGTON'S Birthday, February 22, marked the opening of the serial, "Silent Mystery," at the Balaban and Katz palatial Central Park theatre. This is the first time the house has ever shown a serial picture.

W. C. LAMOREAUX, manager of Ascher Bros. Chateau theatre, turned a new trick with the presentation of "Mickey," February 19 and 20, using five young ladies dressed as Mickey, two of whom sang the song followed by three in an artistic dance, accompanied by the same melody. Others used one. "Billy" thought if one was good five would be better. They were.

W. M. FAY, manager Temple theatre, Elgin, jumped in and out of Chicago three times last week. Looks as though the gentleman was flirting with several large features.

A. TEITEL reports that he is doing a wonderful business with his new process for preserving new films. In the last month he has treated some of the biggest features, such as "And the Children Pay," "Mickey," and the new historical eight-reel production not yet released, entitled "The Chosen Prince." He is also busy cleaning prints of "Salome" for the Wm. Fox Co.

New and Old Films CLEANED and CONSERVED A. TEITEL
112 North La Salle Street, Chicago, Illinoi

Central States Edition Brings Results Promptly and Plentifully

"The first thing I look for is the chatty, keenly interesting Central States Section," said an Indiana Exhibitor, "it has the home town appeal."

With Dubuque Exhibitors

BIG advertising and Douglas Fairbanks' own drawing power brought the Grand a tremendous business February 5, 6 and 7, when "He Comes Up Smiling" was shown. The picture opened to good afternoon and extra big evening houses, and during its engagement kept the good work up. The picture was considered one of the best ever done by the athletic star. The leading lady, Marjorie Daw, is a great favorite.

"THE ZERO HOUR," with June Elvidge, played to fair houses February 5 and 6 at the Dreamland. Miss Elvidge was well liked, but the majority of her followers did not care for the picture. A Gaumont news reel was also shown.

MANAGER BOYLE, of the Dreamland, has installed two modern, up-to-the-minute Simplex projection machines. With these machines and his mirror screen the Dreamland pictures are the cleanest and clearest shown in the city.

TOM MOORE and Hazel Daly were well received at the Family theatre February 5, when they co-starred in "Brown of Harvard." Both of the young players are popular at this theatre and are players of ability. The picture drew an excellent week-day house.

NUMEROUS improvements at the Liberty theatre, under the capable management of Harry A. Wilbur, have been quietly going on for the past few weeks. The house now boasts of a new ventilation system, so constructed that the air is kept continuously pure and free from a surplus amount of carbon dioxide, and the heating plant has been changed to accommodate a larger and better furnace. The projection department has been improved to the extent of a new gold fibre screen, "second to none in the city," as Manager Wilbur expressed it.

HOWARD HICKMAN made his début as a star in Dubuque February 5 and 6, when he appeared at the Princess theatre in "Blue Blood." Large audiences greeted the picture both days.

"THE DANGER GAME," with Madge Kennedy, proved a most appropriate vehicle for the star in the opinion of Family theatre patrons, who had the pleasure of viewing it February 6. Every picture made by Miss Kennedy seems to be better than its predecessor; her plays are always good, clean, wholesome comedy dramas that appeal to all classes of people. Tom Moore headed a good supporting cast.

"THE DEEMSTER," the film adaptation of Hall Caine's novel of the same name, was shown at the Family theatre February 7 to excellent houses. Derwent Hall Caine, the star, proved himself especially fitted to the role he portrayed.

WILLIAM DUNCAN pleased picture fans who attended one of his latest pictures, "Deuce Duncan," shown at the Liberty theatre. In this picture one saw glimpses of the dashing horsemanship of the athletic star that were surprising as well as gratifying. A very good crowd attended the feature.

"THE BIRTH OF A RACE" ran a highly successful three-days' engagement at the Majestic theatre February 6, 7 and 8. The picture attracted splendid houses at a greatly increased rate of admission.

A PRISCILLA DEAN feature, "She Hired a Husband," and a Ben Wilson comedy, "Let's Fight," formed the program at the Star theatre February 6 and 7. On Saturday "The Wine Girl," with Carmel Myers, made a distinctive hit with the Star's patrons. She proved to be the most popular star the theatre has featured since its opening.

KITTY GORDON, Frank Mayo and Muriel Ostriche played at the Liberty theatre February 10 in "Tinsel."

SINCE "Vive la France" Dorothy Dalton's popularity in this city has increased by leaps and bounds. "The Mating of Marcella," a Dalton feature, came to the Princess February 7 and 8, and turned out to be a great drawing card. Friday's houses were good and on Saturday it kept the crowds standing outside the theatre.

THE reappearance of Edith Story in Dubuque theatres after several months' absence was hailed with delight by numerous followers of the actress. Her picture, "The Silent Woman," was shown at the Dreamland theatre February 7 and 8.

THE Times-Journal, co-operating with the Dubuque picture houses, has agreed to run a section of the paper devoted entirely to the screen. Of course, the department is not large at present, but the exhibitors are realizing the value of a certain amount of publicity and are beginning to increase their advertising, thus entitling them to increased reading matter. The plan is, from all appearances, working out very well.

FRED STONE made his initial appearance in pictures in Dubuque Monday and Tuesday, February 10 and 11, at the Grand in "The Goat."

Seeing Shows Around Dubuque

THE features shown at the Plaza theatre at Manchester, Ia., during the latter part of the week of February 2 were "The Keys of the Righteous," with Enid Bennett; "Eve's Daughter," with Billie Burke, and "Flowers of the Dusk," with Viola Dana. On Sunday, February 9, Mary Miles Minter was seen to advantage in "The Eyes of Julia Deep." The picture was repeated Monday. Madge Kennedy starred in "The Kingdom of Youth" on Tuesday, while "The Thing We Love," with Wallace Reid, was the Wednesday feature. Elsie Ferguson held the boards on Thursday in "The Song of Songs."

ON Thursday, February 6, Norma Talmadge took the patrons of the Star theatre at Decorah, Ia., by storm when she appeared in one of her best vehicles, "De Luxe Annie."

"SAY, YOUNG FELLOW," was voted to be Fairbanks' best picture this year by the patrons of the Palace theatre at Waverly, Ia., where it was shown to large houses on Sunday and Monday, February 9 and 10.

THE manager of the Star theatre at Decorah, Ia., booked "The Crisis" for showing on Monday and Tuesday, February 10 and 11. The picture was shown at only slightly raised prices because, as the manager stated in a public announcement, he made so much on the Chaplin picture shown recently that he could afford to show "The Crisis" at a reduced rate to show his appreciation of the patronage of Decorah people.

CHARLES RAY and Harold Lloyd held the boards Saturday, February 8, at the Grand theatre at Anamosa, Ia. The former played in "The Hired Man" and the latter in "She Loves Me Not." Both of the young men are great favorites here.

"BRAVE AND BOLD," with George Walsh, was shown to fine houses Saturday, February 8, at the Cozy theatre at Dyersville, Ia.

THE Dreamland theatre at Galena is continuing to show the best possible pictures. On Monday, February 10, "He Comes Up Smiling," a late Fairbanks release, packed the house; Tuesday's program was "Hidden Fires," with Mae Marsh. On Wednesday that splendid actress, Louise Glaum, played in "Wedlock;" on Thursday "A Law Unto Herself" was shown. Friday's bill was "Her Great Chance," with Alice Brady, and the week closed with the showing of "One More American," with George Beban, on Saturday.

SOME of the big attractions booked for showing at the Dreamland theatre at Galena during February and March are "Hearts of the World," "The Eyes of the World," "The Squaw Man" and "The Greatest Thing in Life."

News and Gossip of Springfield Theatres

THE SAVOY certainly is pulling the crowds with Vitagraph's "A Fight for Millions." Manager Kerasotes had on the thirteenth chapter Sunday, February 16, and played to big business. Other pictures on the same program were Helen Gibson in "The Canyon Mixup" and a two-reel L-Ko comedy. For Monday the Savoy had "Tangled Lives," with Harry Morey, and "Fatty's Canine Friend," a two-reel comedy; Tuesday, Barbara Castleton in "Empty Pockets;" Wednesday, a special feature; Thursday, "The Brazen Beauty," with Priscilla Dean; Friday, twefth and thirteenth chapters of "The Iron Test," and "The Square Gambler," with Broncho Billy; Saturday, Mildred Harris in "Borrowed Clothes."

W. S. HART in "The Two-Gun Man," Theda Bara in "The Soul of Buddha," Tom Mix in "Mr. Logan, U. S. A.," and Theda Bara in "Under the Yoke" are some of the pictures that have been stacking the crowds in for Ben Rovin, at the Amuse-U. The Fox stars are certainly hot favorites in the region of Sixth and Washington, and Ben has only to flash a banner and a slide announcing the coming of a new play to insure himself a packed house.

TWO things that are worrying local exhibitors at present are the 5 per cent reel tax and the censorship bill that is being agitated at the Capitol at present. It is expected the up-State film contingent will be on hand to fight the measure when it comes up and it is hoped that the bill will be unsuccessful. Petitions have already been sent in opposing the proposed 5 per cent film tax, and it is the feeling here that the bill will be defeated.

THE CAPITOL started the new Francis Ford serial, "The Silent Mystery," the first part of March.

THE GAIETY has signed for ten Keystone comedy re-issues, starting with Mack Sennett's "His Valet."

"THE WILDCAT OF PARIS," Universal special, with Priscilla Dean, did big business for the Princess on Sunday, Monday and Tuesday, February 16, 17 and 18. Miss Dean has developed into quite a favorite here and her following is now large. A Vitagraph comedy, "Soapsuds and Sapheads," was also on the program. The following pictures were booked by the Princess and shown in the order named: February 19-20, Sessue Hayakawa in "Bonds of Honor;" February 21-22, Bessie Barriscale in "Two-Gun Betty;" February 23-24-25, Alice Joyce in "The Lion and the Mouse;" February 26-27, Billie Rhodes in "Hoop-La;" February 28 and March 1, Dustin Farnum in "The Man in the Open."

MANAGER GUS KERASOTES notified MOTION PICTURE NEWS' correspondent that he was so dissatisfied with "The Stafford Mystery," a Mutual picture, with Billie Burke, that he has decided to cancel all Mutual productions, to take effect at once. Mr. Kerasotes states that he was sold this picture with the understanding that it was a genuine Billie Burke five-reel production, and after running it saw that it was nothing more than five reels of "Gloria's Romance." Mr. Kerasotes is under the impression that he was "buncoed" and feels that he should not deal further with the company until the wrong has been righted. The program for the Royal for the week of February 16-22 follows: Sunday, chapter 13 of "The Lure of the Circus" and two other short subjects; Monday, Carlyle Blackwell and June Elvidge in "Hitting the Trail;" Tuesday, Evelyn Nesbit in "The Woman Who Gave;" Wednesday, Kitty Gordon in "Merely Players; Thursday, Gladys Leslie in "Wild Primrose;" Friday, the Lees, Jane and Katherine, in "Swat the Spy;" Saturday, Louise Glaum in "The Goddess of Lost Lake." Manager Kerasotes announces that "Under Four Flags" will be shown for a run at the Royal early in March.

MAJOR H. T. LOPER, owner of the Kimbark theatre, Chicago, is visiting his son, Harry Loper, manager of the Lyric theatre. The elder Loper announces that things are very good in Chicago at this time.

A SUMMARY of the week of February 9-15 reveals the news that Charles Ray had four good days at the Vaudette with "The Girl Dodger," and Lina Cavalieri followed for three more in "The Two Brides" to fair patronage. The Gaiety did well with "Don't Change Your Husband," and also played to goodly crowds with Geraldine Farrar in "Shadows." The Princess did well for three days with Mildred Harris in "When a Girl Loves," and also was satisfied with business on William Desmond in "Life's a Funny Proposition" and Lucille Lee Stewart in "The Eleventh Commandment," both pictures showing two days each. For the same week the Lyric had George Walsh in "Luck and Pluck," May Allison in "In for Thirty Days," Hale Hamilton in "$5,000 an Hour," and Emmy Wehlen in "Sylvia on a Spree." Manager Loper had no complaint to make on the week's business.

THE MAJESTIC has finished showing the Vitagraph serial, "A Fight for Millions." No new serial has been contracted for at this writing.

MARGUERITE CLARK in "Mrs. Wiggs of the Cabbage Patch," with an Arbuckle re-issue and Burton Holmes Travelogue, were the attractions at the Vaudette February 16, 17 18 and 19. At the Gaiety William Faversham in "The Silver King" and "Fatty" Arbuckle in "Camping Out" were holding forth. The Princess had Priscilla Dean in "The Wildcat of Paris," and the Lyric, Virginia Pearson in "The Love Auction."

THE GAIETY bookings for the future reveal Mae Marsh in "The Bondage of Barbara," W. S. Hart in "Breed of Men," and Mabel Normand in "Sis Hopkins." The Vaudette has Elliott Dexter and Ethel Clayton in "Maggie Pepper; "The Winning Girl," with Shirley Mason and Niles Welch, and "The Poor Boob," with Bryant Washburn. The Lyric has Bert Lytell coming in "Faith," Charlotte Walker in "Every Mother's Son," and then starts in to show Select pictures.

THE CAPITOL revived Charlie Chaplin in "The Immigrant" for Sunday, February 16, and did a whale of a business. "The Lightning Raider, with Pearl White, was also on the bill, and the two pictures delighted capacity crowds. Madge Kennedy followed on Monday in "The Glorious Adventure," along with a Christie comedy. The bill for the rest of the week, ending February 22, was: Tuesday, William Desmond in "The Pretender," and "The House of Terrible Scandals," a three-reel Fox comedy; Wednesday, Mitchell Lewis in "Nine-Tenths of the Law;" Thursday, Mary Pickford in "The Dawn of a Tomorrow," and "Ramble Along," a Lloyd comedy; Friday, "The Girl of My Dreams," with Billie Rhodes," and Eleanor Field in "The Girl on the Box," Strand comedy; Saturday, "The Terror of the Range," chapter 3, and Billy West comedy, "He's In Again."

GUS KERASOTES enjoyed two big days' patronage with William Farnum in "Les Miserables." Gus was about the only exhibitor in the city who had nerve enough to play this film, most of the managers figuring it a poor "draw." "Les Miserables" with foreign cast played the Chatterton several years ago and was a failure financially. This is where the deduction came in that Farnum couldn't put the picture over in Springfield. But it proved a money-maker for the Royal and Gus Kerasotes deserves credit for trying what others shied at.

FOR the past two weeks Louie Kerasotes has lost out on the Universal serial, "The Iron Test," and the manager of the Savoy is real angry. Whether it is the fault of the exchange or the express company Louie does not know. Savoy patrons were greatly disappointed and walked away from the box office when informed the serial had not arrived.

"THE HEART OF HUMANITY" played the Avon theatre, Decatur, for five days, starting February 23. A special orchestra was engaged, and the prices for the big picture run from 25 cents to one dollar. Two performances were given daily. One of the heaviest advertising campaigns ever put over by any theatre in this section of the country was used by the Avon.

FROM the outlying houses comes the cheering news that business is much better than at this time last year. This refers to the Empress, North End Circle, Palace and Pekin theatres.

MISS NELL KEMPER has left for New York City to become identified with the International News Service. Before leaving for Broadway, Miss Kemper came in and wrote on this editor's typewriter, thereby acquiring the distinction of being the greatest film celebrity that has yet used said machine.

"Mickey" and F. O. Are Synonymous in This Section

F. O. NEILSON, head of the Mickey Productions, Chicago office, has struck his gait, and bids fair to break old records, which is going some, as the gentleman's past performances have a string of medals tacked on them a mile long.

The combination of a first-class man and a first-class picture, such as "Mickey," is something hard to beat.

Neilson at present holds the record of being the busiest man in Chicago's film world, and is getting mighty few hours' rest out of each twenty-four.

The neighborhoods in which "Mickey" has been played to an enormous business are sending in for repeats, thick and fast. The Deluxe Theatre, with a seating capacity of approximately 1,200, played "Mickey" February 16 and 17, repeating on the Pantheon and Lakeside, and according to reports their receipts for the two days eclipsed anything in the history of the house since it was built.

The success of the picture has afforded Mr. Neilson an opportunity to hand his army of friends among the exhibitors a great big juicy plum, filled with real money, that will keep him in their minds as a pleasant memory.

Express Companies Disappoint Seventeen Illinois Exhibitors

ED KUNZ, of Springfield, Ill., was short his picture one day last week, and by long distance found that it was due to arrive on a late afternoon train. Mr. Kunz went over to the station and met the train, thinking to hustle the film right over to the Princess as soon as possible.

But there was nothing for him. He asked the expressman if he had any film for the Princess, and the answer was in the negative. Then the expressman volunteered the following information:

"We pulled out of St. Louis leaving seventeen packages of film on the platform. All were billed north. Why we pulled out before they were put aboard the train is something I cannot answer."

And so Ed Kunz, along with sixteen other exhibitors between Springfield and St. Louis, spent the afternoon gnashing his teeth and spouting angry words, and waiting hopefully for his picture to get in.

How can you expect an exhibitor to have a nice disposition when every one is trying to take a fall out of him?

Gathered in Green Bay

PAULINE FREDERICK, Paramount star, played in "La Tosca" in the Orpheum theatre February 20-21-22-23. Her work pleased patrons of the house.

"THE MAN FROM FUNERAL RANGE," a Paramount film in which Wallace Reid is featured, was offered February 21-22 in the Colonial theatre.

EDITH ROBERTS was seen in the Bluebird production, "Sue of the South," at the Royal theatre February 21-22. The story is an interesting romance.

"THE TESTING OF MILDRED VANE," a Metro film, was given February 16 in the Colonial theatre. May Allison was in the lead.

DOROTHY DALTON was screened in the Paramount picture, "Vive La France," in the Colonial theatre, February 17-18.

"CHEATING CHEATERS," with Clara Kimball Young in the leading role, was exhibited in the Grand theatre February 20-21-22-23. It is a Select.

CHARLES RAY appeared at the Orpheum theatre in the Paramount picture, "The Family Skeleton," February 13-14-15-16.

THE Goldwyn film, "The Bondage of Baraba," was exhibited February 19-20 in the Colonial theatre. Mae Marsh was seen as the star.

ANNETTE KELLERMANN, of the Fox studios, was presented in the film "Queen of the Sea," at the Orpheum theatre February 10-11-12.

MARY PICKFORD was presented in "Johanna Enlists," an Artcraft picture, February 17-18-19, at the Grand theatre. She was greeted by large audiences.

MARY MILES MINTER was seen in a comedy film entitled "The Eyes of Julia Deep," produced by the American Film Company, in the Royal theatre, February 19-20.

"FIVE THOUSAND AN HOUR," a Metro film, was given February 9 at the Colonial theatre. Hale Hamilton, a new actor at this house, was in the leading part.

MADAME OLGA PETROVA played in the Royal theatre in "The Light Within," on February 18.

"WHEN DO WE EAT," a Paramount picture, was given February 10-11 at the Colonial theatre, with Enid Bennett taking the leading role.

DOUGLAS FAIRBANKS was enjoyed in the picture, "He Comes Up Smiling," from the Artcraft studios, when he appeared at the Grand theatre February 10-11-12.

JOHN BARRYMORE was seen in "Raffles, the Amateur Cracksman," at the Royal theatre February 12-13.

HAROLD LOCKWOOD played in the Metro picture, "The Great Romance," at the Colonial theatre February 12-13.

Here and There in Fond du Lac

MANAGER SMITH of the Bijou has booked the big Drury Lane spectacle, "Sporting Life"—a Paramount Special—for March 24, 25 and 26. Mr. Smith will advance the price to 25 cents for this picture.

MANAGER AINSWORTH, of the Orpheum, has booked Geraldine Farrar in "The Hell-Cat" for March 24, 25 and 26.

ORPHEUM patrons are due for a real treat on March 17, 18 and 19, when they will have an opportunity to see that tremendous puller, the Pathe picture "Infatuation," featuring Gaby Deslys. Manager Ainsworth was able to secure this picture at a figure that will permit him to let his usual prices stand. He plans to advertise the picture heavily. Large oil paintings of the film star will be hung in the lobby throughout the performance.

MANAGER VOLLERT of the Henry Boyle made a ten strike when he booked Mabel Normand in "Mickey," which scored big.

In Indianapolis and Indiana

A TEMPORARY restraining order directed against the owners and proprietors of the Rialto theatre, Illinois street and Kentucky avenue, to prevent them from wrecking the building occupied by the tailor shop of Fred J. Geile, 11 Kentucky avenue, was granted by Judge Linn D. Hay in Superior Court, Room 2, Thursday. Geile says he holds a five-year lease on the room that will not expire until June 1, 1921. The work is being done to enlarge the Rialto theatre. Judge Hay set the hearing on a permanent injunction for Monday morning at 9 o'clock. The temporary restraining order names Fred B. Leonard, the Lenwood Amusement Company, Hubert H. Woodsmall, Charles J. Wacker and the Jennings Company as defendants.

THE Ben Ross Feature Film Corporation, of Indianapolis, was incorporated Thursday at the Statehouse. Capital, $10,000. Motion pictures. Directors: Benjamin Ross, Ethel Ross, Wetzel Swartz.

REPRESENTATIVES of motion picture theatre owners and operators met Thursday afternoon with the board of public safety for further discussion of means of eliminating overcrowding in theatres with the consequent dangers of panic, but definite action was postponed pending further consideration of orders received yesterday by motion picture houses from the state industrial board and approved by H. H. Friedley, state fire marshall. The order, copies of which also were sent to the board of public safety and to Blaine H. Miller, city building commissioner, forbids the crowding of persons in the aisles and passageways of theatres and requires that no more persons be standing in the rear of any theatre than there are seats in the back row. Passageways to exits all must be clear, the order requires. The board at a preliminary conference with the motion picture men last Saturday evening told them that steps must be taken to overcome all dangerous overcrowding in the lobbies and rear aisles or passageways.

T. G. PERFECT, principal owner of the Huntington Motion Picture Company, announced Thursday that he will start the construction of a new motion picture theatre at Huntington that will seat 1,000 persons.

MISS CLARA BURNSIDES, superviser of women police, has announced a committee of seven women who will censor moving pictures shown in Indianapolis on Sunday. The committee was appointed following a meeting of the Indianapolis indorsers of photoplays. Miss Burnside said the committee will not endeavor to criticise photoplays in general, but will devote its attention to those considered of an objectionable nature. The committee is composed of Mrs. David Ross, 3851 North Pennsylvania Street; Mr. Theodore Wagner, 1445 Broadway; Mrs. H. O. Phillips, 2510 Park Avenue; Mrs. Fred Pettijohn, 2423 Central Avenue; Mrs. Melvin E. Robinson, 2037 Ashland Avennue; Mrs. Charles Davidson, 417 East Seventeenth Street; and Mrs. O. C. Lukenbill, 1002 East Washington Street.

CAPITAL FILM COMPANY, Indianapolis, increased the number of its directors from five to nine.

Condensed News of Flint

EMPLOYES of the Dort Motor Car Co. had the opportunity on February 21 of seeing themselves in motion pictures, when the first showing of an advertising film entitled "From Peace to War and Back Again," was given its initial showing at the Orpheum theatre. The film shows the Dort shops in the days before the war and then during the war when the company was making trucks for the army, and then again making automobiles after the war ended, and includes scenes of Dort employes celebrating the signing of the armistice on November 11. The scenario is by H. S. Daniels, advertising manager for the company. All the employes of the company who could attend were the guests of the management at the premiere.

IF Manager Charles Garfield does not pack 'em in every day of a week's showing of "The Heart of Humanity," which opens at the Orpheum theatre March 9, it won't be on account of a lack of publicity. He is giving the film the greatest advertising campaign ever staged for a motion picture in Flint. He has the city plastered with advertising, having used 25 twenty-four-sheets, 15 six-sheets and 150 ones, 10,000 heralds and 200 window cards, besides contracting for 800 inches of newspaper space and renting second and third-story windows in downtown locations where he has special announcements painted in oil colors. His newspaper space includes three large front-page advertisements in a weekly labor paper. He has been making special announcements from the stage of the Orpheum at every performance, and the whole town is talking and wondering about the picture now. He has fixed a scale of 50 cents for adults and 25 cents for children for all performances. Though the picture will be shown at the Washington theatre in Detroit beginning the same date as in Flint, Mr. Garfield was the first Michigan exhibitor to sign a contract. He says he paid the highest price ever paid for a picture in Flint on a rental basis.

BUSINESS with "The Greatest Thing in Life" for the first half of the week of February 17 at the Garden theatre was only fair. Elsie Ferguson in "The Danger Mark" drew very well the last half of the week.

WHILE Manager Lester Matt of the Strand theatre had advertised only a three-day run of "Salome," business was so good that he held the film over for two extra days. He had the crowds standing in line at practically every evening performance and the picture seemed to give excellent satisfaction.

Happenings in Madison

THE movie houses in Madison have not had an exceptionally big week, with but one or two exceptions the pictures have been just ordinary and the attention correspondingly medium. The managers are talking about the big things "coming," not the "whirlwind on today." Truly big features are on the books of every theatre in the city and there is little question but that the coming weeks will mean a large total of business.

PROBABLY the biggest and best attended show during the current week has been "Virtuous Wives," which ran for four days at the Grand theatre. The strongest patronage was from the University students, and the house was filled to capacity every evening. Mr. McWilliams announces the booking of a return engagement of Charlie Chaplin's "Shoulder Arms." This will be its third appearance at the Grand, but McWilliams is confident that it still has a big drawing power in this vicinity. He has also booked Charlie Chaplin's new picture, "Sunnyside."

MR. McWILLIAMS has just returned from a three-day booking trip to Chicago. He is filled up on "fine pictures" until May.

THE FULLER THEATRE played a return engagement of "The Great Love," which was interrupted earlier in the season by the flu epidemic. The picture drew an appreciative audience and was shown for three days. The Fuller netted a good business on "Innocent Eyes."

THERE are balmy days ahead for the new Strand theatre. Such pictures as the "Silver King," "Breed of Men," "False Faces" and "Romance of Happy Valley." Mr. Desormeaux has announced an early showing of "Mrs. Wiggs of the Cabbage Patch."

MARY MILES MINTER in "The Amazing Impostor" drew the largest crowd for the Majestic theatre this week. Other attractions included Crane Wilbur in "Unto the End," "Mollie of the Follies," "The Strange Women." Among the coming pictures is "Woman! Woman!" starring Evelyn Nesbit Thaw.

THE WEST COAST

Communications Pertaining to "West Coast" Section Should Be Sent to Our
LOS ANGELES REPRESENTATIVE Telephone Pico 780 618 WRIGHT & CALLENDER BLDG.

Metro Directors, Players and Writers Colonize in Hollywood

"METRO is a big, happy family," has been said of that organization from its inception, and now it is becoming a colony. That is to say, a Metro colony is budding in Hollywood just a few blocks from the studios where Director General Maxwell Karger hangs his hat (when he isn't too busy to look for a hook) and where all the parrot brand pictures are being made.

Anna Q. Nilsson started the colony when, a few months ago, she started the corner bungalow in Contentment Court, on Wilcox avenue, a step beyond Hollywood boulevard. There are five of those quaint green and white dwellings in the court, but when Miss Nilsson became a resident she was the only Metroite.

A vacancy occurred. As Rosemary Theby, who appeared in "Faith" and several other Metro pictures, was looking for a bungalow, and as Rosemary and Anna Q. are chums, the former became a tenant. Next Luther A. Reed, of Karger's scenario staff, arrived with his mother from the East, and they found a haven in Contentment Court, accounting for three of the bungalows.

The fourth of the five dwellings became vacant, so Naomi Childers, Bert Lytell's leading woman in his new picture, "The Blind Man's Eyes," put in a bid for it and moved in. The fifth is occupied by Harry Hilliard, who isn't a Metroite, but he's a prominet motion picture actor and Metro may get him yet.

Elks Lodge Entertain with Motion Pictures

THE Elks Lodge took possession of the Clemmer theatre Monday night at 9:30 for a theatre party in honor of Harry Girard, the Clemmer organist, who is an Elk, and Mrs. Girard, who in professional life is Agnes Cain Brown.

Both have frequently entertained the lodge members on their former frequent professional visits to Spokane.

The regular Clemmer program, featuring Sessue Hayakawa in "The City of Dim Faces," was presented with special organ and vocal solos by Mr. Girard.

Mrs. Girard made her first public appearance since coming to Spokane and sang a group of Japanese songs in costume. The Elks quartet sang and former Mayor Hindley proposed the Elks toast at the mystic hour, 11 o'clock.

Seattle Unionists Cause Many Theatres Inconvenience and Money-Loss

CORRESPONDENCE from Seattle states that after the strike was broken in Seattle and all the unions except the shipyard men were going back to work, the managers asked all the theatrical unions if it would be safe for them to advertise in the dailies that the shows would be open Monday night.

Every union said "Certainly, we'll be with you." Consequently, advertisements were placed in the papers, signed by the managers as a whole that all the theatres would be open Monday.

The same "Reds," however, who were making politics out of the strike in the first place, tried to recall all the union men who went on strike until Tuesday afternoon in order to show their power. In nine cases out of ten, this proved to be a joke. However the operator's union decided to stay out, but they did not notify their managers.

Consequently when the crowds came to the movies and theatres the managers began looking for their operators. When they did not show up, some of them did the operating themselves and also had to clean up their houses.

The musicians' union has been commended by the managers, as they were anxious to keep their contracts with the managers and were right on the job, when they said they would be. While some of the managers operated their own machines, others hired operators, whose names they had on file. Some of these have been definitely engaged.

Brunton Installs Gymnasium for Players

ROBERT BRUNTON has introduced into his studios in Los Angeles, an idea that is entirely new so far as picture plants are concerned. He has started the erection of a gymnasium for the teaching of physical culture and personal hygiene. It will be equipped with complete apparatus, including shower and electric baths. Boxing, wrestling, and other muscular exercises that make for the upbuilding of the body, will be included in the course. The work is to be in charge of Paul Mullen, a well known physical instructor. Mullen was formerly connected with Bothner and Woods of New York, Gilmore's of Chicago, and more recently, the Western Athletic Club of Los Angeles. It is to be a case where, not the tired business man, but the tired actor, will find a haven of recreation from his intensive duties. There will also be a department with facilities for women.

THE WEST COAST

In and Around Denver

JOSEPH J. GOODSTEIN, well known in Philadelphia, arrived in Denver from Colorado Springs ten days ago and has organized the Arrow Photoplays company, of which he is president and general manager. He has established headquarters at 1735 Welton street. He is already off to a good start in this territory. President Goodstein arranged for a trade showing of Houdini at the Ogden theatre, 11:30 Friday morning, February 28, and mailed invitations to all local exhibitors as well as members of the Denver Press club, the Ad club and the Optimists club.

O. F. WOODY, who recently lined up with the sales force of Select out of Denver, has left for Salt Lake City where he will establish permanent headquarters as representative of Select pictures in the state of Utah. Manager Lotz, of the Denver exchange, believes he will be better enabled to serve the interests of Utah exhibitors by this arrangement.

THE FILM EXCHANGE BOARD OF TRADE of this city which, since its organization about a year ago, has earned a reputation for fair adjustments of grievances of exchanges against exhibitors, has now adopted a broader plan which is already bringing the beneficial results which were anticipated. The new plan provides that exhibitors as well as exchanges is privileged to submit any grievances which have otherwise failed of adjustment. As now arranged, when complaint is made by an exhibitor against an exchange, the matter is promptly submitted to a committee made up of exhibitors and exchange men. In an arrangement of this kind harmony is bound to prevail and absolute fairness is assured. It cannot then be said that the decision rendered is one-sided. If a case arises wherein the complaint is against an exchange manager who is chairman of the grievance committee, provision is made for his temporary resignation and the appointment of a temporary chairman, who will act as chairman until a decision of the case is reached. Inasmuch as the plan fully meets the demands of both sides for fair treatment, it is recommended for the consideration of boards in other cities.

PRESIDENT FRANKEL, of Supreme Photo-Plays corporation, announces the purchase of State rights in Denver territory of twenty-four Arbuckle releases, sixteen Tom Mix releases and also twenty-four Keystone two-reel comedies. They are also handling Gathem one-reel patriotic features. H. A. Kyler, of the local Supreme headquarters, who is now in New York, advises that he has purchased five Ivan productions, as follows: "Sins of Ambition," "Babbling Tongues," "One Law for Both," "Human Clay," and "Married in Name Only." F. W. Normand, who recently joined the Supreme road force, is covering Eastern Colorado this week.

DISTRICT MANAGER EDWARD ARMSTRONG has left for Salt Lake, where he will attend a meeting on February 26 of Universal division and district managers in western territory. The conference will be under the direction of General Sales Manager J. R. Schnitzer, of New York.

"COMMON CLAY," a popular Pathe special, was on for a week's run, beginning February 22, at the Rivoli, on Curtis street.

MANAGER T. Y. HENRY announces that there is a good demand and numerous inquiries from exhibitors relative to General's cycle of classics, which are now arriving. Among these pictures, which will shortly be released in Denver territory, are Antony and Cleopatra, Quo Vadis (recently endorsed by President Wilson), Julius Caesar, Othello, The Last Days of Pompeii, and Spartacus.

MAURICE WOLF, former manager for World at Salt Lake, and D. Callahan, who until recently was in charge of the Triangle exchange at Dallas, both of whom were transferred to Denver as manager of their respective companies, are well pleased with the change and with their new surroundings. Both are hale fellows well met and natural born optimists.

J. W. HEISMAN, special representative of Triangle, was a recent Denver visitor. He is now en route for coast cities, including Los Angeles, San Francisco, and Seattle.

SALIDA exhibitors are up against it again. All places of amusement have been closed a second time on account of influenza.

JOE YEAGER, of Trinidad, was a recent Denver visitor and while here booked "The Heart of Humanity" for his three theatres.

THE STRAND, on Curtis street, has booked its first serial. "The Red Glove," starring Marie Walcamp, starts at that theatre beginning March 17.

HARRY LOGUE, of Edwards & Logue, proprietors of the Isis, at Lander, Wyo., came to Denver a few days ago to arrange for Universal service.

Spokane News and Views

A LOS ANGELES firm has offered assistance in making Spokane a mecca for motion picture producers. In a letter to the Spokane Chamber of Commerce the Romayne Super-Film company expresses its desire to co-operate in any attempt to organize the industry in the city and State. The company has offered to rebuild pictures, complete unfinished ones, or offer suggestions in the making of films.

HARRY CAREY, well known screen star, was in Spokane Friday, appearing before Spokane audiences at the Casino theatre at all performances that day. Carey is best known for his portrayals of Western characters.

THE Spokane-made motion picture known as "Fool's Gold" and later renamed "Undermined," which was to be placed on the Eastern market for sale as soon as it had been finished and printed, is reported to have left the hands of the printer about four days ago, ready for the trade showings.

DUSTIN FARNUM popularized the Majestic, drawing record crowds to the little theatre this week with the Zane Grey story, "Light of the Western Stars." J. W. Allender, manager, has screened many of his super-productions at the Auditorium owing to the limited seating capacity at the Majestic, but the Auditorium was showing "Cannibals of the South Seas," Martin Johnson's production.

MME. NAZIMOVA in the Metro production, "Eye for an Eye," held the boards at the Class A for four days and was succeeded there by "The Wildcat of Paris." "Eyes of the World," with its all-star cast, had its second showing in Spokane, playing at the Lyric, another Allender theatre. Douglass Fairbanks greeted Spokane admirers from the screen again, showing in "Arizona" at the Liberty.

In Portland Film Circles

THE week commencing Saturday, February 15, was the biggest in the history of Portland photoplay theatres, the first three days of the week far eclipsing all attendance records for several downtown houses and overflow crowds packing others to capacity.

THE personal appearance of two stars, Harry Carey at the Strand, and Baby Marie Osborne at the Majestic; and the presentation of "Mickey" at the Peoples, with Mischa Gutterson, famous Russian orchestra director, and Cecil B. DeMille's "Don't Change Your Husband" at the Liberty, were the big attractions of the week.

NOT only did the four houses in question play to capacity crowds for the three days at every performance, but waiting throngs at the Peoples and Majestic formed a line for many hours extending a block from theatre entrances, necessitating the employment of police to regulate sidewalk traffic.

THE recent "flu" scare is over, and this, coupled with excellent show weather, plus parades to welcome home-returning warriors from overseas and unusual attractions, were responsible for the bonanza picture week.

THE PEOPLES and Liberty conducted unusually big advertising campaigns in the newspapers exploiting their pictures, the big Liberty in particularly going the limit on "Don't Change Your Husband," with Paul E. ("No-Bull") Noble the publicity pilot.

TOM McDONALD, former Butte newspaperman, is now a Universal salesman out of Portland, receiving his appointment from Gus A. Metzger, new Western division chief.

FRANK TALBERT has assumed his duties as travelling auditor of the West for Universal. He was formerly auditor of the Northwest branches, auditor of the Star theatre before that, and once made a trip to Alaska as special representative for Universal.

ERNEST P. RUSSELL, organist of the California theatre, San Francisco, was a Portland visitor last week. He was on his way to Seattle.

H. H. BROWNELL, Seattle manager for Exhibitor Mutual; Carl Stearns, Metro chief in Seattle, and A. W. Eden, Select's Northwest boss, were all recent Portland visitors.

S. MORTON COHN, president of the Strand Theatre Company, and prominent capitalist and theatre magnate of California and the Northwest, is back in Portland after a year spent in Los Angeles.

JOYRIDERS stole the nifty new Oldsmobile belonging to Walter Armstrong, manager of the Strand theatre, last week. A hurry-up call to the police resulted in recovery next day, with the speedometer showing an added mileage of 150 miles.

CHICKENS come home to roost and children don't forget, particularly when a publicity scheme that hits them in a soft spot is utilized. This was proved in Portland when H. C. Stevens showed "The Yellow Dog" at his Burnside theatre, in Portland. Although several months had elapsed since the distribution of the badges of the Boy Detectives of America, his theatre was mobbed by youngsters displaying their badges and demanding admission to the picture.

"DOC" C. S. CREWS, of the Liberty theatre, Walla Walla, reports another record smashed. "The Birth of a Nation" hung up his first big attendance mark. This went by the boards when "The Kaiser" was shown, and now "Hearts of Humanity" has gone that one better.

Seattle Exchanges and Accessory Firms

EXHIBITORS FILM EXCHANGE
INCORPORATED
Member of First National Exhibitors Circuit
NOW BOOKING
SHOULDER ARMS A DOG'S LIFE
MY FOUR YEARS IN GERMANY
TARZAN OF THE APES ROMANCE OF TARZAN
PERSHING'S CRUSADERS THE STILL ALARM
ITALY'S FLAMING FRONT RAFFLES, Etc., Etc.
COMING!
ANITA STEWART SUPERFEATURES MARY PICKFORD SUPERPICTURES
1200 FOURTH AVE., SEATTLE, WASH. F. V. FISHER, Manager

GREATER FEATURES COMPANY 2020 THIRD AVENUE Phone—Elliott 941 SEATTLE, WASH.
Starting on Third Year—Now Batting 600%
Short Reel Subjects Also Features JACK LANNON, *Owner*

"NOTHING but the personal appearance of Tom Mix has a chance to equal the Sunday attendance record of the Strand theatre when Harry Carey interviewed his friends from the stage," asserts Walter Armstrong.

FRANK T. BAILEY, president of the Montana Amusement Company and head of the American theatre, is back in Butte after a few days visit in Spokane, where he is interested in the Liberty theatre. "Spokane did not have any trouble like Butte experienced the past 10 days," said Mr. Bailey. "In general business is good and the show men are all doing fairly well. They, however, look forward to much better business as the season progresses."

Mrs. Kate Nixon of Reno Entertains Film People on Washington's Birthday

MRS. KATE NIXON, wife of the late Senator Nixon of Nevada, who conducts the Majestic theatre at Reno, Nev., invited a number of branch managers to visit Reno and her estate nearby over Washington's Birthday and to witness the winter sports at Truckee on Monday, February 24.

Mrs. Nixon is a millionaire many times over, and arranged for a special train from San Francisco for the occasion. The lucky managers were her guests for the entire trip, and the occasion was a red letter day for the Film men.

The World arranged to take along its camera man of the Kinogram, and hoped to finish some pictures in time to show them to the excursionists before they reach San Francisco again.

If possible the pictures were to be rushed through and shown at the Majestic at Reno the following Monday night.



Ruth Roland, George Larkin and Easter Walters, Pathe serial players, at the Astra studio at Glendale, Cal.

Los Angeles Exchanges & Supply Houses

UNIVERSAL FILM EXCHANGES, INC.
Successor to California Film Exchange
DAVID BERSHON, MANAGER.
Distributors of Universal, Jewel and Lois Weber Productions, Blue Bird Photoplays, Century and Lyons & Moran Comedies
822 S. OLIVE ST.

LOUIS HYMAN
Manager
ALL STAR FEATURE DISTRIBUTORS, Inc.
514 West Eighth Street

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Where It Will Pay You
Make Us Prove It!

WANTED Used Theatre Chairs, Motion Picture Projectors, and everything pertaining to motion pictures. Buying from us saves you 25 to 50 per cent.
MOVIE EMPORIUM
Calmy Brothers, 752 So. Olive St.

J. SLIPPER & COMPANY
PICTURE MACHINES
Simplex, Motiograph, Baird
Minusa Screens
Hertner Transverters
Theatre Supplies
728 So. Olive Street
Send for Catalog

What They Say in Seattle

L. A. DRINKWINE, proprietor of the Palace, Tacoma, was a recent visitor on Film Row, Seattle. The strike did not affect the moving picture houses in Tacoma one bit, as the union men in Tacoma fathomed the trick and would not break their contracts in order to please a few "Reds," who were not union men at heart.

H. B. WRIGHT, formerly a salesman with "Select," is now employed as a salesman by the Exhibitors' Mutual Distributing Corporation.

TWO PICTURES, "The Temple of Dusk," in which Sessue Hayakawa is the star, and "And a Still, Small Voice," in which Henry B. Walthall stars, both went over the top where they were shown. The former was played at the Mission and the latter at the Strand. Both pictures are handled by the Exhibitors' Mutual Distributing Corporation.

THE Northwest branch of the Famous Players-Lasky Corporation are getting the small communities of the Northwest interested in their famous educational films. In many cases they co-operate with clubs in the towns or communities. H. V. Hills of Dryad, Wash., is one who concedes the value of these pictures and will conduct a weekly showing of them at the local school. Although Pateros, Wash., is a small community, its citizens have large enough visions to see the importance of these educational pictures and consequently 200 residents have formed the "Pateros Show Fund" in order to be able to have a weekly showing of them. They have contracted, on a guaranteed basis, for ten consecutive educational films with the Seattle office. R. G. Raines will promote this idea with the aid of E. A. Quist, salesman from the Famous Players-Lasky Corporation if this plan proves workable in Pateros. Thus the Seattle office is making two blades of grass grow where only one grew before. The Woman's Club of Goldbar, Wash., has also made arrangements to show these pictures once a week at the local school house. This club also shows the films on the co-operative plan.

GEORGE P. ENDERT, assistant manager of Northwest branch of the Famous Players-Lasky Corporation, wishes to announce through the MOTION PICTURE NEWS that the rumor circulated that he was going to New York for a month's vacation is absolutely untrue.

¶Every time an exhibitor mentions his favorite trade paper to a film salesman, exchange manager, or the New York office—

¶He helps his favorite trade paper to give him a still better paper and still more Service.

¶Which is your favorite trade paper?

¶Do you give it a boost at every opportunity that presents itself?

¶Think it over.

SMILING BILL DRUMMOND, of the George Kleine System, has been receiving wonderful response on his campaign with the Bigford and Chaplain reissues. Bill also announces that he has signed some first runs with John Hamrick who will run them in the Rex.

W. W. ARMSTRONG, a film distributor from Western Canada, was in Seattle recently to confer with Mr. Drummond of the George Kleine System.

MR. M. J. COHEN, well known in Seattle, is now with Sol Lesser, San Francisco.

CHARLEY H. CODE is cleaning up for the General in Spokane and neighboring territory.

H. S. HARGRAVE, who has been booking for Goldwyn in the Seattle and Northwest office, has been forced to give up his position because of sickness. Although one of the youngest bookers along Film Row, he showed good ability in this line.

JACK RANTZ, proprietor of the Liberty and Rialto, Bremerton, Wash., recently played "Mickey" at the Rialto. Mr. Rantz said that although he has had many big productions and always done good business, he never knew that there were so many people in Bremerton who were so anxious to see a good show.

"JOE" DONNELLY has returned to Seattle after a whirlwind campaign through Montana with "The Fall of Barbary Coast."

IT IS CLAIMED that Al Bloom, booker and office manager for Metro, lost at least nine pounds the two days of the strike when the street cars were not running, as he was compelled to walk.

JOHN HAMRICK, proprietor of the Rex, Seattle, has recently returned from a trip to Los Angeles where he went on account of his health.

THE METRO FILM COMPANY has booked "Out of the Fog," in which Nazimova is starred, with the Clemmer, for the week beginning March the ninth.

AMONG those recently seen along Film Row were Messrs. Swanson of Everett and Zable of Olympia.

JOE LUCAS, picture man of Centralia, Wash., paid a visit to Film Row last week and, realizing that the managers, assistants, salesmen, bookers, etc., were always willing to serve him, he thought that he ought to serve them at least one day in the first month of the year. So he invited all the managers and the other exchange men and all the office girls who could go to a box party at the Moore theatre, which is playing Orpheum Circuit vaudeville. After the show a nice little trip was taken down to "Puss'n Boots," where the girls could eat all the ice cream and candy they desired. And they did. So did the men.

W. F. McCORMICK recently signed up with Madame Paul, of Olympia, all the pictures Goldwyn will produce for a solid year.

L. J. SCHLAIFER has been released from the Bremerton Navy Yard and is now back at work in civilian clothes selling films.

E. J. ABBOTT, of Sedro Wolley, Wash., has contract for all Goldwyn pictures he has not used and renewed his Goldwyn contract for another year.

THE Ford Weeklies that have been taken over by the Goldwyn offices are going in great style. The Seattle office has made contracts with five houses in one week for them.

F. W. BOWEN, of the Peerless Film Exchange, Seattle, has opened "The Ring" at Kirkland, Wash. Three shows will be given each week.

H. P. NEVILLS has closed "The Gem," at Conrad, Mont., and Messrs. Lavin and Lock will operate the "Orpheum," the only one in Conrad. Mr. Nevills has accepted a position at the "Orpheum."

A. F. EDWARDS, of Reedsport, Ore., who operates a circuit of moving picture houses at Reedsport, Lakeside and Gardner, has been forced to close all of them except the one at Reedsport on account of "flu" conditions.

R. R. PRATSCH, proprietor of "The Idle Hour," Tacoma, Wash., is another who recently signed for a full one-year service for Goldwyn pictures.

PETER DAVID, manager of the "Liberty," Tacoma, Wash., has recently purchased the "Dream" and "Stewart" picture houses in Puyallup, Wash. It is the intention of Mr. David to build up a circuit.

A RECENT visitor to Film Row was W. G. Ripley, manager of "The Rex," Aberdeen, Wash.

GILL HEYFRON, formerly of Missoula, Mont., has purchased an interest in the Colonial, Seattle, which heretofore was owned exclusively by Mr. Danz. Mr. Danz will continue to manage it.

MANAGER MEAD, of the Universal and Select Features, is arranging for a special trade showing of "Heart of Humanity." He will "put it on" at one of Seattle's big houses and invite all the film men and women in the neighborhood to be present. When "Heart of Humanity" was put on in Spokane for a trade showing, those present were more than impressed with this remarkable picture.

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News of the Week in San Francisco

HAROLD MOORE, formerly with the Kleine system, has become associated with the M. & R. exchange. The latter has recently secured the Al. Jennings picture, "The Lady of the Dugout," and has already booked it on the T. & D. circuit. The M. & R. has also secured "Mother, I Need You," featuring Enid Markey and Edw. Coxen. When the Jennings picture is shown at the Tivoli in this city, Al. Jennings himself will appear and make a talk.

SAM WHITEHEAD, special representative in the southern part of the State for the M. & R., was in San Francisco recently and reports the theatres in that section to be doing an excellent business.

WHEN Harry Carey was in town three days last week he was accompanied by his wife and was piloted around by Harry Carney, special representative of the Universal. Carey spoke in a dozen theatres during his stay and was heard by over 16,000 people. He received a good welcome wherever he appeared, and in some of the theatres in the part of town where the Latin element prevails his reception was enthusiastic. His wife, who has retired from the stage, was at one time a well known screen artist. She is the daughter of a former vaudeville star, Fuller Golden, and acted under the name of Olive Fuller Golden.

NEWTON E. LEVI, District Manager of the Exhibitors Mutual Distribution Corporation, is now on a visit to the southern part of the State. He will be away about six weeks and will visit Denver and Salt Lake before returning home. During his stay in Los Angeles a number of exhibitors of San Francisco are going to that city and under the direction of Mr. Levi will visit the various studios, especially the Mutual, and see "how it is done." Among the exhibitors who will make the trip are C. W. Midgley, of the American, Oakland; James Beatty, of the Liberty, Fresno and San Jose; Berty Levy of Princess, San Francisco and Larry Lund, of Broadway, Oakland.

E. M. LOY, a Mutual salesman, is just back from a two weeks' tour through the San Joaquin valley. He reports a very successful trip in placing Mutual contracts.

WILLIAM ALEXANDER, western division manager of the United Picture theatres, is a visitor to San Francisco, accompanied by his wife.

THE GENERAL has just released two pictures which are receiving much praise. "Caliber 38," a picture of the northwest woods and "Chaplain Bog Four."

MERL HOWE, one of the prominent exhibitors of Southern California, is in San Francisco as the guest of Irving Lesser.

MACK SENNETT is to appear in person at the Tivoli when it runs "Yankee Doodle in Berlin."

M. J. COHEN, of All Star Features Distributors, says that "Mickey" broke all house records at the California theatre.

RALPH O. PROCTOR, western division manager of the Pathe, came to San Francisco from Los Angeles a few days ago and intends to stay a month. On his way up in his machine he visited every exhibitor in the San Joaquin valley. He intends to pursue this policy throughout his territory. After covering the territory continuous to San Francisco he will motor up to Portland. Thence covering Oregon, Washington, Idaho, Utah, Colorado and back to Los Angeles by the southern route. The distance as laid out will run close to 8,000 miles.

JOE BRANDT, assistant treasurer of the Universal Film Manufacturing Co., is in San Francisco on a country-wide tour, on which he expects to meet the serial going public of the big cities and hear from them first hand just what kind of film stories are liked best and which type of player is looked upon with greatest favor. Brandt, who has selected the casts for and personally supervised the production of two new Universal serials, "The Red Glove," starring Marie Walcamp, and "The Midnight Man," with James J. Corbett in the leading role, says good serial stories are always in demand and advises the scenario writing public to consider carefully what is essential to a successful continued story on the screen. While here Brandt had consultations with the Chronicle and Examiner regarding the new serials which the papers are to run. He also took up with the Chronicle the new screen magazine which will be known as the San Francisco Chronicle Screen Magazine and in which the paper is co-operating with the Universal in producing. The first release of this magazine is scheduled for February 21.

MORRIS EPSTEIN, of the Universal, is leaving for a trip through the San Joaquin valley.

"THE WILDCAT OF PARIS," featuring Priscilla Dean, is reported by the Universal to be having a phenomenal run in the suburban theatres.

SOL LESSER has just secured "The Unpardonable Sin," featuring Blanche Sweet. The play deals with the situation after the war in conquered Belgium. Miss Sweet takes the dual role of two sisters, one in Belgium and one in America. Wallace Beery plays heavy in the picture and is said to have excelled his past performances.

P. C. MOONEY, district manager for the Fox Film Co., is here on one of his regular visits. He comes in from the northwest and will go south from here.

E. W. WALDO, auditor of the Fox Film Corp., with headquarters in New York, is in San Francisco on his rounds of the Coast, checking up the business of the various branch exchanges.

RAY OLVISTEAD, who handles "Over the Top" throughout the northwest and who is well known in the Los Angeles district, has made connections with the General Film headquarters in this city.

F. E. SAMUELS, special representative of the General Film Co., spent a couple of weeks in this city during which time he appointed T. B. Mathewes, a former salesman for the General, as local manager. Mr. Samuels is now in Seattle and will return East by way of Los Angeles.

THE PACIFIC MAIL STEAMSHIP CO. has sent out a request through the Foreign Trade Department of the San Francisco Chamber of Commerce for films for display in China. The company is particularly anxious to secure films showing American industries. The Overseas Agencies, Ltd., is also preparing to send out films on the steamer Nanking for free display in the Orient.

M. L. MARKOWITZ, manager of the Universal Film Exchange and director director of the Alhambra theatre, says that his experiment in putting a tabloid musical comedy on at the Alhambra has met with instant success. One of two changes have been made in the personnel of the company which strengthened it materially and it now looks as if the members are in a fair way to become popular with the music loving people of this city. But Mr. Markowitz's new departure was not the only winner at the theatres. The weather has been normal and every house has played to first class business throughout the entire week. A few more weeks of such business and the managers will forget the losses from the epidemic and begin to wear the smiles "that won't come off."

Flickers on the Screens of Butte

CHARLES G. KELSEY, former moving picture machine operator in Butte, is another of the boys from the ranks of the show game who went overseas and made good. He was with the 32d Division and took part in many of its battles. Writing to his father he tells of being with the Americans who captured the famous Hill No. 230. He says that he was wounded by a high explosive shell during the night of April 2. "I was pretty badly shaken up, but after two months in the hospital began to feel fine and now am as good as ever," he writes. Kelsey laid on the battlefield for many hours until aid reached him the day after he was wounded.

MARTIN JOHNSON'S "Cannibals of the South Seas," in two feature productions, is now being booked through Montana by J. S. Nelson. He represents the Exhibitors' Mutual Distributing corporation out of the Seattle office. Mr. Nelson visited central Montana the past week.

ALBERT J. HEINECKE, manager of the Judith theatre, Lewistown, and acting president of the State Exihibtors' League, was a Butte visitor the past week. He reports the show game as going good in the Judith basin metropolis.

TOM F. McDONALD, who has been a news writer on the Daily Miner the past year, has returned to the show game. He left this week for Portland, Ore., where he accepted a position on the road for the Universal Film exchange. Mr. McDonald was with the Montana Amusement company in various capacities for eight years. He was formerly manager of the American theatre, Butte, and also of the Peoples' Hip. For a time he managed the Isis in Missoula. Local news writers and showmen attended a banquet given in his honor upon the eve of his departure from Butte. Mr. McDonald was accompanied by his wife and children.

E. G. IVINS, editor of the Daily Democrat-News, Lewistown, and also engaged in the theatrical business, passed through Butte last week for Salt Lake City, where he met his niece, Beth Ivins, of New York, the star of "The Scarlet Trail." He will accompany her to Los Angeles, where her brother is a practicing attorney. Miss Ivins expects to be permanently located in Los Angeles hereafter.

BUTTE showmen suffered during the week ending February 6 owing to the complete tie-up of the street car service. However, operation was resumed on that date and conditions are gradually working back to normal, with several of the unions voting to return to work. The street railway motormen and conductors did not go on strike but merely refused to work because of fear that those who walked out of the mines might perpetrate some violence. With 800 soldiers stationed here in command of General Watson there is no longer any fear of disorders. Show business continues good notwithstanding the fact that so many men are out of employment, due to the walkout following a cut in the miners' wages of $1 a day.

WITH Knowles as orchestra leader and Parks at the organ, music continues to be a pleasing feature at the American. This house is meeting with success in its run of the serial, "The Lightning Raider."

"THE HEART OF HUMANITY," the thrilling Universal super-feature, was booked by Manager Bailey of the American for a run starting February 24.

THE LIBERTY'S attraction opening February 16 was "Quo Vadis." It played to good business.

THE ANSONIA did well with Ethel Barrymore in "The Divorcee" February 19-20.

Directory of San Francisco Exchanges

MICKEY THE BIG SUCCESS
Yankee Doodle in Berlin
Mack Sennett's 5 Reel Attraction
Rentals and Percentages on D. W. GRIFFITH'S
HEARTS OF THE WORLD
"TIMELY TOPICS" "GAUMONT"
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DISTRIBUTORS OF
Simplex Projectors
Theatre Equipment and Supplies
NATIONAL CARBONS
98 Golden Gate Ave., San Francisco

With Los Angeles Theatres and Exchanges

H. S. MERRITT, salesman for the World Film, has left for a visit in Arizona, where he will be calling upon exhibitors during the next two weeks.

A. R. PATTON, branch manager of Mutual exchange, suffered a slight relapse of influenza on Saturday, February 1, and was unable to be at his desk at the Mutual exchange during the next two or three days.

FRED STONE in his latest Paramount-Artcraft picture, "Under the Top," has been booked for a week's run at Clune's auditorium, beginning February 10. It is planned by the Artcraft-Paramount exchange and the management of Clune's auditorium to put on a preliminary advertising campaign that will be different from anything ever seen in Los Angeles. Mr. Stone expects to stage a circus arrangement that will be a part of the "big street show" to precede the showing of the picture. Clune's famous "circus van" and horses, with all their bells, will once more be seen on the streets of Los Angeles in connection with the showing of "Under the Top." Announcement of the big advertising plans were made by Branch Manager Harry Ballance of the Artcraft-Paramount exchange.

New Theatres Building In West

CALIFORNIA

A theatre building will be erected on West Canon Perdido street, Santa Barbara, to cost $30,000. E. C. Jackson is the owner.

WASHINGTON

Anacortes will have a co-operative union theatre, with Fred Fisher, Stanley B. Anderson and E. E. Kidder as trustees.

WYOMING

At Riverton, Mr. and Mrs. Lee Mote have secured the vacant lot adjoining the Acme theatre, and will erect a 900 capacity theatre this spring.

Heart to Heart

Showing how ten minutes of your time can help us --and help you.

¶ The West Coast Edition of Motion Picture News costs us a lot of money. It costs just as much as would a separate publication published locally in Los Angeles or San Francisco. But it's worth it to us—Because it enables us to say that NO OTHER FILM PUBLICATION covers the West Coast as thoroughly, and with such intimate news and gossip as does Motion Picture News.

¶ We have often thought though—What a wonderful West Coast Edition we could get out, how much more money we could spend, how much more Service we could give—If every theatre manager in the West Coast territory sat down one night and wrote a twenty word note to his exchanges and the New York offices telling what the West Coast Edition meant to him because of its crisp, human, local items. Has it ever occurred to you? Why we could break speed limits in Service!

¶ Will you do it? Will you let us know about it? And then watch our smoke!

Simplex

Projection Department

Conducted by F. H. RICHARDSON

Important Notice.

OWING to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give [illegible] (at cost), will receive carbon [illegible] department reply, [illegible] Special [illegible] by mail [illegible] Both [illegible] booklet [illegible] booklet [illegible] 25 cents, money [illegible] or both for 10 [illegible] postage stamps. Every [illegible] operator should [illegible] of these questions. You may [illegible] without a lot of study.

New Simplex Revolving Shutter and Lens.

The motion [illegible] has now to [illegible] the [illegible] Simplex Projector [illegible] development [illegible] lines. We have [illegible] ample tests of the new shutter, which will be known as the "Extra-lite" shutter, and are prepared to say that the screen result is good. The shutter gives, according to Professor M. F. Weinrich, Ph.D., of Columbia University, from eleven and five-tenths to twenty per cent. more light than the ordinary shutter in every day use, the smaller percentage being where it is compared to the two-wing shutter, and the [illegible] shutter, [illegible] prepared [illegible] screen illumination [illegible] shutter [illegible] which [illegible] three-wing [illegible] will tell [illegible] shutter [illegible] per less than a [illegible] of its [illegible] per-[illegible] cut. The cut, however, [illegible] the whole story, because [illegible] elaborated in that way would, [illegible] was nothing [illegible] it, as you all know, print [illegible] grading [illegible] the [illegible] metal from [illegible] which [illegible] in two sheets, [illegible] between [illegible] exactly speaking, [illegible] which, is a filler [illegible] which absorbs a portion of the [illegible] on the part of the shutter [illegible] as the [illegible] eliminates all [illegible] and all [illegible] the blacks. With two [illegible] side by side one with [illegible] and one with [illegible] editor was [illegible] which was which [illegible] values of white and black [illegible]

[illegible] it seems to me, marks a [illegible] advance in the optical equipment [illegible] revolving shutter is properly an individual part of the optical train of the projector) because by its use we shall effect a saving in light, which means electric power and coal, amounting certainly to considerable and which the learned professor sets at the figures already given.

We witnessed a very interesting test of this phase of the matter when Mr. Edwin S. Porter filled in the opening spaces of the shutter with opaque cardboard and projected a picture with only the light passing through the perforations of the blade. I might add that projectionists receiving these shutters will find the open spaces blocked with cardboard. I would advise them to conduct their own little [illegible] by projecting a picture [illegible] cardboard. [illegible] will [illegible] [illegible] found in certain cities [illegible] and correspondence has [illegible] Imperial Flooring." This [illegible] not to "dust off" at all [illegible] feet—that is to say, [illegible] in a theater which is [illegible] slight degree flexible—[illegible] its moderate bending will not [illegible] light in weight—about the [illegible] floor, or, rather, on an old floor [illegible] is moderate, considering [illegible] foot.

[illegible] colors, viz., red, [illegible] comes in the form [illegible] according to directions [illegible] and trowel [illegible] intelligence, I [illegible] though it [illegible] man [illegible] seems [illegible] of the manufacturer will [illegible] enclosing [illegible]

[illegible] it will after January 1 be a regular part of the Simplex [illegible] The company will, [illegible] rather to the [illegible] to individual [illegible] man-[illegible]

By its use you can get the same screen brilliancy with less current or greater screen brilliancy with your present current. From the demonstrations witnessed, we are prepared to give this shutter the unqualified endorsement of this department and to recommend it to projectionists [illegible] theatre managers.

[illegible] Precision Machine Company are [illegible] lens manufacturing [illegible] got into it [illegible]

[illegible] Cost la Guerre.

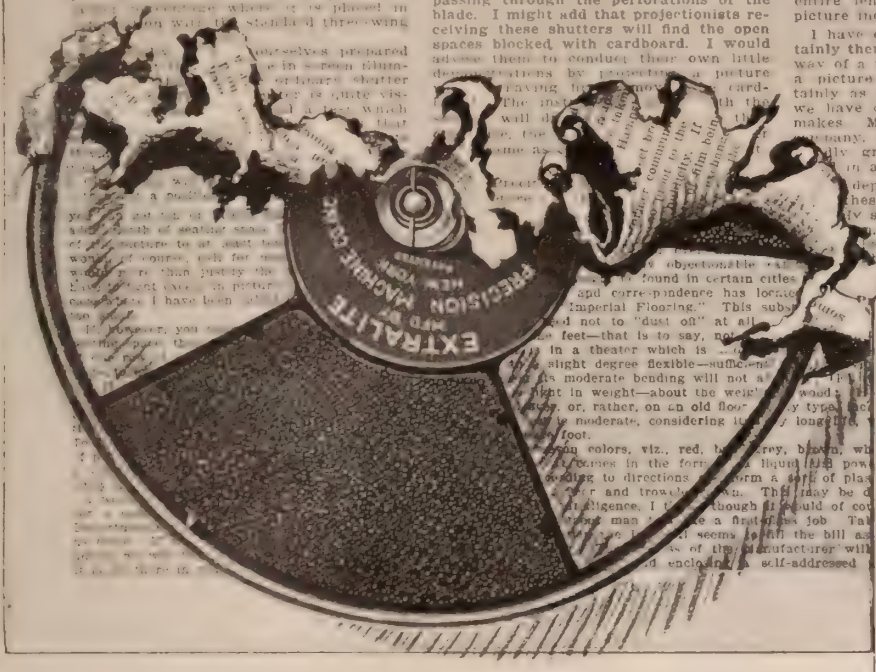
By the act of the [illegible] commandeering almost [illegible] output of our lens factories, the company [illegible] placed in a position where projectio[illegible] were absolutely unprocurable. In [illegible] of sitting down like a dog with [illegible] tail and howling at the moon, [illegible] Precision Machine Company got busy [illegible] habit of theirs. The result is a new [illegible] lens factory which is right now turning [illegible] projection lenses equal, so far as the particular editor is able to see, to anything we have had in that line for low these [illegible] many years.

Let it not be understood that the Precision Machine Company has [illegible] two old maids and a boy to make [illegible] or four lenses. As a matter of fact, they have a thoroughly equipped lens factory, capable of turning out projection lenses in any reasonable quantity at this time, the intent being to increase the plant's capacity until the company can take care of the entire lens consumption of the moving picture industry.

I have examined these lenses and certainly there is nothing better made in the way of a mount. The lens itself projects a picture having sharp definition—certainly as sharp as other lenses of what we have come to recognize as standard makes. Mr. Edwin S. Porter, of the company, claims for the new lens a decidedly greater depth of focus than is found in anything else on the market.

[illegible] department will have more to say [illegible] these lenses in the near future. We [illegible] speak of those which we have tested, and know [illegible] at this [illegible]

We can't keep a good thing under cover



EXTRALITE SHUTTERS ARE MAKING PROJECTION HISTORY

ALL NEW SIMPLEX EQUIPMENTS ARE FITTED WITH EXTRALITES

SINGLE EXTRALITES $16.50

TWO AND THREE BLADE TYPES.

THE PRECISION MACHINE CO. INC.
317 East 34th St. New York

Where supreme leadership is established you always find Envy hard at work.

The reward of leadership is widespread recognition, which we thoroughly enjoy.

The punishment, fierce denial and detraction—for at the leader are aimed the shafts of the envious.

Those capable of merely accomplishing the commonplace spitefully wail as they descend to the level of common scolds.

As the First National Exhibitors' Circuit dominate their field, so, in the art of developing and printing, stands

Rothacker

FILM MFG. CO. CHICAGO, U.S.A.



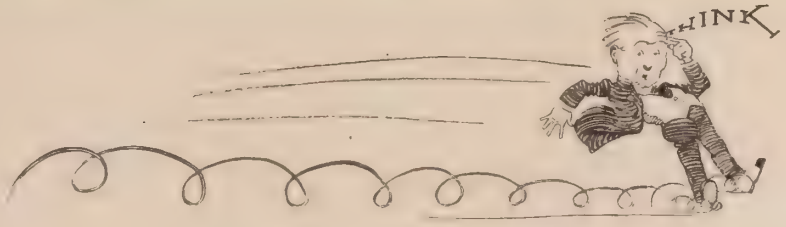
There are reasons—
Come and see them.

MARCH 15, 1919

Motion Picture News

Reg. U. S. Patent Office

DOMINATES THE FIELD



EVER STOP TO THINK—

THAT when you get a contract for Paramount and Artcraft Pictures you get a *franchise*—and at no added cost—to show week in and week out for a full year the finest moving pictures made.

Every exhibitor of Paramount and Artcraft Pictures is a partner with the Famous Players-Lasky Corporation—a partner whose views carry a mighty big lot of weight, a partner who prospers as the corporation prospers, who is vitally interested in contributing to its success.

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

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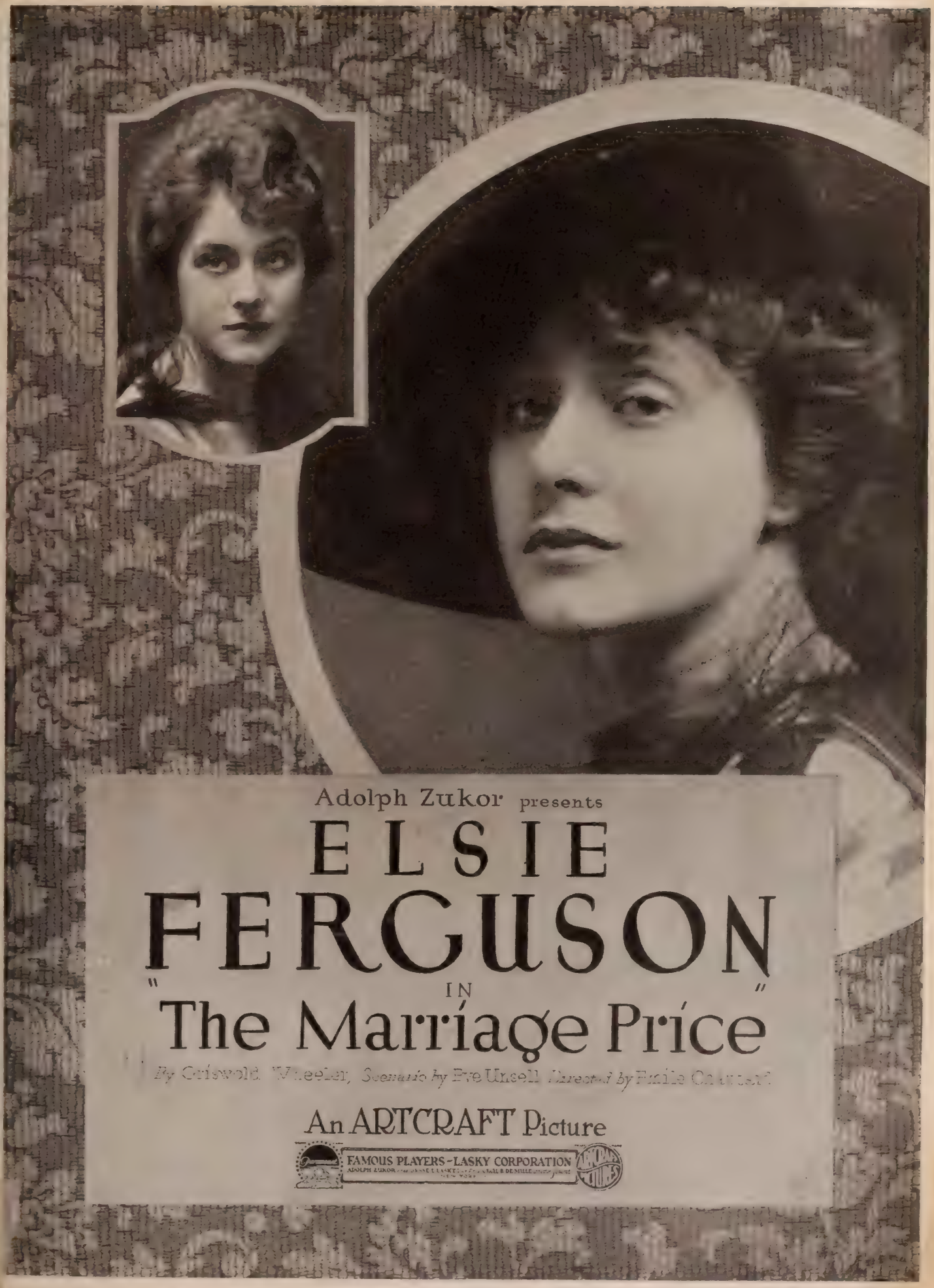
VOL. XIX-NO. 11 Entered as Second Class Matter, [illegible] at the P.O. Office at New York, N. Y., under the Act of March 3rd, 1879 PRICE 15 CENTS

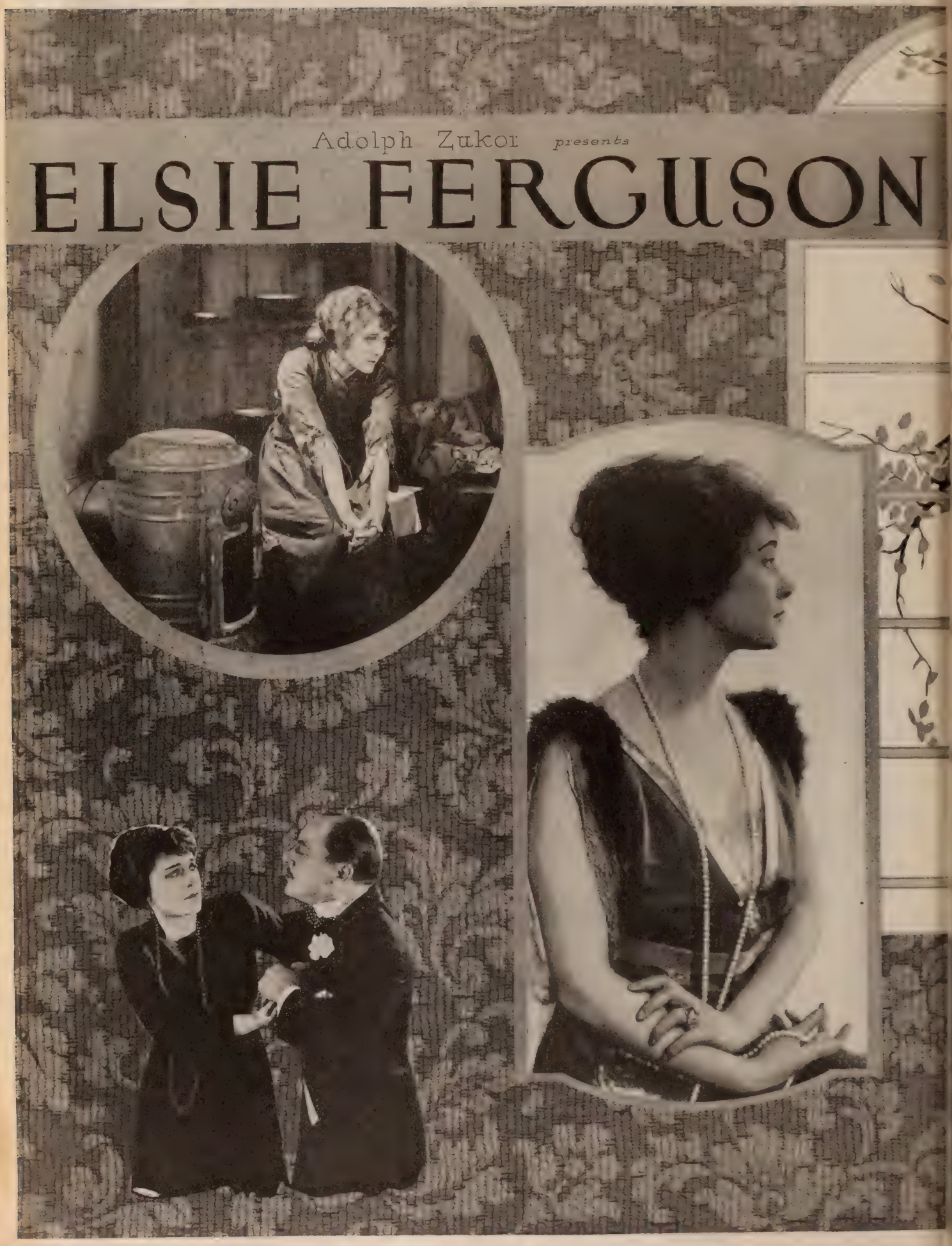
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Chicago — 729 Seventh Avenue, New York — Los Angeles



EXHIBITORS tell us that Mildred Harris draws just as much money for them as the best known international grand opera star. To the best of our belief, she also *nets* more. The reason isn't hard to find. It's simply because she's a remarkable actress playing in the very finest pictures that the screen has shown. Added to this, her married name (Mrs. Charles Chaplin) is the source of additional revenue to you which can not be ignored. All in all, Mildred Harris in a Lois Weber Production is the safest and best bet on the list today. If you are wise, you'll give her a *week straight*. Give " Borrowed Clothes " and " When a Girl Loves " two days each—then run " The Price of a Good Time "—" The Doctor and the Woman "—and " For Husbands Only " one day each. Your nearest Jewel Exchange will give you help and advice. See them *today*.


Adolph Zukor presents
ELSIE
FERGUSON
IN
"The Marriage Price"
By Griswold Wheeler, Scenario by Eve Unsell, Directed by Emile Chautard
An ARTCRAFT Picture
FAMOUS PLAYERS-LASKY CORPORATION


Adolph Zukor presents
ELSIE FERGUSON



We have secured good advertisers to talk to YOU. Listen to them!


Adolph Zukor .. presents
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FERGUSON
IN
"The Marriage Price"
An ARTCRAFT Picture
When You Advertise It—
PROMISE a stirring story of a beautiful woman who couldn't resist the lure of luxury, a woman who married for money—and who strangely found happiness.
Promise a sumptuous production, featuring a "Horseshoe Dinner," a banquet of millionaires with fine horses as the guests of honor.
Promise one of Elsie Ferguson's finest pictures.
And you'll make good on every promise.
FAMOUS PLAYERS-LASKY CORPORATION
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NORMA
TALMADGE
in another of her peerless screen creations
"THE
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WIFE"
by Angie Ousley Ronner
Scenario by Kathryn Stuart
Directed by S. A. FRANKLIN
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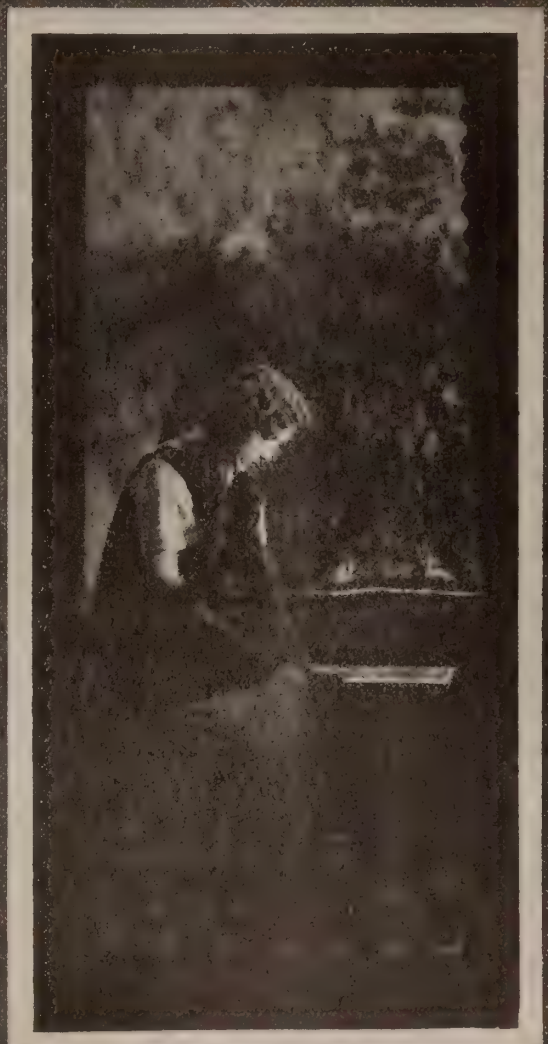
brings the magic of these pages to life in one of the most superbly produced pictures of many, many months.



"THE WISHING RING MAN"

by

Margaret Widdemer



combines the box-office qualities of a best-seller's popularity and the quaint charm and winsomeness of one of the screen's premiere artistes.

Your patrons will expect much from this ideal story-star combination, and their anticipations will be far *exceeded*.

Directed by
DAVID SMITH







A Real Picture

is

"THE WISHING RING MAN"

"'The Wishing Ring Man' is going to the hearts of the women, the children and those who haven't forgotten their childhood."

Motion Picture News.

"Excellent attraction. A sweet, charming little story. Entertainment of the wholesome kind. A production of the best. 'The Wishing Ring Man' can be depended upon to bring the money into the box-office."

Exhibitor's Trade Review.

"It has the airy touch so much appreciated when presented as it is here. Bessie Love is charming and vivacious in the part of Joy Havenith, whose first name she does not belie."

Moving Picture World.

VITAGRAPH

Albert E. Smith, *President*



Across the table from you in the bright restaurant.

Beyond the wall that divides your apartment from her own—weeping her heart out in the darkness.

At the glove counter rubbing elbows with your wife or daughter.

In the seat beside you at the theatre; watching her own heartaches on the screen, or choking her conscience in bitter defiance.

There she is—the riddle of all ages and *today*.

What are you going to do with her, or *for* her?

She is the problem of your town and my town. *Will she answer you with a sob or a sneer?*

The ETERNAL MAGDALENE

She is Everywhere

From the famous play by Robert H. McLaughlin

GOLDWYN



REX BEACH'S

Tremendous Drama of the Yukon

THE BRAND

Produced under the supervision of GOLDWYN - - Directed by Reginald Barker

THE CRITICS ARE UNANIMOUS

MOTION PICTURE NEWS: A Rex Beach story of the Far North that rings the bell. If "specials" are your specialty to overlook "The Brand" you must shut your eyes.

EX. TRADE REVIEW: Rex Beach and Goldwyn have spared no pains to make "The Brand" stand for all that is excellent in motion pictures. The story is of great power and appeal and its romance grips and thrills.

MOVING PICTURE WORLD: A story of strong passions gives "The Brand" the great inspiration that made "The Spoilers" such a success. Also, "The Brand" has the punch at the end that you have been taught to expect.

N. Y. TELEGRAPH: Few, if any photodramas, ever presented are as impressive in production or more engrossing in story than "The Brand." "The Brand" will be remembered when scores of other pictures are forgotten.

WID'S DAILY: "The Brand" is a Rex Beach drama of Alaska that has great elemental force; certain to interest almost any kind of audience. Certain to score a popular great success. A production to make a noise about.

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDWYN *President*

16 East 42nd Street New York City





They Start and They Finish

Exhibitors who sign contracts for Capitol Comedies immediately discover that these comedies are a *franchise*. They carry something with them besides the plot and the star.

That *something* is popularity. They at once prove to exhibitors that they draw additional patronage into their theatres.

From the beginning of his screen career "Smiling Bill" Parsons has been liked by audiences. This explains why, out of more than 3,000 theatres playing Capitol Comedies, less than fifty theatres have discontinued them from the day the first comedy was released almost one year ago.

There are 26 Capitol Comedies a year. One every second Monday.

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDWYN *President*

16 East 42nd Street New York City

LOUIS BENNISON in Speedy Meade

WRITTEN AND DIRECTED BY IRA M. LOWRY

As Fast as a Bolt of Lightning—

Quick on the draw—with a hole in the center of his target.

Swift to plant a mighty right in defense of the injured and oppressed, with an equally mighty left in reserve.

Quick with his romantic, dare-devil eyes to win the heart of a girl.

Quick to fight for a friend and instantly knowing his enemies.

That's why they called him "Speedy Meade."

This tips you off to book his third Betzwood Star Series production and his entire series of six productions, distributed exclusively by Goldwyn.

"Speedy Meade," released March 23, is *as fast and thrilling as a motor engine responding to a three-alarm fire.*

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDWYN *President*

16 East 42nd Street New York City





Action-Melodrama Means Money at the Box-Office

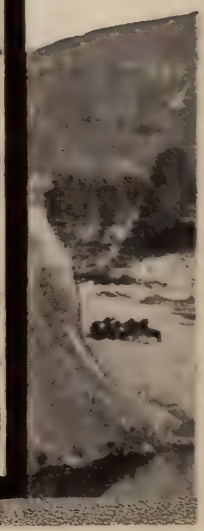
Time and again this is proved by exhibitors of motion pictures. The newest proof of it and the prevailing success of the moment throughout America is

Zane Grey's powerful drama of the west, "THE BORDER LEGION" starring BLANCHE BATES and HOBART BOSWORTH, directed by T. Hayes Hunter.

In all of the larger cities the big houses that the local public expect to see give shelter to the popular successes of the screen have booked "The Border Legion" and done a splendid business with it.

Merely as a reminder: This is a story of the romantic, colorful, gold-mad days of lawless California in the wild days of '49. If you need a money-maker, here it is.





GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDWYN *President*

16 East 42nd Street New York City

ANNOUNCING

An early trade showing of

"The House Without Children"

A PHOTO-PLAY

From the Drama of the same name

By ROBERT H. McLAUGHLIN

Author of

"The Eternal Magdalene"

Directed By

S. R. BRODSKY

Photographed By

E. M. REYNOLDS

Under the Personal Supervision of the Author

Produced By

THE ARGUS ENTERPRISES INC.

815-23 Prospect Avenue - Cleveland

HARRY MAZE JENKS

LONDON ENG.

Offers to the American trade a number of photoplays representing the best in recent British production. Photographed among the surroundings which have become famous in literature—written by well-known authors, some of whose names are famous in America—and played by the best talent obtainable—this group of pictures should have a strong appeal for American audiences.

There are love stories among them, picturing quaint bits of gypsy caravan life,—melodrama with all the thrills of the race track and stage—strong dramatic stories showing the higher type of English life, and, in contrast, stories of picturesque lower classes with all the humor and pathos which have such a strong human appeal.

With these pictures as a nucleus, Harma photoplays is prepared to enter into arrangements for regular production for the American market with an organization of unquestioned standing.

Mr. Jenks will be in New York, at the Hotel Astor, about the middle of March and will be pleased to make appointments with principals only for the screening of these pictures.

Harma Productions

The Great Impostor

A strong dramatic offering with an unusual punch

FIVE REELS

The Splendid Coward

From the novel by Houghton Townley

SIX REELS

Master *of* Men

From the story by E. Phillips Oppenheim

FIVE REELS

A Romany Lass

A story *of* absorbing interest *of* life among the gypsies

FIVE REELS

Deception

An exciting story of woman's deceit

FIVE REELS

White Star

A romance of the turf and stage

FIVE REELS

Big Money

From the novel by May Wynne

FIVE REELS

Nature's Gentleman

A story founded upon caste prejudices

FIVE REELS

Mr. Jenks also offers several photoplays produced by Clarendon Films

HARRY MAZE JENKS
101 Wardour Street, London, W. 1
Cable, Harramajen-Ox, London

SHOULD A WOMAN GAMBLE— WITH MONEY, LOVE, HONOR, LIFE?

TRAGEDY AND ROMANCE GO HAND IN HAND IN

The Great BACON-BACKER PRODUCTION of

A WOMAN'S EXPERIENCE



PAUL M. POTTER'S Dramatic Masterpiece

The Famous Author's Most Sensational Story Since "TRILBY" and "ARSENE LUPIN"

STARRING MARY BOLAND

NUMBER THREE OF

The Big Special Productions

At $10—$20—$30 Per Day

No. 1—Julius Steger's Masterpiece

Evelyn Nesbit in "HER MISTAKE"

No. 2—The Sensational J. Stuart Blackton Super-Feature

"LIFE'S GREATEST PROBLEM" Starring Mitchell Lewis

No. 4—The Sensational Frank Reicher Production of Isabel Ostrander's world-famous novel

"SUSPENSE" Starring Mollie King

All exceptional show propositions with extraordinary advertising angles and recognized box office value

Bookings placed by
INDEPENDENT SALES CORPORATION

Distributed through
FILM CLEARING HOUSE, Inc.



She doesn't–you do

YOU know, in the fourth reel of the good old melodrama, where the heroine wrings her hands and moans that "the woman pays, pays, pays?"

Stuff and nonsense! You pay.

Three years ago the exhibitors paid $131,000 a week for two five-reel features from the distributing company of which Mr. Hodkinson was then president.

Now that this same company has come under the producer control and is putting out three five-reelers a week, do the exhibitors pay $200,000, which is the proper proportionate increase?

They do not. They pay approximately $370,000.

This is exactly why Mr. Hodkinson established a distributing organization of his own, to continue his policy of building up the exhibitor's business through better and better pictures at fair, square rentals.

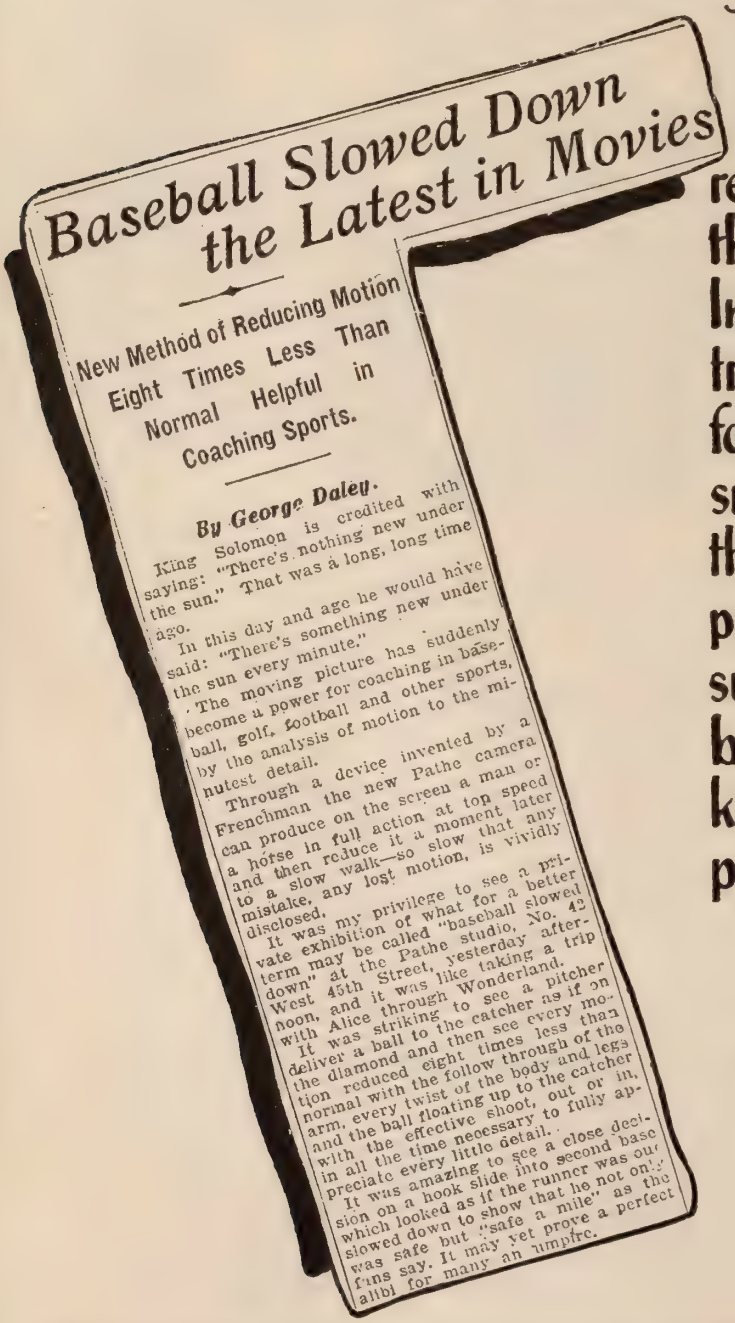
W. W. Hodkinson Corporation

527 FIFTH AVENUE, NEW YORK

"Absolutely fascinating"
said the newspaper men who were shown the

PATHÉ REVIEW

a film magazine



Baseball Slowed Down the Latest in Movies

New Method of Reducing Motion Eight Times Less Than Normal Helpful in Coaching Sports.

By George Daley.

King Solomon is credited with saying: "There's nothing new under the sun." That was a long, long time ago.

In this day and age he would have said: "There's something new under the sun every minute."

The moving picture has suddenly become a power for coaching in baseball, golf, football and other sports, by the analysis of motion to the nutest detail.

Through a device invented by a Frenchman the new Pathe camera can produce on the screen a man or a horse in full action at top speed and then reduce it a moment later to a slow walk—so slow that any mistake, any lost motion, is vividly disclosed.

It was my privilege to see a private exhibition of what for a better term may be called "baseball slowed down" at the Pathe studio, No. 42 West 45th Street, yesterday afternoon, and it was like taking a trip with Alice through Wonderland.

It was striking to see a pitcher deliver a ball to the catcher as if on the diamond and then see every motion reduced eight times less than normal with the follow through of the arm, every twist of the body and legs and the ball floating up to the catcher with the effective shoot, out or in, in all the time necessary to fully appreciate every little detail.

It was amazing to see a close decision on a hook slide into second base which looked as if the runner was out slowed down to show that he not only was safe but "safe a mile," as the fans say. It may yet prove a perfect alibi for many an umpire.

Here is a one reel picture, released every other week, that is off the beaten track. In each number will be found travel pictures (mostly in the famous Pathécolor), scientific subjects of popular interest, the wonderful slow motion pictures, humorous or sport subjects, not much of each but always of a length and kind that will interest every person in any theatre anywhere.

Ask your nearest Pathé exchange to screen it for you. You'll be delighted with it!

PATHÉ
DISTRIBUTORS

In high regard—
Pathé News

"I want to tell you of the high regard with which the Pathé News is held by the patrons of the Alhambra Theatre as well as myself.

"We were the first people in Milwaukee to show the News, some eight years ago. We have shown it practically continuously.

"We feel that no program, regardless of star or production, would be complete without the News."

George Fischer, Manager
Saxe's Alhambra Theatre
Milwaukee

Twice a week and always the best

PATHÉ
DISTRIBUTORS

THE UNPARD

Didn't need New York to "Put It Over" !!
Stopped busy Detroit dead still in its Tracks!!
All eyes turned on the Broadway Strand — even business was forgotten!!

Opened in Detroit, Sunday, March 2nd for the First Time Anywhere to

$4,754.80 Receipts!!
11,000 Paid Admissions!!
20,000 People turned away!!
$100,000.00 Territory Sold in One Day!!

Breaking All Box Office Records!!!
Upsetting All Traditions of Showmanship!!!

THE BIGGEST OPENING THE WORLD

WRITE OR WIRE QUICK FOR FIRST RUN IN

Address
HARRY GARSON AEOLIAN

With

BLANCHE SWEET

Directed in Person by

MARSHALL NEILAN

ONABLE SIN

BOX OFFICE STATEMENT

Sunday, March 2 - -	$4,754.80
Monday, March 3 - -	3,081.20
Tuesday, March 4 - -	3,187.60
Wednesday, March 5	3,192.10

AT PRICES ADVANCED TO $1.00 IN A THEATRE SEATING ONLY 1400 AND--JUST AROUND THE CORNER FROM NOWHERE!!

NOTE. At the time of going to press the lines at the Broadway Strand, in a blinding blizzard, still extended around the block leading from both directions. The difference in the gross receipts of Sunday and the week days is accounted for by the Matinee Prices which prevail on week days!!

HAS EVER SEEN — BAR NONE!!!

YOUR TERRITORY—*PERCENTAGE ONLY*

HALL NEW YORK

THE UNPARD

$100,000.00

Over One-Hundred-Thousand Dollars worth of Territory sold the opening day to such shrewd buyers as

CLARK & ROWLAND, Western Penn. and W. Virginia
FRANK HATCH, Ohio
SOL LESSER, California
JULE & J. ALLEN, Canada

who made it a point to be in Detroit at the opening, and approximately over $100,000 in offers for other territory refused!!

AIN'T - IT - A - "SIN"?

MONEY turned away from Box Offices!
MONEY turned away from State Right Buyers!

—AN "UNPARDONABLE SIN"!!!

WRITE OR WIRE QUICK FOR FIRST RUN IN

Address
HARRY GARSON

AEOLIAN

With

BLANCHE SWEET

Directed in Person by

MARSHALL NEILAN

ONABLE SIN

The Great Big 10 Reel Production of Major Rupert Hughes' astounding story which has already sold over the 2,500,000 mark!

Acknowledged by all who have seen it to be one of the few Big things of the Screen—and backing up this opinion by the Biggest Opening ever accorded any other Production anywhere—by the tremendous business being done daily and the unbounded enthusiasm of the audiences, such as has never been witnessed in any theatre, which proves again—

THE - STORY - IS - THE - THING!!

OUR TERRITORY—*PERCENTAGE ONLY*

ALL NEW YORK







BILLIE RHODES

in "The Lamb And The Lion"

Presented by NATIONAL FILM CORPORATION OF AMERICA

Billie hits top-notch speed in this. Her seven league boots make her step some, but not quite fast enough when she attempts to hold up a woman who determines to marry her to a rich man's son just for revenge.

Released through

EXHIBITORS MUTUAL

ROBERTSON-COLE COMPANY
DIVISION OF FILMS
BANKERS and EXPORTERS
FOR THE PRODUCER

HENRY B. WALTHALL



in "The Long Lane's Turning"

Produced by THE NATIONAL FILM CORPORATION OF AMERICA

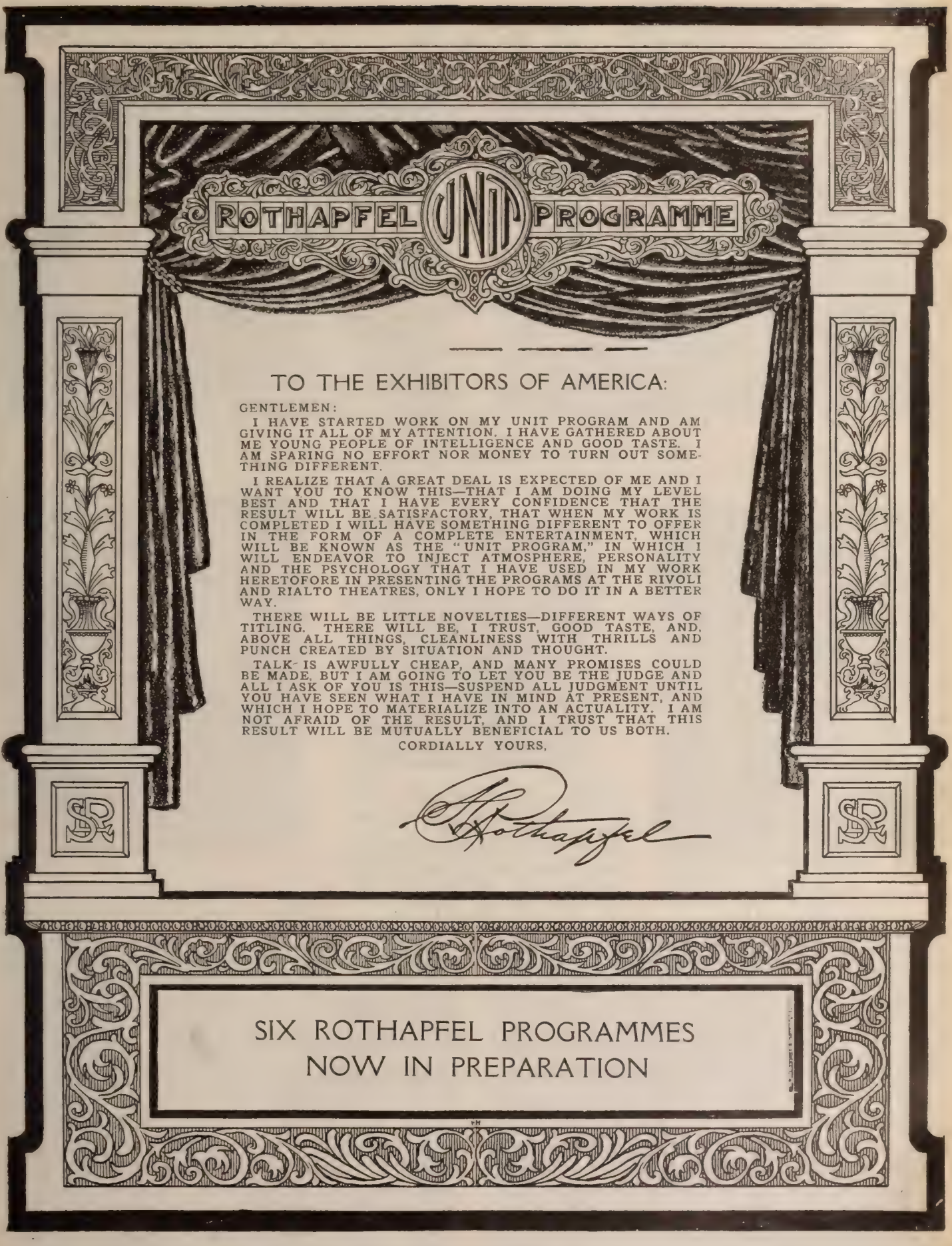
A timely and forceful subject that has strong advertising features in It's bearing on the prohibition situation. It has a mighty appeal to every audience in the forcefulness of it's gripping story. It is from the book by Hallie Erminie Rives. One of the biggest popular fiction successes in years

Released through

EXHIBITORS MUTUAL

ROBERTSON-COLE
COMPANY
DIVISION OF FILMS
BANKERS and EXPORTERS
FOR THE PRODUCER


ROTHAPFEL UNIT PROGRAMME
COMPLETE FROM OVERTURE TO FINAL CURTAIN
MUSIC
ESPECIALLY ARRANGED FOR THE WHOLE PERFORMANCE
EFFECTS
SCENIC AND LIGHTING EFFECTS PECULIAR TO THE PICTURES
FEATURE
AN ELABORATELY STAGED SPECIAL PRODUCTION
COMEDY
THE LAST WORD IN UP-TO-THE-MINUTE HIGH CLASS COMEDY
TOPICALS
EXCLUSIVE - SERVICE NEWS AND MAGAZINE REELS
NOVELTIES
SCENIC, CARTOON AND NOVELTY SUBJECTS
SPECIALS
ANIMATED TITLES AND ANNOUNCEMENTS
ALL PRODUCED UNDER THE PERSONAL SUPERVISION OF
SAMUEL L. ROTHAPFEL
SIX ROTHAPFEL PROGRAMMES NOW IN PREPARATION


ROTHAPFEL UNIT PROGRAMME
TO THE EXHIBITORS OF AMERICA:
GENTLEMEN:
I HAVE STARTED WORK ON MY UNIT PROGRAM AND AM GIVING IT ALL OF MY ATTENTION. I HAVE GATHERED ABOUT ME YOUNG PEOPLE OF INTELLIGENCE AND GOOD TASTE. I AM SPARING NO EFFORT NOR MONEY TO TURN OUT SOMETHING DIFFERENT.
I REALIZE THAT A GREAT DEAL IS EXPECTED OF ME AND I WANT YOU TO KNOW THIS—THAT I AM DOING MY LEVEL BEST AND THAT I HAVE EVERY CONFIDENCE THAT THE RESULT WILL BE SATISFACTORY, THAT WHEN MY WORK IS COMPLETED I WILL HAVE SOMETHING DIFFERENT TO OFFER IN THE FORM OF A COMPLETE ENTERTAINMENT, WHICH WILL BE KNOWN AS THE "UNIT PROGRAM," IN WHICH I WILL ENDEAVOR TO INJECT ATMOSPHERE, PERSONALITY AND THE PSYCHOLOGY THAT I HAVE USED IN MY WORK HERETOFORE IN PRESENTING THE PROGRAMS AT THE RIVOLI AND RIALTO THEATRES, ONLY I HOPE TO DO IT IN A BETTER WAY.
THERE WILL BE LITTLE NOVELTIES—DIFFERENT WAYS OF TITLING. THERE WILL BE, I TRUST, GOOD TASTE, AND, ABOVE ALL THINGS, CLEANLINESS WITH THRILLS AND PUNCH CREATED BY SITUATION AND THOUGHT.
TALK IS AWFULLY CHEAP, AND MANY PROMISES COULD BE MADE, BUT I AM GOING TO LET YOU BE THE JUDGE AND ALL I ASK OF YOU IS THIS—SUSPEND ALL JUDGMENT UNTIL YOU HAVE SEEN WHAT I HAVE IN MIND AT PRESENT, AND WHICH I HOPE TO MATERIALIZE INTO AN ACTUALITY. I AM NOT AFRAID OF THE RESULT, AND I TRUST THAT THIS RESULT WILL BE MUTUALLY BENEFICIAL TO US BOTH.
CORDIALLY YOURS,
S. L. Rothapfel
SIX ROTHAPFEL PROGRAMMES
NOW IN PREPARATION

Fan Stuff In The Series Of *New*



This is where and how she hears his name for the first time, and—



This is where she accepts that name for life

ROMANCE!



These two make almost all of the trouble for ——



"Virtuous Wives" and "A Midnight Romance" are the two *new* ones to date

THRILLS!



The maid? With soft hands, regal beauty and charming smile.



The outdoor locations are just as striking as ——



—— The wonderful interior sets in every scene

March Release Of The Anita Stewart Pictures





This scene ends the search for the long lost—But take a look at the—

MYSTERY!

Situation here and figure out for yourself, if you can, who she is.



Louis B. Mayer

presents

ANITA STEWART

IN

"A MIDNIGHT ROMANCE"

A LOIS WEBER PRODUCTION

From the story by Marion Orth

A "FIRST NATIONAL" ATTRACTION



The group stared, amazed at the girl in maid's dress. Could it be?—

SUSPENSE!

At last! Their eyes had not deceived them. She was caught.



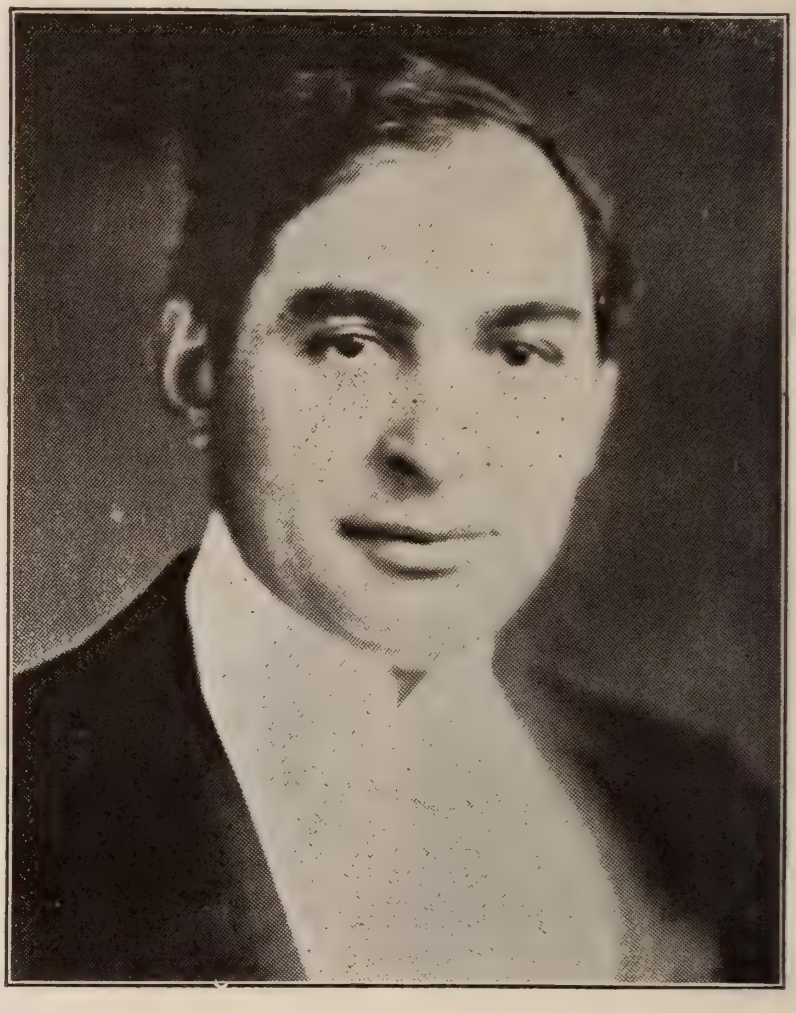


Not all the romance is in garden settings —— Nor all the action in private rooms

THE DEMON'S SHADOW

The
Reissue Serial Extraordinary
Featuring

MITCHELL LEWIS
MARGUERITE SNOW
AND JAMES CRUZE



"We Are Booked Solid On All Prints For The Next Sixty Days."

Is the Report on This Unusual Serial from

Quaker City Feature Film Co.

1325 Vine St., Philadelphia

Other Exchanges Where You Can secure the Serial that is Booking Solid are:

Merit Film Corporation, 126 West 46th St., New York.

Sipe Film Company, 67 Walton St., Atlanta

Day Film Corporation, 412 Ferry St., Pittsburg

A. Rosenthal, Suite 402, 220 So. State Street, Chicago.

Gardiner Syndicate, 47 W. Swan St., Buffalo

Federal Feature Film Company, 17 Piedmont St., Boston.

Variety Pictures Corporation, 412 E. Baltimore St., Baltimore.

Exchangemen: THERE ARE A FEW EXCELLENT TERRITORIES AVAILABLE. GET OUR PROPOSITION

WIRE OR WRITE

ARROW FILM CORPORATION

W. E. Shallenberger, *President*

Times Building, New York

SELZNICK PICTURES



Elopement scene from "Upstairs and Down"

HARRISON FISHER SAYS

OLIVE THOMAS

is the most beautiful girl in America

MYRON SELZNICK SAYS

UPSTAIRS AND DOWN

is a snappy society story, tailor made for the lovely star

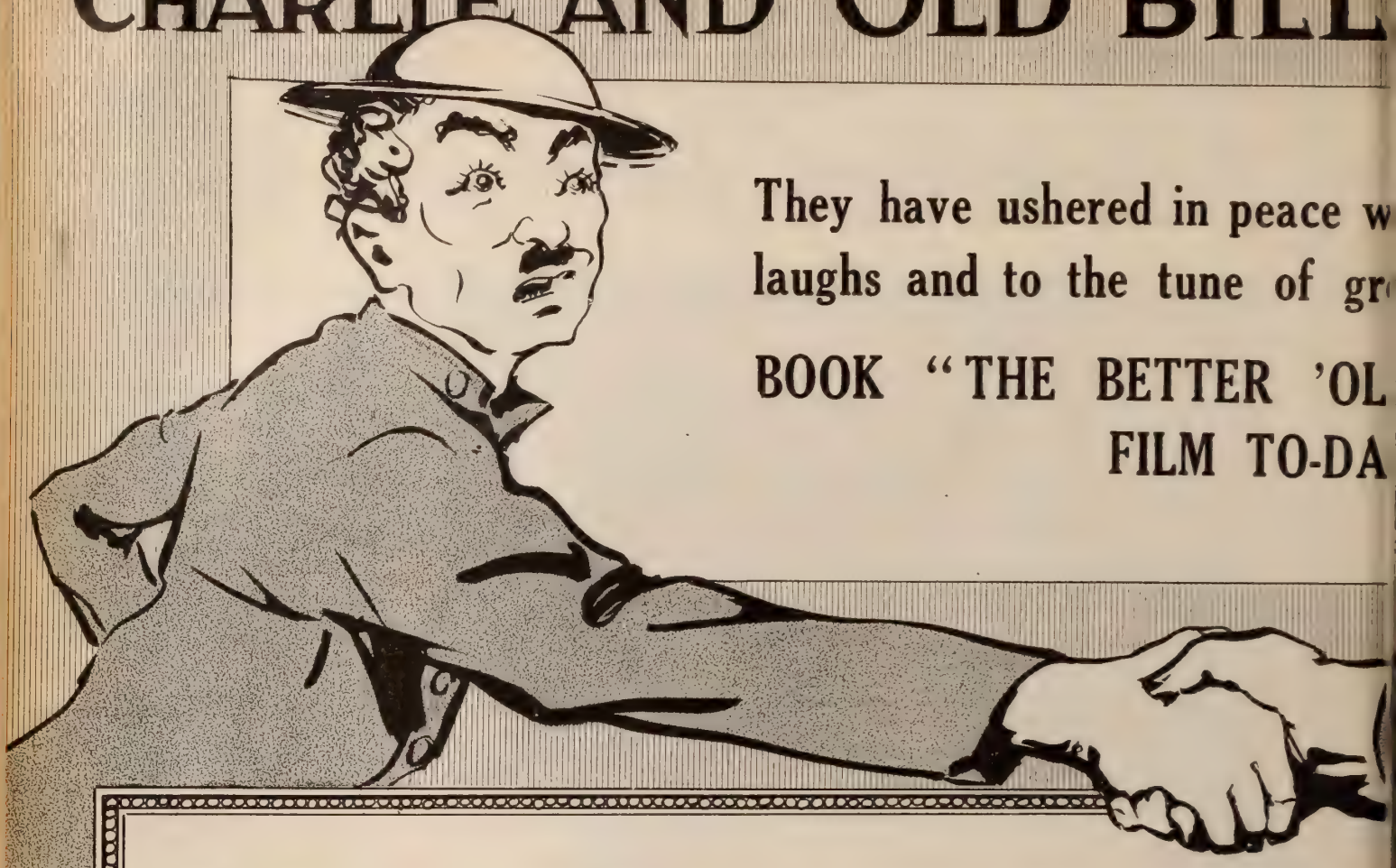
READY SOON; EIGHT LIKE IT YEARLY,
PRODUCED BY CHARLES GIBLYN

SELZNICK PICTURES
CORPORATION

Myron Selznick - - - - President and General Manager
Charles Giblyn - - - - Vice-President and Director General
501 Fifth Avenue, New York

We have secured good advertisers to talk to YOU. Listen to them!

CHARLIE AND "OLD BILL



They have ushered in peace w
laughs and to the tune of gr

BOOK "THE BETTER 'OL
FILM TO-DA

The Best Criticisms Without Exception Ever Accorded a Motion Picture Feature by the New York Newspapers

New York Evening World

"The Better 'Ole" shown in motion pictures at the Strand while the play is still current on the speaking stage is as fine an example as one could wish for as to what can be done on the screen. It is one of the best motion pictures shown—**if it may not be called the best.** To miss seeing it is to miss a screen entertainment better than most of those bearing the "Made in California" stamp.

New York Evening Mail

The film adds nothing to the sketchy string of Bairnsfather cartoons in the way of romance, but them level as an appealingly human portrayal of cha Old Bill and his pals, as they were shown at the yesterday, **made friends** as quickly, or almost as q with their audiences, as they do in the Coburn pro at the Cort. The comedy situations were quickly g "The Better 'Ole" is one of the few feature pictures over, that I have heard applauded in the movie th indicating, I should say, that it has much the same of appeal as the play. And if it has that it is al **sure a success as it need be.**

New York Evening Telegram

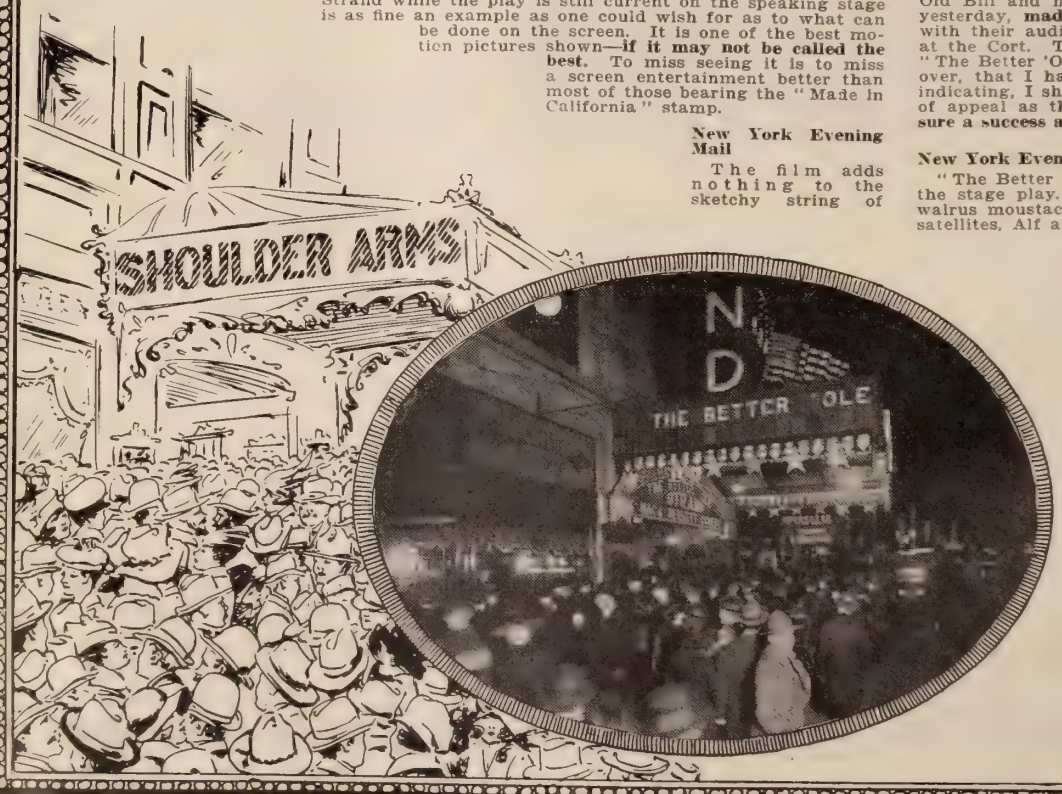
"The Better 'Ole" as a photoplay has more variet the stage play. It has not lost any of the humor walrus moustached figure of "Old Bill" together w satellites, Alf and Bert. The story written around C is told with humor and a l and wholly **characteristic on the screen as on the** The acting is admirable. T ture will be **thoroughly enj all who see it.**

New York Times

"The Better 'Ole" o screen is still "The Better It has the unmistakable of Bairnsfather's **human hum** it gives what will be to m illuminating and **thorough joyable** picture of the life sented in his cartoons.

New York American

"The Better 'Ole," a ph relating to Bruce Bairnsf famous cartoons, is the st



CAN SHAKE HANDS NOW!

a barrage of
big business!

FROM WORLD



traction at the Strand. The stage play of the same name is enjoying a national vogue. The screen version **attracted record patronage yesterday,** due to the truthfulness of its philosophy and atmosphere—the universal appeal and good will of its story—the splendid enactment of characters by a celebrated company.

New York World

"The Better 'Ole" is an excellent movie version of the celebrated play and cartoons by Bruce Bairnsfather.

New York Tribune

"The Better 'Ole" is **attracting big crowds.** It is thoroughly as satisfactory as any portrayal of the Bairnsfather comedy could be. At any rate **the people swarmed into the Strand** to see the picture and everybody seemed to be delighted with it. They applauded all during the performance whenever Bill scored a hit, sang a song, blew up a bridge or got decorated, and they applauded loudly at the finish. Especially when Alf's lighter finally performed the function for which it was designed.

New York Sun

The screen version of "The Better 'Ole" adapted by the Cinema Distributing Corporation and seen yesterday at the Strand makes it possible for the cartoon Iliad of the Great War to be **doing business in three mediums** simultaneously—on the screen—on the stage—and in the book stores. Charles Rock's Old Bill compares well with that of Charles Coburn, even to the artistic sincerity of grimy fingernails. The film adheres successfully to the play at the Cort except for the introduction of a poet—but when did poets ever matter in this world?

New York Journal of Commerce

"The Better 'Ole" made a **very strong appeal** on the screen at the Strand at its initial showing this week. All of the lovable characteristics of Old Bill were effectively presented by Charles Rock. Arthur Cleave as the philandering Bert and Hugh Wright as Alf compared favorably with Mr. Coburn's companions in the stage version. Those who have enjoyed Bruce Bairnsfather's cartoons and character sketches on the stage will **appreciate the little incidents and humorous bits** that have been introduced into the screen story. No better screen entertainment has been presented at the Strand.

New York Telegraph

Bruce Bairnsfather's humorous inspiration is running at the Strand Theatre to **crowded business.** Old Bill, Alf and Bert belong among the immortals. The picture is admirably done and the types have stepped from the stage to the screen with no loss in humor or in faithfulness. The little jokes on red tape were much appreciated by the audience.

Backed by the Greatest Advance Advertising Campaign in Feature History: We show you how to tie it all to your house with a single week's work.

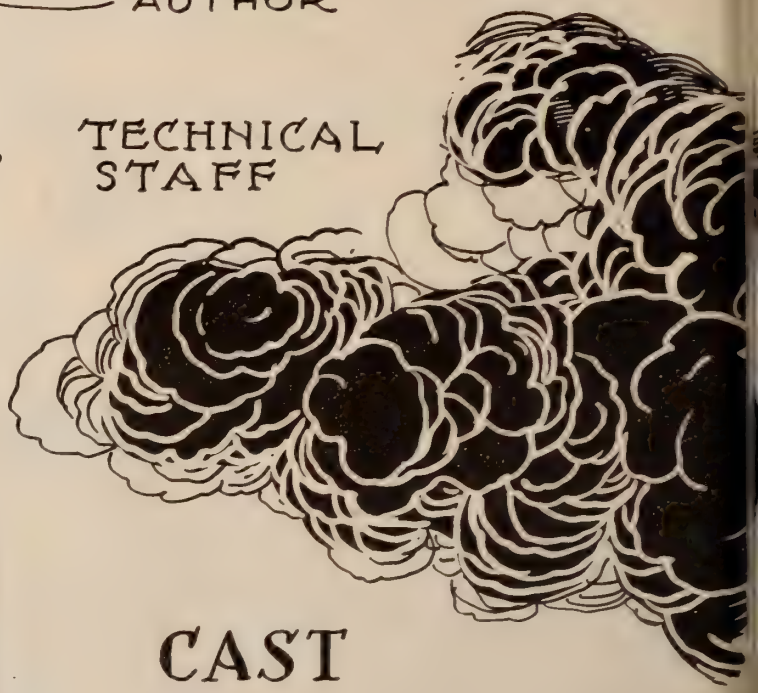
AN ENTIRE YEAR OF EFFORT
ON THE PART OF THIS UNHEARD
OF COMBINATION OF TALENT

MACAULEY PHOTOPLAYS INC. —— PRODUCER
CHARLES R. MACAULEY —— AUTHOR

FRANK BORZAGE
OLLIE L. SELLERS

TECHNICAL STAFF

NAN BLAIR
MILTON MANASCO
JACK MACKENZIE
SIDNEY R. FLOWER



CAST OF PLAYERS AND THEIR FORMER ASSOCIATIONS

JACK MULHALL	LASKY
PAULINE STARKE	GRIFFITH
KATHRYN ADAMS	FAMOUS
HARVEY CLARKE	INCE
JEAN HERSHOLT	TRIANGLE
WILTON TAYLOR	VITAGRAPH
CHARLES FRENCH	INCE
MILLARD WILSON	JEWEL
WALTER WHITMAN	TRIANGLE
EDDIE HEARNE	FOX
NANINE WRIGHT	UNIVERSAL
GEORGE PIERCE	LASKY
ALBERTA LEE	GRIFFITH
BETTY SCHADE	GOLDWYN
UTAHNA LA RENO	METRO
WALTER PERKINS	FOX
WILLIAM DYER	FOX
WILLIAM V. MEINKE	JEWEL
JOHN CASSAR	WORLD
FRANK NEWBURG	TRIANGLE

ROTHACKER FILM MFG CO.
LABORATORY DETAILS

TWO MILLION LETTERS MAILED THROUGHOUT AMERICA. EVERY DAILY PAPER IN THE WORLD BRIMMING WITH HEADLINES ON THIS SUBJECT

ONE YEAR IN THE MAKING

MACAULEY PHOTOPLAYS INC.

WILL OFFER THE IMMACULATE
PSYCHOLOGICAL ENTERTAINING SCREEN PRODUCTION



A ROMANCE OF TODAY TEEMING WITH
EXCITING EPISODES WITH WOODROW WILSON'S
LEAGUE OF NATIONS AS THE BACKGROUND

IT CONTAINS ALL THE ELEMENTS
OF A SERIAL, IS A DIGNIFIED PRODUCTION
AND COMES AT JUST THE RIGHT TIME

DISTRIBUTION ARRANGEMENTS TO BE ANNOUNCED
SHORTLY

MACAULEY PHOTOPLAYS INC.
516 FIFTH AVE., N.Y.

HARRY REICHENBACH, SPECIAL REPRESENTATIVE



THOU SHALT NOT!

EVELYN NESBIT

IN

A STORY OF A GIRL WHO CAME BACK

ONE OF THE TRULY GREAT PICTURES OF THE SEASON

A

WILLIAM FOX PRODUCTION

DIRECTED BY

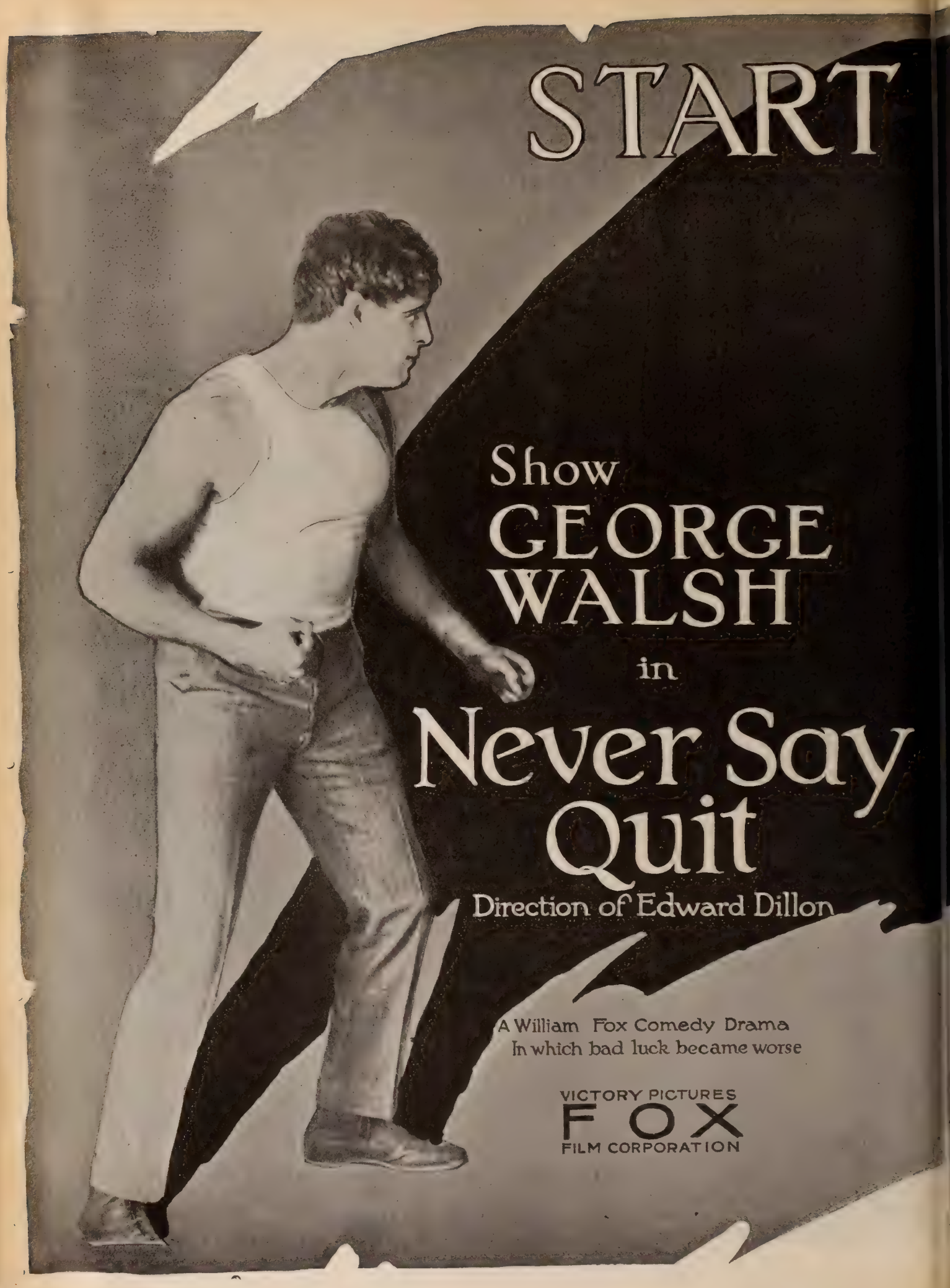
CHARLES BRABIN

STANDARD PICTURES

FOX

FILM CORPORATION




START
Show
GEORGE
WALSH
in
Never Say
Quit
Direction of Edward Dillon
A William Fox Comedy Drama
In which bad luck became worse
VICTORY PICTURES
FOX
FILM CORPORATION

THINGS!





Crowds Riot! *Turmoil Reigns!*

Triangle Presents

the renowned character actor

GEORGE FAWCETT

in

"THE RAILROADER"

A picturization of the aggressive career of a famous politician.
A screen version of Albert Payson Terhune's novel, "Caleb Conover—Railroader."

Released by the

TRIANGLE DISTRIBUTING CORPORATION

1457 Broadway New York



GIVE THE PUBLIC WHAT IT WANTS

The Public Wants to Be Shown—and That's As It *Should* Be.

Every Exhibitor, Literally Speaking, Was Born in Missouri—And *That* Is As It Should Be.

Don't Trust Yourself at all times to know what the Public likes—

There's just a wee possibility that your dope is based slightly upon the custom of things rather than following "The Fickle Fancy to Which Your Patrons Turn."

There never was a better dopester in the world than the Public itself.

It is Tired to Death with Stereotype Pictures of Padded Lengths.

It never did like its entertainment served a la usual routine.

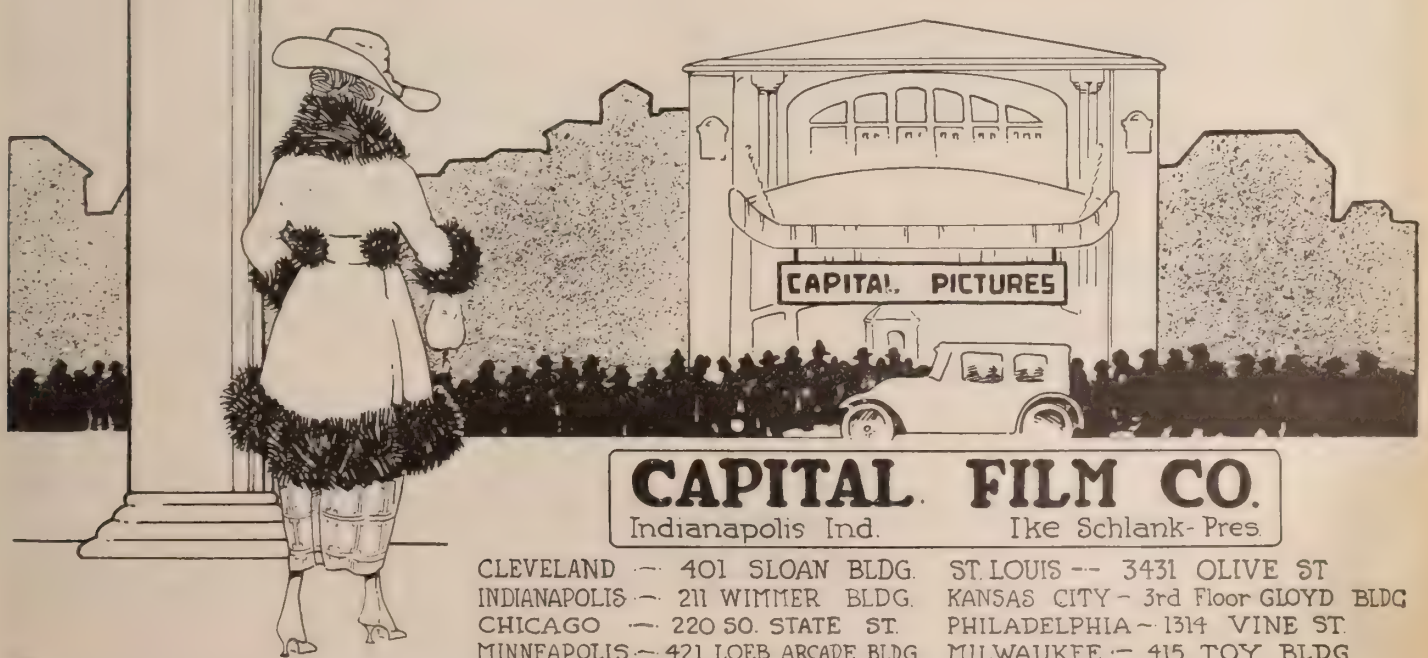
STOP AND THINK IT OVER —*Seriously!*

The Capital Policy is Foremost STARS in Short FEATURES.

You will find a New Wrinkle of Things if you will investigate the CAPITAL IDEA of 2-part—Dramas, Comedy-Dramas, Society and Problem Plays; Satirical and Slap-Stick Comedies; Railroads and Westerns—all with the most sensational Printers Ink and Lithographs ever created.

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DETROIT — 63 E. ELIZABETH ST.

The more YOU read these advertisements the more useful to YOU we can make the "NEWS."

United pictures
are *your* pictures.

DUSTIN FARNUM

IN

A Man in the Open

That which constitutes a big picture is not always to be summarized in a few words. In the case of "A Man In The Open" there are a number of things that go to make it big. One is the character the star portrays, another is the remarkable "story" interest and the skillful manner in which the highlights of the plot have been handled, and still another is the wonderful scenic and photographic effects provided.

It is big from every angle.

—*M. P. News.*

By Roger Pocock
Directed by Ernest C. Warde

United Picture Theatres of America, Inc.

1600 Broadway J. A. BERST, Pres. New York

The Prophecy—

The germ of United's idea was the organization of a producing and distributing company controlled completely by the exhibitors of the Nation—*a co-operative, self-supporting medium for placing high grade film productions in the hands of exhibitor members at the lowest possible cost—eliminating the middleman and his profits.* The founders of United foresaw the wonderful growth of this idea and its far reaching benefit to the Exhibitors of America.

The Fulfillment—

From the germ of an idea United has grown into a powerful instrument in the hands of its exhibitor owners—*an instrument that today is serving high grade film productions to more than 1,900 theatres of the Nation*—productions that are breaking house-records from Coast to Coast—an instrument that is placing these high grade film productions in the hands of its exhibitor members *at a cost far lower than they could possibly obtain them elsewhere* if they were buying these productions as individual units instead of through the channels of co-operative purchase. *United Picture Theatres of America has fulfilled its prophecy and its youthful success is only an indication of its future power.*

Our local exchange manager will prove to your satisfaction that you can save big money by becoming a stock holding member NOW.

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Toronto, Ont.

United Picture Theatres of America, Inc.

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presents

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TRAVEL ADVENTURES

of

NATURE GOOD NATURE

and

HUMAN NATURE

Produced by C. L. CHESTER in co-operation with OUTING MAGAZINE; released each week exclusively through the following exchanges:

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ELECTRIC THEATRE SUPPLY CO.,
13th & Vine Streets, Philadelphia, Pa.

FIRST NATIONAL EXHIBITORS' CIR. OF VA.,
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FIRST NATIONAL EXHIBITORS' CIR. OF VA.,
146 Marietta St., Atlanta, Ga.

QUALITY FILM CORP.,
414 Ferry St., Pittsburg, Pa.

FIRST NATIONAL EXHIBITORS' CO. OF OHIO,
402 Sloan Building, Cleveland, Ohio.

BIG FEATURE RIGHTS CORP.,
Rex Theatre Building, Louisville, Ky.

FIRST NATIONAL EXHIBITORS' CIRCUIT OF THE N. W.,
400 Film Exchange Building, Minneapolis, Minn.

FIRST NATIONAL EXHIBITORS' CIRCUIT OF THE N. W.,
Fay Building, Milwaukee, Wis.

H. LIEBER COMPANY,
24 W. Washington St., Indianapolis, Ind.

GRAND CENTRAL FILM COMPANY,
Grand & Lucas Aves., St. Louis, Mo.

ARTHUR S. HYMAN ATTRACTIONS,
202 New Film Building, Detroit, Mich.

CELEBRATED PLAYERS FILM CORP.,
207 S. Wabash Ave., Chicago, Ill.

FIRST NATIONAL EXHIBITORS' EXCHANGE, LTD.,
1318 Standard Bank Building, Vancouver, B. C.,

FIRST NATIONAL EXHIBITORS' EXCHANGE,
833 S. Broadway, Los Angeles, Cal.

TURNER & DAHNKEN,
134 Golden Gate Ave., San Francisco, Cal.

STERLING FILM CORP., 1417 Farnam St., Omaha, Neb.



CONGRATULATIONS, Maxwell Karger, and to you Mr. John Ince, as director, our cordial appreciation for the selection and direction of a production so tense, so absorbing, so tremendously gripping in story and action that you have given a great vehicle to a great star and presented a new big opportunity to

BERT LYTELL

of which he has made the most in

BLIND MAN'S EYES

It's a *Metro All Star Series production* that is further evidence that these are the only standardized pictures in the world.

As for Mr. Lytell—you know him already in "Hitting the High Spots" in "The Spender" and in "Faith." Now see him in a production that stamps him as one of the greatest stars on the screen. "Blind Man's Eyes" was adapted by June Mathis from the novel by William McHarg and Edwin Palmer and is released March 30.

METRO PICTURES CORPORATION

How can an advertiser continue advertising? By giving YOU value.

"GIVE and TAKE"

Two million fighting men are coming home. What are we going to say to them when they ask for JOBS? Are we going to PATRONIZE them—or are we going to admit them to the FULL PARTNERSHIP they have earned?

CAPITAL *and* LABOR

is the tremendous issue of the day. A gigantic theme for a STORY—a vivid drama, filled with action, mystery, suspense, surprise—the greed and great-heartedness of men—the laughter and tears of women.

A dramatic romance of things as they are

IN SEVEN REELS





WYNDHAM GITTENS



PRODUCTIONS *Los Angeles*

T. H. Davison

will shortly present

a

Mammoth British Production

entitled

"Women Who Win"

in which

Her Majesty Queen Mary

H. R. H. Princess Patricia of Connaught

H. R. H. The Crown Princess of Sweden

graciously consented

to actually play a definite part

The most unique Film ever produced

(6 Reels)

World's rights controlled by

T. H. Davison

171. Wardour Street, London, England

Cables: DAFILSAGE, London

JUST A PLAIN NUT!

Cracked Every 2 Weeks



Gale Henry

Two Reel Comedies

STATE RIGHT MEN GET BUSY

BULLS EYE FILM CORP.

729 7th Avenue, New York

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers



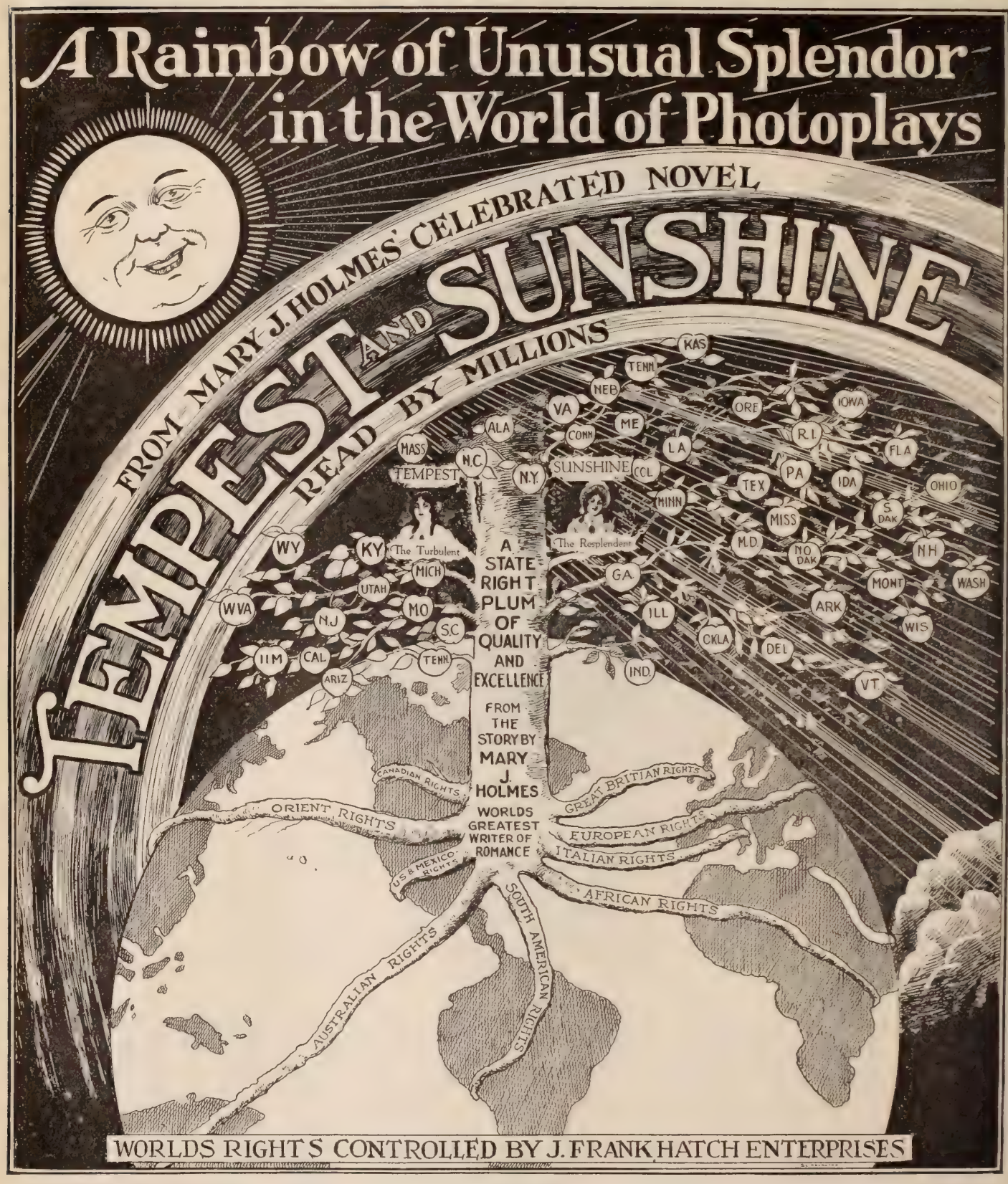
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FEATURED as LAFAYETTE in

"The SPIRIT OF LAFAYETTE"

¶ "A leading man whose Versatility and Technique have brought consistently favorable comment on his work in an unusually wide range of characterizations." "An *actor*—not a type."

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For Territory Rights address

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NEW YORK CITY

THINGS YOU MUST HAVE NOTICED

The Policy of Gaumont is not to "crow" every time

Gaumont News

AND

Gaumont Graphic

SECURE AN ADVANTAGE OVER COMPETITORS

The following selections at the Rivoli and Rialto Theatres, New York City, tell the story

Week of	GAUMONT	*ALL* Competitors
Feb. 9th	9 Subjects	12 Subjects
Feb. 16th	7 "	9 "
Feb. 23rd	10 "	9 "
Mar. 2nd	9 "	6 "

The computation is on the basis of *three* to *one*

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Motion Picture News

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ROBERT E. WELSH, *Managing Editor* FRED. J. BEECROFT, *Adv. Manager.*

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"the mark of distinction on any program"

Robert C. Bruce American Scenics

Robert C. Bruce, with his companions, "Dane" the great hound, and "Buddy" the little fuzzy dog, have made the "Bruce American Scenics" the best known and best loved series of scenic pictures in photoplay. The current release is "The Restless Three" with a new subject available twice-a-month.

George D. Wright Mexican Travels

Mexico, land of mystery, is always the source of "front-page" headlines in every newspaper. With George D. Wright, your audiences may see this fascinating country as vividly as they might on an adventuresome trip. "What is a Mexican" and "A Day with Carranza" will next be seen in the theatres.

International Black and White Comedies

"Judge Rumhauser," "The Shenanigan Kids" and "Happy Hooligan" are just beginning a new series of cartoon comedies, the first of which is "Judge Rumhauser's Miscue" released March 10th. "The Ravings of a Rounder"—something new in moving picture comedy—is now issued, making, with the cartoon, a split-reel.

Photoplay Magazine Screen Supplement

"The Stars As They Are"—Clever, intimate pictures of all the favorite players at work and at play—built in a snappy single reel by Julian Johnson and James R. Quirk, of Photoplay Magazine. Geraldine Farrar, Warren Kerrigan, Mae Marsh, Edith Storey, William Russell, and others, in the next release.

Ditmars' Living Book of Nature

Fifty-three of the finest half-reel subjects that can ever be devised for a theatre program. Any exhibitor in America, who has not used the full series, is assured of an audience attraction that will make friends and patrons. Comedy aplenty, and genuine interest and enthusiasm, are found in these subjects.

"booking at your nearest Educational exchange"

EDUCATIONAL FILMS CORPORATION OF AMERICA

729 7th AVENUE NEW YORK, N.Y.

Broadway Features Essanay-Chaplins

Read what the manager of the Rivoli and Rialto Theatres, Broadway, New York, says:

Mr. Wm. A. Johnston,
Publisher, Motion Picture News,
New York, N. Y.

February 17, 1919.

Dear Mr. Johnston:
I am sure that you will be interested in the "Chaplin Revival" which we are starting next week at the Rialto theatre. . .

We are endeavoring to demonstrate the permanent value of the good pictures. No one questions the permanent and lasting value of good music, good books, good painting. But the young art of the motion picture has not yet sufficiently asserted itself.

Still we have some pictures good enough and old enough to warrant their re-presentation under metropolitan auspices as "old masters" or true classics of the screen.

The first of these pictures will be Mr. Charles Spencer Chaplin's "A Night in the Show" at the Rialto beginning Sunday.

Yours,
(Signed) Hugo Riesenfeld,
Managing Director,
The Rivoli and The Rialto Theatres.

Four of Charlie Chaplin's greatest pictures are now heading programs in first-run houses throughout the country—everyone a classic in comedy

"A NIGHT IN THE SHOW"
"THE BANK"
"POLICE"
"SHANGHAIED"

Try to get an early release date

NOW BOOKING

George Kleine System Distributors

Representatives at all General Film Exchanges



ESSANAY
GEORGE K SPOOR PRESIDENT

Perfection Pictures

"When you see it in 'The News' It's News"

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

Volume 19, No. 11 March 15, 1919

It's a Long, Long Trail

IN an interesting interview prior to his departure for Los Angeles, Samuel Goldwyn sets forth his ideal of producing policy for the coming year in this issue of MOTION PICTURE NEWS.

Summed up, Mr. Goldwyn's platform for his corporation activities in the next twelve months is: "Fewer pictures, better pictures, and longer runs."

Sounds familiar, doesn't it? Especially to those of you who have followed the NEWS editorial policy back to the seemingly distant days of 1915.

"Fewer pictures, better pictures—and longer runs."

Three definite factors so closely related that they stand or fall as one. We can't have better pictures unless we have fewer pictures, we can't have longer runs unless we have better pictures; if we make fewer pictures we will make better pictures.

Mr. Goldwyn sets forth his plans clearly and courageously. His next steps and the results will be watched with interest by the entire industry.

* * * * *

It's Been a Long Time Coming

THERE was a time, not so many months ago, when the advocate of "fewer pictures, better pictures, and longer runs" had a far from pleasant existence.

His arguments were met with the blunt statement, "You don't know anything about the business end of the game. We admit that you are right in theory.

"But don't you know that we have big exchange systems to support? And that the only way of meeting that overhead is by turning out more and more pictures—splitting distribution expense over a greater number of subjects?

"No, we'd like to make fewer pictures and better ones, but we can't. Your theory is great, but we know the business."

And so the endless cycle continued. First, the creation of top-heavy distribution systems; then, the flooding of the market with surplus, unwanted product in order to keep these exchange systems busy.

But conditions are changing.

Mr. Goldwyn's statement and decision only voices the unspoken sentiment and determination of practically every big producer.

The change dates from the time of the influenza shut-down. Film men got together then and talked cold turkey. And plain facts are noted for their ability to clear away the fogs of misunderstanding.

Will the day come when we will thank the enforced shut-down of the industry for making the starting point to bigger and better things?

Starting at the Other End

LONG before the influenza shut-down brought manufacturers to a vision of cold truth, MOTION PICTURE NEWS determined to do its share in the fight for "fewer and better pictures and longer runs" by starting at the other end—with the exhibitor.

Fewer and better pictures could not be profitable for manufacturer or exhibitor unless they brought longer runs—and the exhibitor could not successfully extend his runs unless he had every possible advertising and presentation aid.

So, over two years ago, we established the Exhibitors Service Bureau. Later, we originated the Special Service Section on the unusual production requiring special exploitation. Then followed The Complete Plan Book, the most popular and most used single feature ever incorporated in a picture trade paper.

We believe we may be pardoned for placing squarely on the records our contention that we have done our share to bring about the benefits accruing to an industry based on a policy of "fewer pictures, better pictures and longer runs."

We believe we may go further and say that we have done a goodly share of the work to bring this about.

We thank the manufacturers for their appreciation of this work as shown by the use during the year just past of close to four hundred more pages of advertising than any other paper.

We thank the shut-down for prompting clear thinking in production and distribution plans. Clear thinking there will mean clear thinking in the use of trade mediums.

And the answer there—just as inevitable as the answer to the campaign for "fewer pictures, better pictures, and longer runs"—is concentration.

* * * * *

And Still They Come

NEW YORK'S legislature isn't going to have just one motion picture censorship bill to consider.

Not satisfied with the bill already introduced which provides for a Film Commissioner at a $7,500 salary, a Buffalo legislator has presented a bill calling for three salaries of $4,000.

The legislator graciously states that he believes the creation of a censor board of three to view all pictures shown in New York would be of immeasurable benefit to the industry.

"The people do not want vulgar, indecent pictures," is the trend of his thoughts. "And by its tender guidance the censor board would keep the industry in the straight path leading to bigger and more permanent profits."

(Continued on next page)

Editorially Speaking:

(*Continued from preceding page*)

These law-makers just overwhelm us with their generosity.

But they don't compliment us on our intelligence.

If it takes three political appointees with $4,000 a year brains to bring the industry to the Promised Land then we are certainly in bad shape.

And Mr. McAdoo, for example, should have his salary reduced by $196,000 annually.

The industry is overpaid if Solomons can be hired for $4,000 a year.

* * * * *

We Hesitate to Say It

WE would hesitate to intimate that the important personages comprising the "Big Four" are engaged in the pleasant pastime of "spoofing" the industry.

We really do.

Perhaps it is all accidental.

But if it is premeditated we hasten to congratulate the "Big Four" on the showmanship and publicity sense shown in thus far keeping the combination in the limelight.

First a startled industry hears that five of the biggest drawing cards have combined to handle their own production and distribution.

Just enough time elapses for the industry to absorb that fact, and not enough to wear out its welcome, when——

Mr. McAdoo is named as general counsel. More gasps, more surprise.

Then the proper time lapse. And between each of the following happenings the same gasps and same time lapse:

Announcement that the "Big Four" will open its own exchanges in every section of the country, book only on percentage to first runs, and book each picture as a complete show to run as long as it will draw.

News that Oscar Price, assistant director general of railroads, was to be president of the United Artists Distributing Corporation.

Then a bulletin that Hiram Abrams is to be general manager of the distributing end.

And follows the corollary that Bennie Schulberg will be assistant general manager.

What will next week bring? And the next?

* * * * *

The British Producer's Problem

T. H. DAVISON, who offers a coming big British production to the American market in the advertising pages of this week's NEWS, has struck one means of solving the problem of the foreign picture in this field.

His letter includes the statement: "We are taking two negatives; one especially for America."

This is a thought that has occurred to many of us in viewing British productions offered for the United States.

Frequently it has been possible to see angles of the production that could have been elaborated, twisted or condensed to the advantage of the picture commercially in this country. Often, but a few hundred extra feet of negative would do the trick.

This is one angle for the solution of the British producer's problem. And that angle is a pressing one if we may judge from reports of production activity in the British isles.

It behooves American distributors and producers to give thought to that problem in cooperation with the Britisher. A share of sincere reciprocity will be needed to successfully maintain the present market for the American production in Great Britain.

* * * * *

An American in France

WHILE speaking of foreign reciprocity there comes to our desk the announcement that William Fox, Winfield Sheehan and Abraham Carlos have sailed to Europe for a long stay. Then follows this interesting statement: "In Southern France and in England studios will be either leased or built to take care of the enlargement of Mr. Fox's producing activities."

Truly an international organization—and an international industry!

The statement follows:

"Mr. Fox feels that this is a peculiarly opportune time for the establishment of a producing plant in France; that the closer friendship inspired by companionship in arms and sacrifice means not only a vastly increased demand by the French and English for American pictures, but a lively desire on the part of the American public to see pictures in these settings and filmed in these places. Thus there will be a mutually beneficial exchange of films between the three countries.

* * * * *

Sunday Shows in New York

THERE will be a hearing next Monday at Albany on the bill providing local option on the question of Sunday motion picture shows in New York state.

The hearing will be before the Senate codes committee. Much depends on it.

But the exhibitors promoting the campaign in favor of a free Sunday are wise in not planning a circus delegation to Albany for that day. Film magnates, film company lawyers, and hack lobbyists mean little to the law-maker at Albany.

This is no time for junkets or barnstorming.

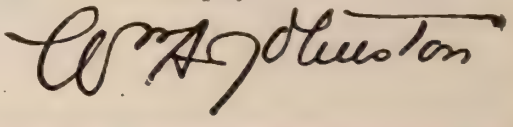
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Stage and Screen Helping Each Other

WHEN Anthony Kelly's play, "Three Faces East," was produced on Broadway we expressed the wish that it could only be placed on the screen simultaneously.

We hazarded the thought that a successful screen presentation would be far more apt to help the revenues of the spoken play than it would be likely to injure them.

Last week New York saw this tried out. "The Better 'Ole" was presented on the screen simultaneously with the stage run. We are certain that the stage success and the numerous road companies have added immeasurable value to the picture. And we would wager that picture patrons who saw the delightful picture left the Strand theatre as ready-made customers for the play.



Dealing in Personalities



"His Work Has Brought a Just Reward"

HERE'S the rapid moving person who is now General Manager of the Universal Film Manufacturing Company.

Five months ago Tarkington Baker joined Universal as head of the publicity department.

And now he's General Manager!

But in the months between there is a story of the organization of covering Universal's coast to coast distributing organization—on a new scale and with new ideas.

A job so well done that he was told to tackle a bigger one. And already we hear reports that he is going to repeat.

Tarkington Baker joined Universal from the desk of managing editor of the Indianapolis Star.

The oldtimers among us will remember him further back than that—to the time when he was adding fame to the names of William A. Brady and the Shuberts.

When the news broke that Hiram Abrams had been selected as distribution chief by the "'Big Four" the rush for membership in the "I Told You So" Club broke all records.

Each corner of the Astor lobby held a film man who "knew all the time that it would happen."

So—before the "I Told You So" Club gets its clubhouse—your weekly friend "Personalities" puts in his claim to charter membership. Look up the files—the records prove it.

Barring the Abrams announcement the week was rather shy of news. Harry Garson finally stepped to bat with "The Unpardonable Sin" and according to reports banged out a home run. The story of the Detroit opening is on page 1641. Before stepping on the train for Los Angeles Samuel Goldwyn announced the corporation's new policy for the coming year. The story is on page 1626. Read between the lines.

William A. Brady nominated a committee to assist C. F. Zittel in the matter of building a clubhouse for the Motion Picture Club of America. It includes Adolph Zukor, Samuel Goldwyn, Marcus Loew, Jules Brulatour, Richard Rowland, William Fox, J. Stuart Blackton and Ricord Gradwell.

Los Angeles could almost boast a Universal convention this week. P. D. Cochran, head of the Poster Department, is there on a vacation. Tom Cochrane, on his way to the Orient, stopped off there. Joe Brandt is there on serial matters, while Pat Powers and Carl Laemmle are there on general principles.

Fred Schaefer has given up his work as publicity director for General Film preparatory to making some big announcement on his own hook.

There comes to our desk a card saying, "Merritt Crawford. Promotion and Publicity for Individuals and Pictures. Longacre Building, 1476 Broadway."

Good luck to you, Merritt, old scout.

Saw C. F. Zittel and Whitman Bennett lunching together on Tuesday. If we didn't feel a bit tired we could start a whirlwind of Hearst-Paramount rumors on that clue.

Among the state rights buyers who dropped in during the week was W. E. Drummond, of the Special Features Company, Knoxville, Tenn. Mr. Drummond went back with the rights for Tennessee, Alabama, Georgia and Florida on "Once to Every Man," "Stolen Orders" and the Maciste serial.

We'd like to feel as proud as Harry Schwalbe ought to feel over that dinner of appreciation at the Hotel Astor last Saturday evening. To have associates as busy as those First National men are journey from every section of the country to join in a spontaneous tribute like that is reward enough for many sacrifices in this troubled world. And we'd like to feel as proud as Harry Schwalbe's associates do feel about him.

H. H. Cudmore of the Argus Lamp Company, Cleveland, dropped in to say "hello" at the NEWS office during the week.

Tim Coop has received some interesting offers for "Democracy" the big British special he is offering for this market. Have you seen it yet?

Earl Hammons will be no fit risk for the insurance companies after this. On Wednesday he flew over Washington by aeroplane.

You can't dodge these fillum people. Monday found us lunching at the Hotel Chatham, far from the beaten path and to our minds far from picture men. We glanced around—and a few tables away sat, J. D. Williams, Harry Schwalbe, Millard Johnson, C. L. Yearsley and others of the First National.

And not far distant sat George Backer—late film man.

F. O. Nielson, general manager of the Mickey Film Corporation, of Chicago, was a recent NEWS visitor. You ought to hear him tell about the records "Mickey" is breaking in that territory. Has eight prints working and came on to New York for two more.

Reports that are drifting in from the New York convention at Syracuse would indicate that "them babies" have at last more than evened the score with Lee Ochs.

The up-State theatre men were far from gentle. Poor Lee had a most unhappy time.

And we are told that on the train going to Syracuse the Old Guard was gleefully proclaiming it's determination to "stampede the convention."

But what a Waterloo—or Waterlou—or Waterlee!
It is rumored that several fence-squatters narrowly escaped broken ankles in their rush to climb aboard the Cohen-Berman-O'Reilly band wagons after the fray.

And speaking of New York State exhibitors there is an article in this week's issue by Harold Franklin aimed directly at them. It's on Page 1631. Turn to it.

Still another trade paper has announced an "Exhibitors' Bureau" to aid in advertising and presentation of pictures.

Come on in, boys, the water's fine!

We *know*—we've tried it for two years.

NEWS FROM THE COAST

LOS ANGELES (Special to Motion Picture News).—Douglas Fairbanks has completed "The Knickerbocker Buckaroo," his last picture for Artcraft and leased the former Clune studio where he will shortly begin production on his first United Artists subject.

William Sherrill has leased the studio in Hollywood formerly used by Metro for the Texas Guinan subjects. He has engaged Cliff Smith, former William S. Hart director.

Victor Schertzinger, who has been with Ince three years, directing Charles Ray and Dorothy Dalton recently, has signed with Goldwyn and begins work there March 10th.

Joseph DeGrasse, former Universal director, has been engaged by Ince and is now directing Charles Ray.

Frank Lloyd, director of recent William Farnum releases, announces that he will produce independently in the near future.

HIRAM ABRAMS JOINS THE STAR FORCES

Former Paramount Head Is Announced as General Manager of "The Big Four"—Schulberg Assists Him

THE United Artists' Association, including Mary Pickford, Douglas Fairbanks and D. W. Griffith, announced March 5 that Hiram Abrams, formerly of the Paramount Pictures Corporation and later with Famous Players-Lasky under the reorganization, has been engaged as general manager of the new organization, of which the stars are the principals.

A wire to MOTION PICTURE NEWS March 5 announced that Mr. Abrams left Los Angeles on that date for New York, where he will confer with Oscar Price, president of the United Artists' Association. The Board of Directors is expected to be announced later.

The news of the securing of Hiram Abrams as general manager follows the announcement that Wm. G. McAdoo, former Director General of Railroads, had joined the Artists as counsel.

William S. Hart, who was included in the association when it was given birth, and who later announced his withdrawal, this week stated he would not make an announcement of his future plans until the latter part of this month.

English Film — American Print

"Women Who Win" Filmed in England Is Made Attractive to United States—Leads Are Well Known

"WOMEN Who Win," the English-made production in six reels in which Her Majesty, Queen Mary, appears, is to be made attractive to the American exhibitor and film patron as well as his brother in England, it was announced in a letter this week to Motion Picture News from T. H. Davison, of London.

Mr. Davison stated that two negatives of the production are being taken, one for England and the other especially for the United States.

The producer of "Women Who Win" is Percy Nash, who is assisted by Fred Durrant. The photography is by J. C. Ree Mason. Mr. Davison is handling the film, controlling the world rights. In his letter, Mr. Davison stated that owing to the illness of Mary Dibley, one of the principals, the production will probably be delayed a little, but that prints are expected to be ready within the near future, probably this month.

It is said that Her Majesty, Queen Mary, is so interested in "Women Who Win" that she took a definite part in its production. On the 10th of February, this year, in the gardens of Clarence House, St. James Palace, the producers had the honor of including in the picture Princess Patricia of Connaught and the Crown Princess of Sweden. They also acted a definite part in the film, it is said. The two artistes with them were Miss Unity Moore and Miss Phyllis Villiers.

Miss Villiers, who has one of the leading roles, is making her first appearance on the screen in England in this picture. She toured America for two with Frank Benson's company, and is looked upon as one of the leading English stars in filmdom.

It is announced that "Women Who Win" is not a propaganda feature, but it has been specially written by Miss Almaz Stout, who is chairman of The Society of Lady Journalists in England. The film has been made with the object of helping a society there known as Women's Service—that is to say the society participates in the profits on the sale of the production.

Miss Unity Moore, another of the leads, is well known on the vaudeville stage in England, and was recently married to a cousin of Sir Douglas Haig, Commander-in-Chief of the British armies? Miss Mary Dibley is the wife of General Ames, also very well known as a film star in England.

Sunday Fight Keeps Up in Ohio State

The fight to legalize Sunday movies continues merrily in Ohio, and the Buckeye State managers are jubilant over a decision handed down by Judge J. H. Platt, Tiffin, Ohio, in which he quashed indictments returned against Arthur Buck and Harry Mackay, who operate picture shows in Fostoria, Ohio. They were arrested for giving shows on Sundays and were brought before the grand jury, which returned eight indictments against them. Judge Platt decided that they were not violating the law.

This decision handed down by Judge Platt shows the wide difference of opinion that exists in Ohio regarding the interpretation of the Sunday amusement law. Some maintain that the law means picture shows, but other judges contend that when the law was passed motion pictures were not in existence, therefore motion picture shows are exempt from the law.

Bohemian Ball This Week

The Bohemian Ball, under the personal direction of C. Ray Severance, has been scheduled for Webster Hall, New York, Friday evening, March 7.

One of the "catch lines" used in announcing the ball was: "Dance from nine till dawn and forget July 1."

Billie Weston, model of Clara Tice, is slated as hostess.

Simplex Installed in New Majestic, Detroit

The Michigan Motion Picture Supply Company, of Detroit, under the management of C. A. Weddige, has succeeded in making numerous important Simplex installation. One of the latest of these installation was made at the New Majestic theatre, of Detroit, of which Chas. Branham is manager.

Mr. Branham made exhaustive investigation into the merits of the various commercial projectors now on the market and would not be complete without two Simplex Projectors to take care of the high-class projection which will be expected at this theatre. Everything in the line of improvements in theatre building is apparent to the observer on entering the New Majestic. Much care has been taken in laying out the projection room, and patrons at this theatre are assured of seeing at all times projection of the highest type.

Mr. Weddige is highly enthusiastic over the prospect of Simplex sales for the coming season and predicts that within a short time the Simplex Projector will be a part of the equipment in every house of importance in Michigan.

Pennsylvania Board Loses a Member

Whether a new chairman of the Pennsylvania State Board of Censors will be appointed to succeed Frank R. Shattuck of Philadelphia, who died February 26 at Atlantic City, has not as yet been intimated from the office of Governor Sproul at Harrisburg, but the unofficial impression prevails that no new chief censor will be named until the legislature disposes, in one way or the other, of the pending bill which would repeal the law providing for the present board of censors and substitute a Bureau of Amusements, with a commissioner as the head.

It is pointed out that the two remaining members of the board, Dr. Ellis P. Oberholtzer, the secretary, and Mrs. C. E. Niver, can keep the routine business of the office running, and that it will only be a month or two at most until it is known what the legislature is going to do about the substitute plan.

Goldwyn Announces Definite Policy

Samuel Goldwyn, before leaving March 5 for California, announced a definite decision as to his company's policies for next season.

"You can say for our Goldwyn organization," he said, "that Goldwyn for its third season will have fewer pictures to offer exhibitors next year—and better pictures.

"The fact is that at tne rate at which exhibitors are going now they threaten to exhaust all the literary material in the world. There simply are not enough stories. Where Goldwyn has made a star series of eight pictures with a single star, we shall perhaps make only four."

Mr. Goldwyn expects to be in Los Angeles for two months.

Representative Attendance at Operators' Ball

At the Lincoln Birthday Ball in the New Amsterdam Opera House, under the auspices of Moving Picture Machine Operators' Local 306 of New York, there was not only a very large attendance, but also a most representative gathering.

Among others present in addition to the previous list published were Margaret Marsh, Herbert Rawlinson, Mr. Grossman, Mr. and Mrs. Baker, Mr. and Mrs. Willie Greene, all of the Oliver Films Company.

Mr. Mathews and Mr. Lemke of the International Alliance were also there, as were the following honorary members: Senator and Mrs. James J. Walker, Judge Jacob S. Strahl, Mr. and Mrs. Harold Williams, Mr. and Mrs. E. M. Porter, Mr. Earl of the Nicholas Power Company, Will C. Smith of the Power Company, Dave Narcey, William C. Franke, former business agent of Local 182, Boston, now sales manager of the Precision Machine Company; Mr. Palmer, Harry Abbott of Local No. 1 of International Alliance, Ralph Piehling, business agent of Nocal No. 4, Mr. Kelly of Local 390 International Alliance, and Joe Hornstein of the United Theatre Equipment Company.

Mr. and Mrs. Rabell, of the Independent Movie Supply Company, were also present, as were Mr. and Mrs. Jawitz, of the Popular Film Company; Mr. and Mrs. Abraham Perlmutter, of Famous Players; Mr. and Mrs. Charles W. Johnson, chief operator of the William Fox Theatres; Harry Scherl, of the Bronx Strand Theatre, and Henry Coles, secretary of the Cinema Exhibitors' Association of the Bronx.

Benjamin Chapin Series Shown to School Children

Through the courtesy of the Buffalo Branch of the Famous Players-Lasky Corporation, the public school administration of Ithaca, N. Y., was able to have a special showing of three of the ten episodes of the Paramount-Benjamin Chapin series, "The Son of Democracy," for the pupils ofthe Ithaca schools on Lincoln's Birthday.

In acknowledgment of this concession, Branch Manager Fox has received the following letter from Miss Alice M. Evans, of Ithaca:

"We have today returned to you the three chapters of the life of Abraham Lincoln. We feel that we could have had nothing that would have brought to our boys and girls more clearly the personality of Lincoln. You will find a check enclosed. Many thanks for your courtesy in helping us to have the film for February 12th."

Brunet on Commerce Board

Paul Brunet, vice-president and general manager of Pathe Exchange, Inc., has been appointed one of the Board of Governors of the Franco-American Board of Commerce and Industry. This organization has been formed to promote business relations between France and the United States, and is expected to have an important and valuable influence in the retention of the cordial friendship existing between the countries.



A recent Banquet given by the Toledo (Ohio) Theatre Managers' Association. The organization has been very active in framing a bill, already presented to the Legislature at Columbus, legalizing Sunday motion pictures

Theater Construction Continues

South Bend, Ind., May Have House to Seat Over Two Thousand—New York Gets Another Theatre

THEATRE building, especially of the motion picture sort, continues at a steady pace, according to reports received by MOTION PICTURE NEWS during the week just past.

Among the latest houses planned is one at South Bend, Ind., to cost over $100,000 and to seat 2,500 people. Long Island is also to have a new motion picture house, in Far Rockaway at Moot avenue, according to announcements.

The Pittenger Grand, in Centralia, Ill., has changed hands, it is announced. Charles W. Hall is now manager of the theatre.

A corporation in which William S. Pettit and Samuel B. Althouse are financially interested, and other interests represented by Mrs. T. H. Silverman, will erect a new theatre in Far Rockaway at Moot avenue and James street. This announcement comes from the offices of B. S. Moss, the theatrical manager, who has closed with the new corporation to lease and operate the theatre.

Plans have already been drawn up and work on the new theatre starts at once.

The Blackstone Theatre Corporation is contemplating the erection of a magnificent moving picture theatre in South Bend, Ind., which will have a seating capacity of 2,500 people and to be erected at a cost of $100,000. The prospectus as prepared by Henry L. Newhouse of Chicago shows one of the most up-to-date theatre buildings ever erected in the Middle West.

In an interview Frank T. Milner, manager of the Blackstone Theatre Corporation, stated that the names on the prospectus are a guarantee of the ability of the men to carry out the entire scheme. But because of a desire to seek the active cooperation of those who are to be Milner's neighbors he decided to sell a reasonable amount of stock to citizens of South Bend.

It is intended to begin work on the new structure about May 1, and the first performance is scheduled for September.

Schwalbe Dined by Franchise Holders

A testimonial dinner to Harry L. Schwalbe, secretary-treasurer of First National Exhibitors' Circuit, as an evidence of appreciation for his loyalty to the Circuit and his allegiance to his associates in it, was given at the Hotel Astor on Saturday night by a number of the franchise owners and employees.

The dinner was proposed and arranged by Colonel Fred L. Levy, president of the Big Feature Rights Corporation of Louisville, Ky., which owns the First National franchise in that territory. With his return to Louisville early this week imperative, Colonel Levy was obliged to arrange the affair on short notice, with the result that only the nearby eastern and southern members were able to be present.

Those present were Mr. Schwalbe, J. D. Williams, Colonel Levy, Louis B. Mayer, John H. Kunsky, Frank Ferrandini, R. D. Craver, Lieutenant James Anderson, E. M. Mandelbaum, Jacob Fabian, Jr., E. I. Church, William Vogel, A. Warner, Harry Warner, Moe Mark, Walter Hayes, Wynn Jones, Albert Gray, Millard Johnson, Max Spiegel, Joe Lee, C. L. Yearsley, William Morgan, George Grant, and E. J. Hudson.

More Films for Wilson

As part of the entertainment arranged for President Wilson aboard the *George Washington*, on his return trip to the Peace Conference in Paris, the Community Motion Picture Bureau obtained from Exhibitors' Mutual the following pictures:

Martin Johnson's "Cannibals of the South Seas," "Bonds of Honor," a Haworth feature starring Sessue Hayakawa, "The Prodigal Liar," a Jesse D. Hampton production, with William Desmond in the leading role; four Strand comedies, and "The Adventurer," one of the Chaplin-Mutual series.

Predicts Largest Theatre Circuit

United Picture Theatres of America Aspires and Expects to Become Largest Theatre Circuit in World

LLOYD WILLIS, assistant to President Berst of United Picture Theatres of America, has prepared a chronology and ventured a prediction in reference to past, present and future successes and aspirations of the United Plan.

In an interview for Motion Picture News Mr. Willis graphically gives his idea of the fulfillment of a prophecy and its meaning in dollars and cents, as follows:

"The Prophecy—The germ of United's idea was the organization of a producing and distributing company controlled completely by the exhibitors of the national co-operative, self-supporting medium for placing high grade film productions in the hands of exhibitor members at the lowest possible cost—eliminating the middleman and his profits. The founders of United foresaw the wonderful growth of this idea and its far-reaching benefit to the exhibitors of America.

"The Fulfillment—From the germ of an idea United has grown into a powerful instrument in the hands of its exhibitor owners—an instrument that today is serving high grade film productions to more than 1,900 theatres of the Nation—productions that are breaking house records from coast to coast—an instrument that is placing these high grade film productions in the hands of its exhibitor members at a cost far lower than they could possibly obtain them elsewhere if they were buying these productions as individual units instead of through the channels of co-operative purchase. United Picture Theatres of America has fulfilled its prophecy and its youthful success is only an indication of its future power.

"The Demonstration—United Picture Theatres of America is a reality—it is today the largest and most powerful theatre circuit in the world. Its members include the biggest and best theatres in the United States. On its advisory board are the leading exhibitors of America. Its family of stars are appearing in productions bigger and better than any in which they have heretofore played. Its sales force is the most efficient in the industry. Its production plans for the present and for the future insure rapidity of future growth equal or greater to its marvelous growth during the past few months.

"And the reason for all this is very simple indeed. United has built upon a solid foundation—and in this solidity it has broken away from all precedent in the motion picture industry. Upon this foundation of permanency it has erected a structure which will live when all other film companies will have passed into a memory. This foundation is a full partnership between the owners of theatres—a cooperative exhibitor—owned and controlled producing and distributing organization—eliminating all reckless expenditure in producing, avoiding all waste of money and reckless expenditure of time—abolishing the middleman and his profit and giving to the exhibitors themselves not only the full financial benefit accruing to them from better film productions at cheaper rentals than they can possibly obtain elsewhere, but returning to them in the form of dividends any extra earnings that may accrue from the intelligent handling of their organization by the officials, who are responsible to them for the management of United.

"By assessing each exhibitor member for a percentage of the negative and distribution costs of each United production, our exhibitors are enabled to play United pictures at a rental cost which assures them of a generous profit. Their membership in United wipes out for all time the Advance Deposit evil. The initial purchase by an exhibitor of his United stock franchise makes available for him every production released by our organization. This initial purchase in the average instance does not exceed in amount, the sum he would normally deposit with another company on the Star Series basis.

"For instance, an exhibitor is paying $50.00 a day for three days on a Star Series basis for features that may be equivalent in drawing power to United productions. This means that he must have on deposit with one or more film companies $150.00 for every star whose pictures he has contracted for. That is the usual one-picture deposit. If this exhibitor has under contract five such stars, he will have on deposit $750.00 with one or more of the film companies. Every time he adds a new star on the Star Series basis he must put up another deposit equivalent to the picture rental of one production for each Star Series. These deposits lie idle. They earn him no dividends. The money is merely being held—and used—by the film companies with which he is doing business. They are using his money without making any return to him for its use.

"For that same $750.00 he can purchase three shares of stock in United Picture Theatres of America. This stock franchise carries with it full eligibility as a member of United Picture Theatres of America—not only full voice in the management of United's affairs, but, the privilege of playing every United production at a certain percentage of the negative and distribution cost. This percentage is a fixed one. It is determined at the time a stock franchise is awarded him. It is based upon his customary rental price for features of a drawing power similar to those of United.

"This is the whole story. There is nothing complicated about the United plan. It is simply a matter of arithmetic and of good sound common sense business methods applied to an industry that heretofore has been dominated by methods that would not and could not be countenanced in any other field of big business."

Louis Loeb Marries

Louis Loeb, statistical expert of the Famous Players-Lasky Corporation, who gained fame about a year go with his Trained Turtle Circus, has taken out a life membership card in the Happy Husbands Club. The bride is—or was—Constance Michaels, unanimously voted the prettiest girl in the accounting department of the Famous Players-Lasky organization.

Mr. Loeb has been with the Famous Players-Lasky Corporation for several years, coming from the old Paramount Pictures Corporation. For the past six months he was on the payroll of Uncle Sam, serving in the army. Upon being honorably discharged he was taken back at the Paramount-Artcraft offices.

Pennsylvania Decision

According to an opinion rendered by the Pennsylvania Attorney General's office, and written by Deputy Attorney General William I. Swoope, the Pennsylvania State Board of Motion Picture Censors is not required to grant a third examination of a film which has been passed upon once and then re-examined and approved with certain eliminations.

A. E. Smith Goes West

Albert E. Smith plans to go to California this month to attend a family reunion at the home of Mr. Smith's father in Santa Barbara. George Smith, a brother, who is in charge of Vitagraph affairs in London, is now en route. Other brothers will be there, it is expected.

Famous Players Distribution Makes Promotions

The distribution department of the Famous Players-Lasky Corporation has seen several promotions during the past week, four members of that organization having been moved up to important posts.

S. R. Kent, who has been with the company five months and formerly sales manager of the General Film, has been given the permanent supervision of the Kansas City, St. Louis, Des Moines and Omaha branches, with headquarters in Kansas City. He will also act as temporary manager of the Kansas City office until another manager is appointed to take H. P. Wolfberg's place, the latter having been placed in charge of the Cincinnati exchange.

Harry H. Buxbaum has been placed in charge of the Pittsburgh, Cincinnati and Cleveland branches, all activities in these exchanges coming under his direct supervision. F. C. Bonistall, who has also shown exceptional progressiveness and was formerly assistant manager of the Pittsburgh branch, has been promoted to the managership of this office.

The distribution department of the Famous Players-Lasky organization, under the general supervision of W. E. Greene and Al Lichtman, has had a number of changes during the past three months.

Sawyer-Lubin Back from Palm Beach

Arthur H. Sawyer and Herbert Lubin returned to the offices of S-L Pictures this week from Palm Beach, Florida, where they have been for the past five weeks. Their long stay in the South was necessitated through a severe siege of illness, which attacked both executives of the S-L organization at the same time. Messrs. Sawyer and Lubin will immediately commence work on the final details preparatory to presenting "Virtuous Men."

This production, to be released as a Ralph Ince Film Attraction, stars E. K. Lincoln, and marks the debut of Sawyer and Lubin into the field of picture makers. In accordance with previously arranged plans, work will be commenced on the second Ralph Ince Film Attraction within the next two weeks. During their long stay at Palm Beach the S-L executives put in final form a new continuity.

Blackton Addresses Advertising Club

J. Stuart Blackton was guest of honor and invited speaker at the meeting of the Advertising Club of New York, at its headquarters at 47 East Twenty-fifth street, Tuesday evening, March 4. The subject of Commodore Blackton's speech was the use of motion pictures as a medium for advertising. He cited the splendid results which many big commercial houses have achieved with productions which they have themselves made for advertising purposes and also stressed other ways in which the screen can and doubtless will become an even more potent factor in the advertising world.

Exhibitor Service Bureau

What Do You Do For Yourself?

IT was only about eighteen months ago that where there was found an exhibitor in a smaller community who was trying to do things in an unusual way, seeking to build up his patronage through the surrounding country and really trying to get the most out of each picture, that he was hailed as one of the wonders of the industry.

Within that year and a half there has been a marvelous change. These pages are filled each week with accounts of notable things that are being done by exhibitors down to the smallest communities. For instance, there is in this issue the story of how a man in a town of 522 not only made big features pay him but brought the farmers from miles around to do their trading in that town. This man owns one of the stores and profits both ways.

This story is well worth your reading and we are not discounting the efforts of this gentleman when we point out that this very plan of having feature days and advertising them to the surrounding country through the cooperation of the merchants was recounted in the "Diary of a Successful Exhibitor" which appeared in these pages nearly a year ago.

But we are calling your attention to this matter because we believe that every exhibitor is missing a chance for better business unless he studies the matter that appears here carefully. This matter is printed solely for the benefit of the exhibitor and the reams of material that come to this office have to meet the test: "Is this something that will benefit the exhibitor?" If it does not meet that test it finds temporary lodging in the wastebasket.

WHEN the Exhibitors Service Bureau was inaugurated it was a comparatively rare thing to get in personal touch with the exhibitor. Some times he would send in a stray idea, but the policy of a trade paper publishing a large amount of this matter all bearing on the exhibiting end was something unknown. We do not need to call your attention to the change that has come. Nor do we have to call your attention to the fact that there was no such thing as SERVICE for the exhibitor before this department was started.

The change? Already this morning there are fifty-two letters on our desk asking for service. They range all the way from asking for the best color for the interior of a theatre down to where to obtain a two reeler that was made some eight years ago. There are a bunch of them asking advertising advice, two asking for complete presentations of big features. There are others telling how they have followed advice given in these pages or in letters written them direct.

And we have not been publishing the letters telling how the exhibitors are following the plans given here. It is perfectly proper that they should do so. These pages are the exhibitors' alone and there is no reason why any person except the exhibitor should get credit for the ideas that are advanced here.

BUT there is another angle to this: It was not many months ago that a comparatively new interest entered a large city. The chief services were tied up with exhibitors who were already established in that city. The new man had a mighty hard time getting pictures and therefore he determined to do more with them. Accounts of some of his presentations appeared here and he told of an experience he had a little later in buying a picture. He was asked an exorbitant price for it and was told plainly that he appeared to be making such a success with pictures that he could afford to pay more.

That was some eighteen months ago. Today that exhibitor practically has the pick of the pictures in that city and we haven't the slighest doubt that he gets a lot of them at lower rental than some other house would have to pay. In short, the exchange men are anxious to get their pictures into this theatre because they know of the prestige that accrues from the production appearing there and being given the presentation that it receives there and the accounts that are published. Exchange men admit that the booking of a picture at that house practically assures its demand over the entire territory because of the attention that is attracted to it.

And it is a sure thing that the exchange man, unless he is a product of theories of by gone years is going to do more to aid the exhibitor, large or small, who is trying to get the most out of each production, trying to get better prices and increase the length of his run, trying to put his house on a higher level.

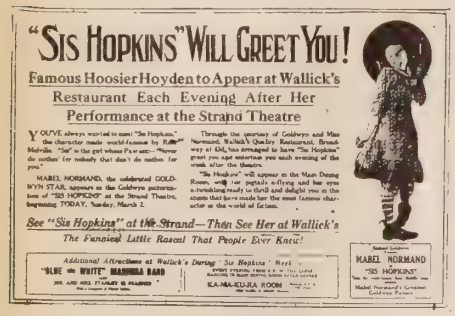
We can cooperate further: We want you to study carefully the ideas that are outlined here and then to have your own. We already have the great forum of the exhibitors established here. Let's make it a bigger one.

We are waiting for you that have not yet come into the fold.

"The Better 'Ole" and "Sis Hopkins" Are Given Unique Exploitations During Their Run at Strand

IT is mighty seldom that New York theatres do anything in the way of special exploitation of pictures, but during the past two weeks the Strand has had the advantage of additional appeals to the public first with "The Better 'Ole" and then with Mabel Normand in "Sis Hopkins."

Last week there appeared in this department a full account of the presentation of "The Better 'Ole" calling attention to the special musical setting of Old English airs and then a trench scene with a singer,


"SIS HOPKINS" WILL GREET YOU!

Famous Hoosier Hoyden to Appear at Wallick's Restaurant Each Evening After Her Performance at the Strand Theatre

Y OU'VE always wanted to meet "Sis Hopkins," the character made world famous by Rose Melville. "Sis" is the girl whose PA'S an etc.—"Never do nothin' for nobody that don't do nothin' for you."

MABEL NORMAND, the celebrated GOLDWYN STAR, appears in the Goldwyn picturization of "SIS HOPKINS" at the Strand Theatre, beginning TODAY, Sunday, March 2.

Through the courtesy of Goldwyn and Miss Normand, Wallick's Quality Restaurant, Broadway at 47th, has arranged to have "Sis Hopkins" greet you and entertain you each evening of the week after the theatre.

"Sis Hopkins" will appear on the Main Dining Room, with her pockets a-flying and her eyes a-twinkling ready to thrill and delight you in the stunts that have made her the most famous character in the world of fun.

See "Sis Hopkins" at the Strand—Then See Her at Wallick's

The Funniest Little Rascal That People Ever Knew!

Additional Attractions at Wallick's During "Sis Hopkins" Week

"BLUE and WHITE" MARIMBA BAND

KA-MA-KU-RA ROOM

MABEL NORMAND in "SIS HOPKINS"

How a New York restaurant advertised the appearance of "Sis"

costumed as "Old Bill" singing "Up from Somerset." But this week Joseph H. Plunkett, the managing director of the Strand, adds some additional facts about the exploitation. To quote him:

"In the advertising I took care to get over the fact that comedy was an outstanding feature of the film, and that the war was simply the basis for that comedy, but I by no means passed upon the fact that the locale was in Flanders and England, and that Old Bill was an English soldier, because if I had the audience would not have come prepared for the rich comedy that Old Bill pulls.

"We were not sorry for preparing our audiences to laugh—and to cry—by telling them just what we had, and another reason we were not sorry was that the very nature of the picture made it a novelty to a public that witnesses only American stories, American scenes, American incidents, American atmosphere. I am convinced we did a larger business because we told the whole truth inasmuch as, firstly, the people who had heard about the humor of Old Bill wanted the original wit devoid of Americanisms, and, secondly, those who didn't know Old Bill wanted to see a novelty, which was exactly the sort of story we were presenting.

"I made my lobby a cartoon one, because the books of Bairnsfather's cartoons are available in every town and there are dozens of funny pictures to pick from. The Wednesday preceding the initial showing of the film we had the cartoons neatly framed and people constantly came into the lobby for a look and a laugh. The laugh was sure. The comedy vein that first made Bairnsfather famous—and it was in these cartoons—could always be relied on to send them out with a smile.

"I am sure that this was great advance advertising, because people like to tell about anything that has made them laugh. People do not tell Ford jokes to advertise that automobile, but because they think their friends will laugh at them. It is simply the most natural thing in the world to tell something to the other fellow that you surmise will get a smile out of him. The best investment I ever made for my lobby was in these cartoons, and I wish I had another picture with a cartoon side to it.

"There is something about a cartoon that makes people stop when they might be persuaded to walk by the lobby containing the usual still. For this reason I think the producers of 'The Better 'Ole' were wise in making their posters enlarged cartoons, because they will get extra street advertising, just as cartoons in the lobby make for extra lobby attention, and the exhibitor who wants an extra flash has got to figure out advertising plans that aren't routine and absolutely are stunts."

Quite a different sort of exploitation was done by the Strand in cooperation with Goldwyn in advertising Mabel Normand in "Sis Hopkins." A girl was secured to impersonate "Sis" and she was seen in all parts of the city the Saturday before the opening of the engagement at the Strand and all during the week that the picture was shown. This girl wore a costume exactly like that Miss Normand affects in the picture, carrying a parasol and adorned in Charlie Chaplin shoes, lace pantalettes and wooly rainbow stockings, to say nothing of the famous hat that helped to make Rose Melville famous in the stage production. In addition she carried a carpet bag on which were printed the words "Meet Sis Hopkins at the Strand theatre. . A riot of fun."

On Sunday evening, "Sis Hopkins" was on the job with more earnestness than before. The Strand had long lines of ticket-seekers, and "Sis" kept them in high spirits by mingling with the crowds, eating peanuts and popcorn and offering her confections to the women and children.

During the week's run of Mabel Normand in "Sis Hopkins," the model will continue to amuse and thrill the pedestrians. She will visit the fashionable shops on Fifth avenue, take rides in the Fifth avenue busses, hop on and off street cars and automobiles, promenade about the uptown and downtown districts, and, in general, make herself as conspicuous as the pig tails she wears.

Another novel exploitation stunt was staged by Goldwyn's Service Department in collaboration with Wallick's Restaurant. A half-page advertisement was inserted in the New York *Telegram* on Sunday.

In addition, Mr. Wallick announced the extra attraction in all the smaller advertisements inserted in the New York Sunday and daily newspapers. The lobbies of the Hotel Wallick and its restaurant are covered with scene stills from the play and portraits of Mabel Normand.

Ignoring precedent for the moment, Mr. Plunkett started his lobby display of Mabel Normand portraits and "Sis Hopkins" stills three weeks prior to the engagement



"Sis" as she appeared on New York streets

of the picture. "Sis Hopkins" is a big, important attraction, he argued, and deserving of all the extra publicity an exhibitor can accord it. Half of the panel space in the Strand lobby was turned over to "Sis Hopkins" and this continued until the week previous to the opening of the engagement, when all the panels were filled with "Sis Hopkins" portraits and stills.

In addition to this display, a mammoth heart, five feet tall and made entirely of artificial flowers (red roses and white daisies) was placed in the main lobby, directly over the entrance. Hidden beneath the floral display were scores of tiny colored lights, which illuminated the heart into one grand tableau of color. Across the center of the heart appeared these words, designed, of course, in flowers in harmony with the rest of the heart: "That ain't your heart you're cutting, Ridy, it's mine—Sis." At the top of the floral heart appeared a photograph of Mabel Normand in a scene from the play and the hand-lettered announcement of the coming of the picture.

The quicker you realize that your program is something to sell and not something with which to bunk the public the sooner you are going to get into your house the people who will come back again.

Franklin Urges Theatres to Show Power

By Harold B. Franklin

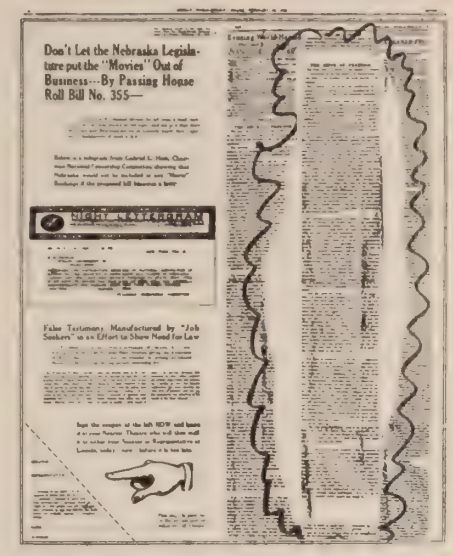
Manager, Shea's Hippodrome, Buffalo

WE have had much talk about the power of the screen. At every large gathering of exhibitors more or less is said about the great work accomplished by the screen for the government. We, of the motion picture industry, know that motion pictures exert an influence, second to none, with the public. The biggest asset of the motion picture is the good will of the majority of the American people. It has never been disputed that the screen is a tremendous factor in spreading propaganda. Is it not about time that we used our screens in furthering our own projects? Charity begins at home. Why let this Niagara of power go to waste? Let us saddle it and show the professional reformers of the country that they cannot interfere with an industry that fills an important place in the hearts and lives of the everyday American. Let us show that the screen can reach many millions of people daily. If we have a Sunday problem or a censorship problem it is because we are neglecting the use of the most valuable medium for the spreading of propaganda that has ever been conceived.

It is nothing unreasonable that the motion picture industry wants. It believes it is entitled to the just right of conducting its own business without the interference of cranks, radicals and paid reformers. It is up to the industry to use the screen and show these men up. The real American who believes in the principles of our great constitution does not favor Sunday closing nor censorship in any form. The true American will not try to handicap an institution that has served the public unselfishly. Motion pictures have earned the respect and confidence of most of our truly great citizens. I do not remember an instance of a really "big" man objecting to Sunday movies, nor demanding censorship.

And now, upon the threshold of many legislative problems, let the motion picture industry show that it is equal to the task. Let it show the power of the screen by creating a tremendous sentiment in favor of Sunday motion pictures and against censorship in any form.

It is up to the industry to want Sunday motion pictures so hard that nothing in the world can stop it. But the industry cannot stop merely by wanting it. It is necessary to muster its forces and plan a publicity campaign that will reach every nook and corner from New York to California.



One of a series of page advertisement being used by Omaha theatres to fight censorship

At the convention of the New York State Exhibitors' League in Syracuse recently, the writer in association with Max Spiegel, of New York, placed before the New York exhibitors a publicity plan that included every possible phase of publicity that could be procured through the motion picture theatre.

The plan entailed a principal point from which the publicity would emanate, with a field organization that would see that this publicity was followed out by the exhibitor. On account of the great expense involved, it was deemed impossible to adapt the plan unless the manufacturers would co-operate to the extent of furnishing the publicity men that could carry out the plans of such a campaign. However, no publicity plan, no matter how carefully arranged, could be effective without the full co-operation of the exhibitors themselves.

In Buffalo we secured through the use of our screens, a little over 100,000 signed petitions, with more to come. All these petitions are arranged by districts, and carefully bound and addressed to the respective district assemblymen and state senators. Slides and trailers are used in every theatre. Four minute men are speaking in sections where needed. The entire six newspapers here have gone on record editorially in favor of Sunday motion pictures. The support of labor organizations is also being secured.

Let every live exhibitor in the state of New York appoint himself a publicity director and call his co-exhibitors in session immediately. Let them print petitions and arrange for booths, slides and trailers. Let them send their petitions to the Exhibitors' State League, Times Square Building, New York, and use every possible conceivable method in publicity. Exhibitors are publicity men by trade. If they do this, Sunday moves will become a fact, and the success in the State of New York will inspire every locality in the country to insist upon their just rights.

What the motion picture industry lacks is a central body to watch adverse legislation and other problems. Associated with such a body should be an administrative organization that could at short notice mobilize the screens of the country in a standard plan of publicity. Such an agency entails much work and expense, but its purpose is well worth serious thought by the principal powers of the industry. And the exhibitors of the country would gladly cooperate with such an agency providing that the men placed in charge merit the confidence of the exhibitors. *The scope of such a plan would be of tremendous value in protecting the industry against unjust legislation throughout the whole land. In the meanwhile, let the exhibitors of the state of New York pave the way.*

Teddy Bear Display Brings Business to Elgin Theatre

Orpheum theatre, Elgin, Ill., reports that interest in the Teddy bear is still mighty strong in this section and this was proved with the manner in which they were used to advertise "Our Teddy" or "The Fighting Roosevelts." There happened to be a vacant store next to the theatre and the window was secured and a number of the Teddy bears placed on display.

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Your Idea and Ours

COLONIAL THEATRE, Sioux Falls, S. D., believes in doing things the right way, in going after business with both hands when it has a big chance. This page advertisement appeared in the local papers on Wednesday, the day before the start of the picture. More than the enterprise in using a full page of space, we are mighty



glad to see that the Colonial did not merely make a big splurge in the Sunday issue and then expect that to carry the business through the mid-week change. The theatre advertised the bill for the first half of the week on Sunday and then came back with this smash on Wednesday. We don't need a look at the box office report to be able to say that we know the Colonial did big business.

And it is a mighty good ad, but we believe that it would have been more effective all the way around to have reduced the size of the lower case type, so as to have left more space between the type and cut and border. It has something of the crowded effect. But at that it is one of the best displays in a smaller city that we have seen and this ought to encourage other theatres to go a smash once in awhile and see the effect on their business.

A patron in time will bring nine.

THIS is a case where the manner in which the display is made justifies to some extent the employment of equal



attention to two features. But before you consider that we have reversed ourself on our general opinions let us first quote Mark Gates, managing director of the Dayton theatre, Dayton, O., as saying that all house records were broken on the showing of the first instalment of the Martin Johnson cannibal pictures. Therefore, every one knew what these were about when the announcement was made of the second portion of them.

At the same time the Dayton was able to book Billie Rhodes' circus picture, "Hoop-la," and therefore made a circus picture of the entire announcement. It is the sort of advertisement that is going to have the same appeal as a circus advertisement. The flash is there, but there is no sound reasoning for the sale of either picture. It's a good stunt, on occasion, but we would not use the plan very often. We would much rather have followed the same idea and have advertised that "We are going to give a big circus, with a free 'concert,' without selling you tickets for it," and then have played one picture the strongest.

Excuses generally alibi incompetence.

WHILE typographically it is not all that we could desire, Fitchburg, Mass., shows a splendid opportunity of localizing the interest in a picture. This ten inch four column advertisement on "Heart of Humanity" is based on opinions of the people who have already seen the picture.



There has been a ten strike with the opinion of the mother of two boys who are "Over There" after having fought through the war for this country. We would have played her opinion even stronger and instead of having boxed off the lower opinions, we would have made a box feature of this one.

Especially after the run of a picture is well under way we believe that such a display is worth far more than all the things that the manager of the theatre could say about it. But still there is a line in connection with this picture that should not be omitted in any advertisement—"The picture that will live forever."



IN the first place the Tom Moore theatres, Washington, allow nothing to interfere with keeping the theatre itself foremost, and that is a mighty good idea. The Rialto is a new house and the atmosphere of the theatre is kept in the high lights. But the Rialto is doing the biggest advertising of any of the Washington theatres and is finding that it pays. This one on Fannie Ward in "Common Clay" occupies 11½ inches across three columns.

We believe that the theatre is doing the right thing here in playing the name of the star and the title of the picture as the two main things, and certainly it is correct in devoting most of the selling argument to the fact that this has been made from the A. H. Woods stage success. But we do think that the whole thing could have been improved by having used a few explanatory lines under the cut indicating the trend of the picture. As it stands the cut is meaningless and even one who has already seen the picture has to study for a few moments to remember just what was said when this situation came on the screen. Use cuts, but make them tell a story. If they do not tell it themselves, then put in the reading matter that does.

Let's say: "This is my PATRONS' theatre."

CRITERION THEATRE, Atlanta, got a mighty good effect with this hand-drawn display, but it could have been improved by keeping the descriptive matter smaller and leaving even more white space and then in bringing the name of the star up a little stronger. We don't care particularly for lettering that is too fancy because we believe that it loses something of the punch.

But we are being particular severe here

What Live Wires are Doing



because Manager Patterson is one of the best advertisers in the country and when we want to find fault with his displays we do have to look to the minor things. He has brought out the personality of Constance Talmadge cleverly through the use of the film and he has done the proper thing in announcing that "A Lady's Name" was written by the same man responsible for "A Pair of Silk Stockings," which scored a great hit in the Georgia capital. The line at the top: "Here is a young woman who advertised for a husband and could not understand why her 'fiance got mad'" is a good one.

Nothing is "trouble" when it brings success.

FROM one issue of the Racine, Wis., *Times-Call* we are able to select advertisements of the screen version of two great stage successes, "Common Clay" and "The Lion and the Mouse." The leading theatres of Racine use liberal space, but the common failing of all of them is the resort to black type for emphasis.

Rex theatre has used twelve inches across five columns and Tom Norman, the manager, has put two strong points into the boxes that he used. One of these calls attention to the fact that he has bought the Wisconsin rights and the other quotes the admission prices that he is charging and then invites the people to take a look at the Chicago papers, which circulate extensively in Racine, and see the prices that are being charged there.



This display could have been improved in many ways. First, a name plate which we always advocate instead of boxing off the name of the theatre in the center. Next the dates should have been used in much lighter type and the name of the star larger. The words "In the title role" mean nothing. Any person knows that the star has the chief role, so why go further. Use of a larger cut, or specially one of Miss Ward, and this brought up in one of the corners would have been much more compelling to the eye. Then the whole type matter should have been more centered so as to have left more white space between it and the border. And just another caution: When you are using heavy type, use a light border and the white space around it and get the contrast. The main impression that one gets here is that the theatre has used considerable space—and has filled it all up, though the advertisement is mighty well written.



Bijou theatre has obtained this contrast to some extent by using the lighter border, but the printing of the cut is so bad as to mar the display. The circle behind the picture of Miss Joyce is supposed to show a lion, but even in the original newspaper display which we have and which is fifteen inches across five columns, it can be scarcely figured out after close study. Exhibitors using this paper should be careful of their half tones and at least ask the stereotypers to "underlay" them in order to get the better effects. There is much more contrast here in the display, but the selling argument should have been indented and more space left all around the border.



WHILE the newspaper is to blame because the cut did not print any better than it did the Cozy theatre, Topeka, Kan., has achieved a clever effect and fairly good advertising on Billie Rhodes in "The Girl of My Dreams." But it could have been improved a whole lot if there had been a name plate for the theatre and this had been used either in the upper left hand corner, running next to the cut or in the lower left. We would have used the name of Billie Rhodes ahead of the title and we would have brought up close to the patrons the fact that she was one of the most delightful stars in comedy. Her name is well enough known, but the thing to do in this case was to associate her with feature pictures, of which this is her first. The selling lines are very good, but the trouble about the general display is that this would have been passed over as the average feature and the chance to "sell" the popularity of a new feature star was lost.

There is too much space devoted to the attraction for the last half of the week and the argument is too involved. The displays says of "The Doctor and the Woman" that this is "the most intricate disclosure ever made of American hospital life." In the first place picture audiences are not looking for "intricate disclosures" and we cannot imagine a lesser appeal than the suggestion of an operation. There is plenty of selling argument here without touching on anything that might be revolting to some of your patrons.

You have to burn the midnight oil of advertising to awake to the golden dawn of prosperity.

Put your theatre on MAIN STREET no matter where it is actually located.

How New York Stages the Show

IT looks very much like stage successes as made into motion pictures are scoring big hits with New York audiences. This week the Rialto is showing Fannie Ward in "Common Clay" and the Strand has Mabel Normand in the Rose Melville success, "Sis Hopkins." Some of the others in the past month have been "The Better 'Ole" and "Mrs. Wiggs" at the Strand; "Cheating Cheaters," "Paid in Full" and "Out of the Fog" ('Ception Shoals) at the Rivoli and "Maggie Pepper" and "The Lion and the Mouse" at the Rialto. And it has proven without exception that right here in New York where so many thousands saw those plays on the legitimate stage the crowds to see them on the screen have been immense.

In addition to the feature at the Rialto there is the latest Arbuckle comedy, "Love," the last one of the Dr. Sugden picture lectures and some attractive musical numbers.

Rivoli is playing William Farnum in "The Man Hunter." Unless we are mistaken this marks the debut of Farnum at the Rialto or Rivoli. There is also a Sunshine comedy, "His Musical Sneeze," "Canoe and Campfire," a Prizma, and a wonderfully clever "Torch Dance."

Supplementing the rural comedy of "Sis Hopkins" the Strand is also playing Fatty Arbuckle in "Love" together with Pathe analysis of motion and animal pictures. A vocal number is cleverly united with the overture this week.

At the Broadway Director Kashin is doing a new stunt with a Chaplin picture, in addition to the feature, Monroe Salisbury in "The Light of Victory." He has so much success with the Mr. and Mrs. Charlie Chaplin idea and then with uniting the comedian's first production with his last that he is now reviving the first of the million dollar comedies, "A Dog's Life," and calling attention in circular letters to the fact that he is the original Chaplin "reviver" of New York houses.

Strand Theatre

HERE is an especially pleasing musical arrangement at the Strand this week, beginning with the overture where a clever effect is used. The main curtain comes up for the overture with the house in darkness and the stage is red. After a few bars of selections from "Cavalleria Rusticana" the stage curtains part, revealing the cathedral window setting, and then after a few bars from the harp Richard Bold and Redfern Rollinshed, tenors, sing "Siciliana" from the opera from behind the stage, never appearing before the audience. Then as the last notes of the voices die out the orchestra takes up the other selections. There are clever effects here with the chimes, the organ alone carrying a few bars, and then the violins taking up the refrain, leading into the crashing, firey finish. At the end the lights fade down into purple for the scenic.

"From Scales to Antlers" is an Outing-Chester which first introduces us to fish and then takes us among the moose. The picture tells the adventures of a man and his guide on a camping trip. We see them catching fish and cooking their evening meal, together with many brilliant scenes along the river, and then we have some most remarkable shots of swimming moose. At one place the boat comes up close along the king of them all, and again when we see the young racing behind his mother the audience breaks into applause. Here again the music scores for a trio, "Souvenir du Rigi" is employed, piano, flute and French horn being employed.

Strand Topical opens with Pathe pictures of the vanguard of the Twenty-seventh Division reaching New York on the *Rochambeau*. There are a series of fine shots of the transport with her crowded decks and waving men, and of the Red Cross girls on the pier to welcome the boys home. "Panama Exposition March" is the stirring accompaniment. Then come Current Events pictures of the tests of the Ford Eagle boats at New London, Conn., showing how they are able to turn in almost their own length. "The Ford" is very aptly played here. Pathe follows with scenes in the Marysville, Cal., flood with water up to second floor of houses, and then a number of amusing scenes. "Tempeste" is played for these.

Then come "Topics of the Day" with the usual number of laughs. Some of those that get the heartiest appreciation are: "How about passing the servant problem along to the peace conference?", and "One cup of milk costs $750 in Moscow, which indicates that the dairymen have the Russian situation well in hand." Another one runs: "A St. Louis spinster was recently kissed in a dark hallway and there hasn't been a light there since." "Little Birch Canoe" is played through these.

News is taken up again with Current Events pictures of Yankees on leave in France climbing the foothills of Mt. Blanc. There are a lot of laughs as some of the soldiers get harmless falls in the snow and at the snowball battle that follows, the good humor being increased by the music, "My Chocolate Soldier Sammie." From the same sources come pictures of the commission which drafted the constitution of the League of Nations, and here, to much enthusiasm, we have cheers for Henry White, Gen. Bliss, Admiral Benson and Lord Robert Cecil. "Achievement" is the music. Current Events also supplies the big smash at the end with President Wilson leading the parade of the returning soldiers in Washington. There is one shot that shows the wounded soldiers looking on and cheering. "National Emblem March" is the exceedingly militant music for this.

Then the stage curtains part showing a set with an open window in the center and curtained ones at either side. Then we have the trio from "Attilla" sung by Joseph Martel, baritone, Richard Bold, tenor, and Irene Fallin, soprano. The lights are in red for this selection.

Next follows the feature, Mabel Normand in "Sis Hopkins." At the opening we have the last two strains of "Pastorale" and then "Old Home on the Farm," following through with "Mirielle" and "Cricket's Serenade." When New Harmony general store is flashed on the screen we get "Bees" and then "Canzonette" for the fight and "Baby Dreams" as the boy goes to tie Sis' shoe. With the title "Close your eyes," the theme, "Berceuse" is used for the first time. Then after that the theme comes back again and when the couple run away "Demande et Response" is played, the organ taking up the music at the title "Have I the honor of addressing" and continuing for seventeen minutes.

Orchestra comes back with the title "That night after supper" with "Romance," repeated agitato appasionate as the girl sees the boy trying to chop out the heart that he had carved in the tree. Then when Sis says: "Ridy, that ain't your heart you're cutting, it's mine" we have "Berceuse" again, and then when the couple are seen at the spring discovering the oily water "Au Fait" is played until the girl suggests that her father may be selling the land now, and then we have an intermezzo, and then a comedy allegro as the boy and girl start the chase on a bicycle and in the notary's office "Baillage" until the scene where the check is filled out and here the music becomes "Marionette," continuing until the scene where the boy and girl are again seen at the tree and the theme is brought back until the finish.

Then Redferne Hollinshead sings "The Bonny Banks of Loch Lomond" and "Forever is a Long, Long time" in a most delightful manner.

After this comes a Pathe Analysis of Motion, showing here high and broad jumpers. "Ecstasy" is used until the high jump, when the organ takes up the music and continues until the Pathe-Ditmars pictures of "Strange Babies," including lion cubs and the like. No. 3 of "Suite Enfantine" is played by the orchestra for this.

In full keeping with the rural atmosphere given the bill by the feature, then comes Fatty Arbuckle in "Love." At the screening of this "Yankee Girl" is played through twice, and then follows through

Tips From First Showings Here

"After All" and "Mary Ann" until the men are seen at their duels with the brooms, when the tune changes to "My Bonnie Lies Over the Ocean," which continues until the ladder breaks and then we have the organ, with imitations for five minutes, and then at the end, as Fatty and the best man go down the steps, we have "Any Kind of a Man" played through to the end.

"The Lost Chord" is the organ solo.

Rialto Theatre

IN preparing a Special Service Section last week on "Common Clay" we advised you to pay especial attention to the music when you show that offering, saying: "Love music," and the more spmpathetic selections should be used. And we have been seeing the presentations at the Rialto and Rivoli so long that while we were looking at the Fannie Ward feature "cold" in the projection room we could well imagine the sort of musical setting that Dr. Riesenfeld would give it when it came to his theatre. And we were right.

And how wonderfully does a splendid orchestral setting improve the enjoyment of a feature. Even to one who has to see many pictures the music converts seeing them from a duty into pleasure. In fact, though we had already studied "Common Clay" carefully so as to analyze it for exhibitors, we sat through it again at the Rialto this week—and enjoyed it all the more. We regret that many of the selections used are the numbered ones of which we have told you so often, but you will be able to get a number of suggestions from the Rialto score.

"Mignon" is the brilliant overture at the Rialto this week, and this is played with the lights all gold. This selection at different times takes in all of the instruments in a way that brings out the fullest melody.

After the overture the orchestra plays a few bars and then we have the third of a series of three lectures by Dr. Leonard Sugden on prizma pictures of Alaska, the title of this one being "Alaskan Gold." We don't mind confessing that we were glad to know that this is the last of the series, for we do not care for a lecture, no matter how short, as a portion of a motion picture entertainment.

Sascha Fidelman, violinist and concert master of the Rialto, then brilliantly renders Wieniawsky's "Romance" to great applause, and then we have the Rialto magazine, opening with Gaumont pictures of President Wilson leading the returning soldiers in their parade at Washington. Dirigibles are shown flying overhead and there is a fine close-up of President Wilson and Vice-President Marshall. Then connecting right up with the big meeting held at the Metropolitan Grand Opera House on the eve of the President's sailing to Europe, there were shown Gaumont pictures of former President Taft heading the Peace League at Portland, Ore. The second trio of "Hearts of America" is used for the Washington parade, and then "Giddy Giddap" for the Taft views.



Cartoon lobby display used by Strand theatre on "The Better 'Ole." For story see page 1630

From Universal Current Events come pictures of skiing and a sailor lad winning honors at the meet. First there are a few bars of "I Found the End of the Rainbow" played, and then when the men begin skiing the orchestra fades out to effects, and then with close-up of the sailor we have "I Found the End" repeated, from the beginning. Kinograms shows us an old ferryboat converted into a floating palace for New York children. Here we have a polka and a two-step, each played once through, and then follows through "I Can't Do That Sum" with some of the "kiddie" stuff. Production Manager Joseph Larose *always tries to get some of the "kiddie" stuff in the weeklies at the two theatres, and its producers generally realized the pleasure that these tots give the audiences and the laughs that they create there would be more of this intimate, human stuff.*

Then connected together are two Gaumont pictures, one of these showing the miles of grandstands on Fifth avenue from which the parading heroes will be cheered, and here "Step With Pep" is used until the scenes with the arrival of the Twenty-second Engineers, a part of the New York division, and these are greeted with wild cheering, while the orchestra crashed out "Here They Come."

After Martin Brefel and Edoardo Albano sing the duet from Bizet's "Pearl Fishers" we have the feature, Fannie Ward, in "Common Clay." The feature is screened to the music of "In a Garden" and then, as the former clerk seeks to persuade Ellen to come to the cabaret, we have "Valse Triste," and then with the scenes in the cabaret we get "Shim-me." As we are shown the passing of the dreary weeks we get "Jaelius Moon," and then with the title "Home?" we have the first two strains of "Valse Triste" used. As a matter of fact, this selection is coupled up with the lonesomeness of Ellen. This is followed through with a numbered selection and then "Valse Triste" used as she takes her hat from the drawer, and when her father enters the room there is a numbered selection played to action.

With the title of amateur night at the cabaret "Baby Doll" is played, and then "Can't You Hear Me Callin'" as Ellen comes on to do her song. "Sensation" is used for the scene of the dog chasing her, "Miniature Valse" as she steps into the auto, a numbered selection as she enters her home and is denounced by her father and then "Valse Triste" as she leaves the house. Then we have numbered selections as Coakley tries to attack her, and for the raid with the waltz theme played again as she pleads her case to the police.

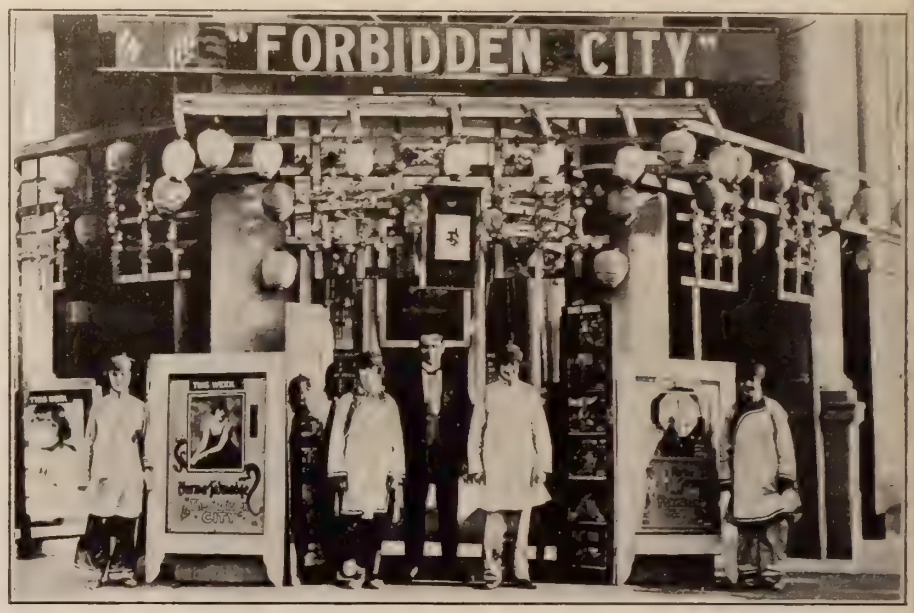
Music Hints For Entire Programs

Then comes the title "Two months later" and we have "Flatterer," followed by a numbered piece for Richard Fullerton, and then with the coming of Coakley "You'll Find Old Dixie" is used. Then with the title "After a quiet evening" the organ takes up the music and plays through the dramatic trial scene. The orchestra comes back as we see the girl accepted as the daughter of Judge Filson, and as she goes into the room and looks at young Fullerton's picture we have Nevin's "Romance" played as a 'cello solo. Then with the title showing the change that time and school training has made in Ellen we have "Evening," and at the title "And when the boys come back" there is played "When You Come Back," starting at the trio. Then when young Fullerton is thinking of the girl and there is a fade in of her Nevin's "Romance" is used again. "Frou Frou" is played for the arrival of Coakley, and then when Fullerton repeats "Not good enough for me?" "Twilight" is effectively used. With the title vacation days we have Grunfeld's "Romance" and then Nevin's at the end where the young soldier recognizes the girl and takes her to his arms.

On account of the length of the program the second orchestral number is omitted, and for the same reason the comedy, Fatty Arbuckle in "Love" has been decidedly trimmed. The old duel stuff with the brooms, which, we believe, was seen in "The Waiter's Ball," and the scenes in the well have been cut out, but we cannot say that these excisions have hurt the comedy in the slightest.

Musical selections used in the comedy are, in their order: "Barnyard Blues," "A la Carte," "Hi Sine," "Waiting," "Minnehaha," "Matrimonial Fox Trot," "The Wedding of the Sunshine and the Rose" for the wedding scenes and "Hop Along" for the fast action stuff at the end.

Carroll Martin's "The Melody of Peace" is the organ solo.



Manager W. E. Jones, of the Superba theatre, San Diego, Cal., gave his theatre a distinctly Oriental atmosphere during the showing of "The Forbidden City." His girl ushers were in Chinese costumes

Rivoli Theatre

WE have heard no more wonderful rendering of a musical number in a motion picture theatre anywhere than that of "Tasso," Liszt's symphonic poem, which is being played as the overture at the Rivoli this week. The great musician got his inspiration for this composition by hearing gondoliers sing the verses of "Tasso" in Venice. It is plainting in itself, but the gondoliers gave it, Liszt wrote, "a peculiar intonation by drawing certain notes which at a distance produce an effect not unlike the reflection of long streaks of fading light mirrored on the waters."

Before the curtain goes up the lights of the whole theatre are turned down in a deep blue and when the orchestra is revealed it is bathed in the same color. There are plaintive strains on the French horns and then on the strings, on the harp and finally the violins taking it up in the same strain. Then about half way the lights come up to red, fading into gold toward the end and coming up to full gold at the very finish.

"Canoe and Campfire," the scenic, is a Prizma and right at the start it brings in some fine shots of a boat right on the edge of falls. During the first part of this "Mountain Music" is played, much of this being carried on the 'cello and giving a wild, mysterious effect that is doubly pleasing here. With the title "A bit of carelessness" showing the forest fire started by the campers the organ takes up the music. There are some fine shots of the flames mounting into the very tops of trees.

With the house lights all red the curtains part revealing an effect of brown curtains with a seat at the right of the stage and a small evergreen on either side. As the curtain parts Mme. Pascova is standing with almost her back toward the audience and then she turns gracefully and begins to sing "Pleurez Mes Yeux" from "Le Cid."

To the music of Rachmaninoff's "Melodie" we are shown Gaumont pictures of the devastation that the Germans left in their wake at Bruges, with the harbor littered with wreckage. The music is rather mournful with the horns carrying a great portion of it and so it is most suitable right here. From Gaumont then come pictures of the Paris to London aerobus. "Old Fashioned Way" is played for the most of the scenes with the motor effects for the flying machine. This same music continues through Gaumont pictures showing Jules Vedrines landing on the roof of a Paris department store.

Pathe takes us to Guantanimo Bay where we have some of the brighter life of the boys on the battleships at practise there and then Current Events show us trials of the Eagle boats. "Before the Mast" is used for both of these numbers, being played twice through. Under the title "No hook and tackle needed here" Gaumont shows us the annual run of smelts at Kelson, Wash., and here "Second Arabesque" is played in the G major chord. From the same source come pictures of the flooded Seine in Paris with Chopin's "Prelude" employed.

Final punch comes with Pathe pictures of the arrival of the vanguard of New York's division, already described, and then a Kinogram showing Secfetary Baker congratulating E. V. Armstrong, the first American to bring in a German prisoner. "Twenty-second Regiment March" is used for both of these.

With "The Torch Dance" which has been arranged by Adolf Bolm of the Metropolitan Opera House before a scenic setting by John Wanger we are given one of the most interesting classical numbers that we have yet seen. With the lights in red the stage curtains part and we see in the center of the stage a lone column, with steps from either side leading up to it as if for worship. There is a wonderful background of blue velvet draperies for the whole thing. There is a girl in white on either side of the column, kneeling, and in front one in red, all of them holding torches. The two in white come down and the three then execute a beautiful dance, ending the number by returning to their opening poses.

Then comes the feature, a considerable part of the music consisting of the numbered selections. At the start "Tulips" is used and then with the flash back "April Buds." For the introduction of Benton, the stockbroker, there is "In the Silence of the Night" and for the old solicitor "Only a Year Ago." "Old Cremona" is played as Arnold visits the girl and then with the scenes showing the celebration at his bachelor dinner we have "He's a Jolly Good Fellow," changing to a number selection with

New York's Way

the change of scenes and then to "This is the Life" as we are brought back to the banquet room.

There is a lot of action music through this picture for the fights and at the very end we have the love music brought in first with the title "A woman's love" when "Told at Twilight" is introduced as a 'cello solo and later when the girl comes into the office the full orchestra coming into action.

There is a screamingly funny comedy in "His Musical Sneeze," a Sunshine product. It gets the title from one of the characters, who when he sneezes make a noise like a trumpet and you can well imagine that Dr. Riesenfeld hasn't lost the opportunity to get the most possible laughs here with the imitations that he uses. A considerable portion of the story centers around a fox hunt. The selections that are used in order; are numbered selection, "Kentucky Was Lucky When She Raised a Girl Like You," "Palmetto Hop," "No Conversation," "Do Re Mi," "A Hunting Scene," "Dreaming," "Go Get 'Em," "Oui, Oui Marie," then an allegro vivance, "That Hoaning Trombone" for some of the sneeze stuff and "Lion Chase" at the end.

Ivry's "Scherzo in C Major" is the final organ solo.

This bill struck us as being an especially well balanced one because the overture might have said to be mournful, though brilliant, then plenty of light stuff coming in between, a tense feature and then a lot of laughs at the end that always sends the patrons away delighted with life.

The Broadway

MANAGING Director Maurice A. Kashin, of the Broadway Theatre, scored such a success by producing the first film that Charlie Chaplin ever made and showing at the same time the latest work of the million-dollar screen actor, that this week he is showing the first of the comedies under the First National contract. This, "A Dog's Life," has never before been shown at the Broadway, though it was seen at the Strand and other leading theatres.

In this connection Mr. Kashin took advantage of a little newspaper item in S. Jay Kauffman's "Around the Town" column in the *Globe*, where that writer said: "That's a capital idea of Dr. Riesenfeld's to revive the Chaplin comedies at the Rialto, even if Mr. Kashin at the Broadway did it first." So Mr. Kashin reproduced this item on his circular letter and then called attention to the fact that he was showing "A Dog's Life" this week. That is the sort of stuff that makes people talk about the theatre.

The display on the exterior of the lobby this week consists of the name of Mary MacLaren and the title of her latest production, "The Amazing Wife," in electric lights on the right and left-hand arches and in the center the reproduction of a huge silver dollar with the face of Chaplin breaking through it. Inside the lobby and just above the entrance to the theatre itself there is a huge reproduction of a dollar bill, and to the left is an announcement of the picture and to the right "A million of these have bought a million laughs."



Here is the display of E. N. Collins, Liberty theatre, Electra, Texas, on "Cannibals of the South Seas." He relied largely on cut-outs from the poster material

The overture this week is Nicolai's "Merry Wives of Windsor," selected principally because of the word wives being reflected in the title of the feature, "The Amazing Wife." James C. Bradford conducts his Broadway Concert Orchestra admirably during this selection. A dark house, amber flood on orchestra pit, and red stage is the lighting scheme.

The Broadway Topical Digest follows. The music played as an opener during the trick announcement title is Sousa's new march, "Solid Men to the Front." Scenes from Current Events showing the Peace Envoys at Paris open to big applause, with a musical accompaniment of Goetzl's "Democracy." Views of Henry Ford's new eagle boat, taken from the same source, are then screened to Boulton's "Yankee Tars." Then follow views of American soldiers on an outing in the snow-clad Alps. A new number, very pretty, and unpublished as yet, composed by a friend of Mr. Bradford, is used; it has been tentatively called "Poppy Waltz."

Another selection from Current Events, The Cities of the Dead, showing the desolation of Northern France, shown to the accompaniment of Chopin's "Nocturne." Then follow scenes from Screen Telegram showing the funeral of Sir Wilfred Laurier. Grieg's "Ase's Death," from the Peer Gynt suite, was used. Wilson in the Victory Parade at Washington, selected from Current Events, is shown to the tune of "America Never Took Water." Screen Telegram supplies the finishing applause number in the form of Pershing decorating heroes. Sousa's "Bullets and Bayonets" is used here.

This week, inasmuch as the number following called for organ music, Topics of the Day is screened to the tune of a jazz number.

Following Topics came a violin and 'cello duo by A. Coan and B. Taylor, respectively, who rendered Handel's Largo from "Xerxes." The lights are blue at the start, but at the first violin movement changed to red with an amber spot.

The feature is Mary MacLaren in "The Amazing Wife." The opening selection is Godard's Adagio Pathetique. The musical hit of the feature is Dvorak's Largo from his New World's Symphony. The oboe part is admirably played. A noteworthy lighter number is the "Baby Doll" fox trot from "Some Time." "David," a symphonic poem, is rendered, and is probably the most effective number of all.

Charlie Chaplin in "A Dog's Life" closes the show. The most effective musical stunt is the spot where the girl sings the song in the cheap cabaret and all assembled weep. A trombone and 'cello provoke great merriment in burlesquing "Just a Song at Twilight."

At intermission, Edward F. Johnston renders Grieg's "To Spring" on the organ.

Hays Uses Real System with Lost Article Problem

Of course the leading theatres of the country and, for that matter, many of the smaller ones give especial attention to articles which are dropped in the theatre by patrons and turned in to the management by the ushers or others who have found them. But Theo. L. Hays, managing director of the Garrick and Liberty theatres, St. Paul, has cut a little touch of class on the method of extending this service.

He has provided a quantity of heavy manilla envelopes for enclosing the articles that are turned in and there is marked on the envelope the character of the article together with the location at which it was found and the date. A special file cabinet is maintained and in this way the patron on inquiring for a lost article and giving the date on which it was lost will receive prompt attention instead of having to look through a quantity of the articles. Mr. Hays reports that this little thing has impressed his patrons with the service they receive at his theatres.



How Scout leaders cooperated with New Garrick theatre, Minneapolis, in advertising "Our Teddy" and a group of them before the theatre with its display. These boys canvassed 20,000 homes personally

"Circus Days" Crowd Small Town Theatre and Bring Greatly Increased Trade to Merchants

EVER try a "circus day" with your theatre? No, we do not mean to play a circus at that time, but to go out to get the big crowds for that day and have them streaming into the town just like they would come if a circus was playing there.

That is what has been done with wonderful success in Pleasureville, Ky., a town with a population of 522 and a theatre with a seating capacity of 250. Big attractions are now being played for two days each week and the crowds are coming with such regularity and in such numbers that new prosperity is being given the town. Some of the attractions that have been run for two days are "Virtuous Wives," "My Four Years in Germany," "Tarzan of the Apes," "Shoulder Arms" and "A Dog's Life."

Now there was another reason behind all of this besides the desire for the theatre to make money. Will G. Bryant, who owns the theatre, is also one of the leading merchants. He later started a motion picture theatre which he called the star, buying cheap releases and charging ten cents admission. But he was impressed with one thing—that these pictures did not draw people from out of town, but on circus days they came from every neck of the woods. And incidentally his store and all the others profited from the increased trade.

The big idea came to him on one of his visits to Louisville when he saw "The Battle Cry of Peace." He went to the exchange to get the rental price for his own and was staggered when he was told that it was $20 a day. But he decided to take a chance and try out the "circus day" idea and this he did with such success that the Star took in $75 at an admission price jumped to 35 cents and all of the stores did immense business as the result of the attraction of people from the country around. That convinced Mr. Bryant, but he went further and is now running the features for two days and is getting twice as much with one day.

And the increase in his business at his store is just as great and permanent because the farmers know that they can always see a splendid attraction at the Pleasureville theatre (for it was renamed to identify it with the town) and make their purchases at the same time.

Discussing his experience with motion pictures, Mr. Bryant said: "I believe this is a lesson for every small town in the United States and one that can be followed with advantage. It shows that providing high class entertainment for thousands of people and quickening the business of a small town can be done by big specials.

"For years people in the country have wanted to go to the larger towns and the cities that they might see the pictures of which they read, but which the small picture houses near them have neglected to bring, chiefly from fear the people would not attend at advanced prices.

"My experience proves they will attend. Not only that, they are delighted to have the opportunity to come.

"When I first started my theatre I ran the small program pictures. These did little more than give an idea of what a motion picture is. They are of no more real worth today than the first films that were put out to show people the wonderful new invention—motion pictures.

"There are few people now who have not seen enuogh pictures to have outgrown the novelty and to have cultivated taste and they are not satisfied with the simple little picture plays of former days.

"I have drawn people to the 'Pleasureville' by some big picture they have read about who had never been in a picture theatre before.

"When the people understand, as they quickly learn that they can come to town and see the same famous picture that has been shown in Louisville they don't hesitate. To justify the time spent in the trip to town they arrange to transact there any business they may have and make any purchases they require. This causes them to buy more things from the town merchants, which they might have postponed purchasing until they made a trip to the city.

"I believe a man should take just as much interest in his town, no matter how small, as he would if he were living in a metropolis. I want to be alive to anything that would boom Pleasureville, just as I would to anything that would boom Louisville or New York, if I were living there. If I stay in Pleasureville all my life I will benefit from it. If I move to a larger city I will be better fitted for citizenship there. Everything that brings the people to Pleasureville makes it a more thriving town and means more business for everybody here.

"My theatre used to be the 'Star.' I changed the name to 'Pleasureville' because I want it to be identified with the town. I want the town and the theatre to benefit by their mutual advertising.

"I am convinced that the merchants of every business center would do well to see that their town, no matter how small, has a picture theatre that will show feature pictures to bring in the people from the country around.

"If the manager is backward they should organize a Board of Trade and get the pictures even if they have to put up a guarantee. The cost of this would be so small that the opportunity for their own families to see the pictures would repay them. But they wouldn't lose on this guarantee. Instead they would soon see the benefit.

"Advertising is essential. This problem is simple in a way, but calls for careful study in another. The main thing is to let all the people in your territory know about your pictures.

"The manager should study his territory. He should determine from just what radius he can draw people. In these days of automobiles and interurbans most towns can cover an amazing lot of territory; enough to give them a city population.

"He should make it his business to learn how his patrons are distributed through his territory, so he may be sure that his posters and announcements are properly placed. He should gain knowledge of the roads and the means of transportation so he will be sure he is not over-looking any opportunity to develop new patronage.

"In advertising he should use all the neighborhood paper that will reach any of his territory. He should see that his posters are so distributed that everyone in his territory may be reasonably expected to see one. He should get the cooperation of the merchants in distributing announce-

(*Continued on page* 1639)



For the showing of "The Belle of New York," the Walnut theatre secured the cooperation of the Woolworth store for display of songs dedicated to Marion Davies

San Francisco Theatre Enlists Aid of Police In Giving Publicity on "Midnight Patrol"

WHEN the Thomas H. Ince special, "The Midnight Patrol," was shown at the Tivoli theatre, San Francisco, the management of that house did not neglect to put over the local appeal and as the result the production ran a full week to extraordinary business.

The Tivoli management, assisted by H. L. Knappen, branch manager of Select's San Francisco Exchange, put over one of the biggest publicity stunts ever executed in the neighborhood of the Golden Gate. San Francisco was literally covered with twenty-four sheets and window cards while the newspapers got their share of big space advertising. Nor did the Tivoli forget the biggest bet of all, the Police Department. Early in the campaign for "The Midnight Patrol" week the management got the police interested and set aside 100 loge seats for Tuesday night, for their special benefit. The entire week was then dedicated to the police, and Chief D. A. White accepted an invitation to speak on behalf of the Police Widows and Orphans Association.

On Tuesday night, the big night of the week, the street was jammed from curb to curb with throngs watching "Frisco's finest" lined up for their pre-arranged entrance.

When the coppers marched to their seats the entire house rose as one person and cheered them to the echo. Chief White was unable to be on hand, but Captain Dan O'Brien was detailed to the task of making the speech.

"Ladies and gentlemen," he said, "in 'The Midnight Patrol,' which is soon to be flashed on the screen, you are to see reproduced thrilling incidents which I know from my own experience as a member of the Chinatown squad, were actually experienced in real life in Chinatown. The part portrayed by Rosemary Theby was actually lived by Miss Grace Cameron, of the Chinese Mission on Sacramento street, just on the edge of Chinatown. She achieved fame throughout the country a few years ago by having effected the rescue at great hazard to herself of several slave girls from the dens of Chinatown as they then existed.

"The picture will have an added interest to you for the reason that it is to a great extent a home made product. The scenario having been written by Denison Clift, a former newspaperman of this city and a native son who knows Chinatown like a book. The picture emphasizes the fact that our brave soldiers have counterparts in every-day life in our civic heroes, the members of the police department, everyone of whom risk their lives and limbs for your protection."

This same plan can be worked in any city where there is a sufficiently large force to have one of these benefit associations. Aside from the spectacular side the members of the force become the best boosters in the world for the picture and your theatre generally.

FOUR OF THEM

Quartet of Special Service Sections in This Issue

THERE are four Special Service Sections in this issue of the NEWS. These are prepared by experts, and exhibitors who have arranged to show these pictures will do well to study these, and others that appear week after week, carefully.

These sections do not pass on the merits of the picture at all, but members of our staff are sent to see these at private advance showing and then study the way that the exhibitor can get the most out of each production. In other words, it is expert selling advice to you to pass along to the public.

Many of you do not see the picture before you buy it, because you cannot, but scores have written to us that these special sections have enabled them to determine whether a certain offering was fitted to their own house. Others have written us that the practical talks on each picture have encouraged them to get out and do more. That's a good sign.

Then turn and read these four sections—and preserve them if you are going to show any of the pictures.

Exhibitor Puts Over Bigness of Film with His Check

Manager Athenas George attracted much attention to the Victoria theatre, Harrisburg, Pa., by a stunt that he used in advertising Theda Bara in "Salome." He decided that the best way to impress the public with the lavishness of the production which he was about to run for a week was to let the people know how much rental he had paid.

So he had reproduced in exact size and color the check for $5,000 that he had given the Fox Film Corporation and then thousands of these were struck out and literally covered the city. On the back of the check there were other selling arguments, telling of the immense task in making the production.

"Circus Days" Pull Big Business to Small Town House

(*Continued from page* 1638)

ments and in passing the word around of his big pictures. The telephone system of most rural sections can be used to spread the news and the Telephone Exchange can be made a valuable ally. The rural free delivery affords opportunities that are obvious.

"My motto is 'Nothing too good for Pleasureville.' I'm going to book all the big features. In my town I have found that one big picture a week running two days is just right.

"We don't have to wait for the circus to bring the people once a year now. We have 'big pictures' two days a week and the crowds they draw are better for business than the circus crowds were.

Live News from the Producers

Wm. Fox to Produce "Checkers"

Popular Stage Play Will Have Unusually Large Cast for Screen Version—Price Paid Said to Be Large

RUMORS have been in circulation in the trade for some time that William Fox had purchased the motion picture rights to a stage play and was about to produce this as a special attraction. Mystery surrounded the story and very little information could be obtained regarding the name of the play or its nature.

The mystery was solved this week by the announcement that the play is "Checkers." Director Richard Stanton already is at work on the production, which, it is said, is planned to be the most elaborate picture William Fox ever has produced.

One of the biggest casts ever assembled for a motion picture is now at work. The cast includes nearly fifty principals and, it is understood, will be headed by one of the best known stars now playing before the camera. The racing scenes which helped make "Checkers" will be photographed at one of the Southern race tracks.

"As a stage play," said a Fox announcement, "Checkers" was one of the biggest moneymakers of the American drama. When it was first produced it set a new high-water mark for breathless action and big scenic effects. The racing scene in which Checkers, the jockey, rode to victory, has been long acclaimed as one of the most exciting episodes ever put on the boards.

"Season after season, for fifteen years, Tommy Ross toured the country in this play, making money for himself and the producers. It is estimated that the author, Henry Blossom, Jr. alone cleared upwards of $1,000,000 on the piece.



Evelyn Nesbit is here registering a tense moment in the William Fox photoplay, "Thou Shalt Not," the story of a girl who came back

"The price paid for the motion picture rights of "Checkers" is the largest ever expended by a motion picture producer for a novel or stage play. For years numerous picture producers have tried to obtain the film rights to "Checkers," but William Fox was the first to meet the figure at which the play was held.

"Checkers," it is expected, will be released this spring as a big special feature.

Hayakawa in Thirty-four Hundred Houses

ACCORDING to an announcement issued by Exhibitors' Mutual, there are thirty-four hundred theatres throughout the United States, a large percentage of them representative first run houses, that are showing the Sessue Hayakawa features produced by the Haworth Pictures Corporation.

This is declared to be a record which few stars attain, and evidence aplenty of the increasing popularity of the Japanese actor.

Seven days' runs on the Hayakawa pictures have been booked by the following representative first run theatres throughout the country:—

Crown, Houston; Jewell, San Antonio; Orpheum, Ogden, Utah; American, Colorado Springs; Strand, Denver; Riviera, Chicago; American, Salt Lake City; Alhambra, Indianapolis; Rialto, Birmingham; Modern and Beacon, Boston; Palace, New Orleans; Butterfly, Milwaukee; Echo, Syracuse; Strand, Erie, Pa.; Strand, Buffalo, N. Y.; Blue Mouse, Baltimore; Rialto, Washington, D. C.; New Garrick, Minneapolis; Newman, Kansas City, Liberty, Seattle; Clune's Auditorium, Los Angeles; Roth's California, San Francisco.

Marcus Loew has booked the Japanese as an attraction at many of his foremost theatres, including the New York, while Poli's, B. S. Moss, Keith's and Jensen and Von Herberg have booked him over their entire circuits.

Hayakawa has produced four features under his contract with Haworth whereby he will make eight photodramas for release by Exhibitors' Mutual. "Temple of Dusk," "His Birthright," "Bonds of Honor" and "A Heart in Pawn" are already released.

Much praise has been heard on all sides for "A Heart in Pawn," reviewed in this issue of Motion Picture News.

Miss Beranger Writes for Famous Players

Clara S. Beranger, the well known scenario writer, has been secured to do continuities on a free lance basis by Famous Players-Lasky, according to an announcement made this week.

The arrangement, it is said, does not bind Miss Beranger nor Famous Players-Lasky to an agreement that limits the writer's work to this one organization, but leaves her free to do original work in other directions. Miss Beranger, it is announced, is to do at least one continuity a month for Famous Players-Lasky.

Last week she completed the continuity of "Come Out of the Kitchen" from the play by H. E. Thomas. This production, which will be used as a starring subject for Marguerite Clark, has already been put in work at the studio. Miss Beranger also did the continuity of "Girls," by Clyde Fitch, also for Marguerite Clark. At present she is working on the scenario of "The Firing Line," by Robert W. Chambers.

Theatres Cluster Bessie Love Bookings

Two Bessie Love pictures in a week at the same theatre is a pretty fair test of a star's popularity. Information received at the home office of Vitagraph from more than one theatre indicates that rebookings of the previous Bessie Love releases, "Dawn of Understanding," coming on top of that star's new release, "The Enchanted Barn," have clustered the Love offerings on one week's program.

In several cases the two pictures have been played on successive days, a day has intervened between the showings in other cases, but the most unusual use of the Bessie Love films was made by a Middle Western exhibitor who bracketed the two pictures, advertising the performances as "Bessie Love Day."

David Smith is directing Miss Love, and there is no doubt a satisfaction for him as well as for his dainty star, in the splendid reception the Bessie Love pictures are receiving.

Says Fox Picture Was First Across Rhine

According to a postal card received from Private Jack Flaherty, at Coblenz, by his brother Charles, a motion picture actor a Fox picture was the first film to cross the Rhine. The card stated: "I saw you in a William Fox picture, 'The Broadway Sport,' and it went over big with the boys It was the first film shown to the boys over the Rhine, and they just howled with joy. Don't expect to be home until summer."



Nan Blair, who devoted an entire year on the continuity of "Whom the Gods Would Destroy"

Macauley Feature Long in Producing

The story "Whom the Gods Would Destroy," which is an adaptation from C. R. Macauley's original story, "Humanity," is credited by the Macauley Co. with having required more time to create than any other filmized work to date.

When Mr. Macauley first conceived the notion of producing the picture, he submitted the idea to a number of prominent men, including President Wilson, Secretary of Navy Daniels, Secretary of War Baker, Attorney General Gregor, all the other cabinet officers, and a number of prominent professional men to whom the idea appealed with the result that Mr. Macauley went into the Maine woods, where he spent five months creating the foundation of the story "Humanity."

Upon his return to New York from Maine, Mr. Macauley and Nan Blaire began working on the details of the story, and two months were spent at Mr. Macauley's home, with several hours each day devoted to following the trend of changing conditions in Europe.

All in all, between Mr. Macauley and Miss Blaire, an entire year has been spent exclusively on the story, "Whom the Gods Would Destroy."

"Little Women" Elicits Praise of Fans

"Little Women," a Paramount-Artcraft Special, is bringing to the offices of Famous Players-Lasky Corporation numerous letters of appreciation from picture-goers.

"On the evening of Tuesday, February 11th, I visited the Adelphi theatre at Eighty-ninth street and Broadway, and saw the motion picture, "Little Women," which I consider a wonderful success.

"Such clean plays cannot fail in doing good and I for one am glad that more of that stamp are constantly being introduced.

"The above-mentioned picture play drew a full house of refined people on the evening that I attended.

"Keep on! Give us more and more such plays, for the benefit of young and old.

(Signed) "MISS M. P. PASCAL."

"Unpardonable Sin" in Detroit

First Big Special to Open Off Broadway — Opens to $1.00 Top — $100,000 Worth of Territory Disposed of

OPENING at the Broadway Strand, Detroit, last Sunday, Harry Garson nine-reel special, "The Unpardonable Sin," a screen version of Major Rupert Hughes' novel of the same name, directed by Marshall Neillan and starring Blanche Sweet, is reported to have played to the largest houses ever recorded by the management of any Detroit theatre, with either a picture or a stage production as the attraction. The receipts for Sunday are reported as $4,754.80, with thousands of Detroitites having to return to their homes without getting nearer to the box office than a half a block. In his report Wm. H. Rudolph, general manager for Harry Garson, states that four lines reached out from the box office at each performance on the opening day and extended for more than a block away, the people of two of the lines waiting to get to the box office and those of the other two, holding tickets and waiting to get in. Monday's receipts showed $5,081.20 and Tuesday's $3,187.60. The picture showed at advanced prices of $1.00.

Mr. Rudolph calls attention to the fact in announcing the opening of "The Unpardonable Sin" that it is the first picture in the history of exhibition which has opened in Detroit before showing in New York. And he states that its success establishes for all time the fact that a big production, with merit, does not need the approval of a New York audience before making its appearance in other parts. "Its success in Detroit far exceeded our expectations," he said, "and I am thoroughly convinced that a picture, big in theme, in acting direction and production, as 'The Unpardonable Sin' is can open away from Broadway with as much advantage accruing to its merit as though it had first elicited the approval of the Broadway audiences.

"In addition to making the biggest success of any opening ever staged in Detroit with a picture at $1.00 top prices, Mr. Garson disposed of more than $100,000 worth of territory on his production, and three of the biggest independent buyers took this amount—Clarke and Roland, Pittsburgh, taking western Pennsylvania and West Virginia; Frank Hatch, Ohio; Sol Lesser, California, Arizona and Nevada, and Allen Brothers, Canada. And Mr. Garson refused to dispose of territory for which another $100,000 was offered.

"Mr. Garson has decided to handle all the first runs himself, on percentage and 'The Unpardonable Sin' will be given a special run in every large city in the country. This week, it opens at the Majestic theatre, Los Angeles, to $1.50 top price and as soon as we can arrange for a theatre in New York, it will be opened here at $1.00 top.

"'The Unpardonable Sin' is big in every sense of the word. Director Neillan, Miss Sweet and her supporting cast—all have done work that Mr. Garson, myself and all who have seen, are proud of. Bearing in mind that during the first three days of its opening run in Detroit, this week, 'The Unpardonable Sin' played to an average of 11,000 people, one cannot gainsay the fact that the picture is as represented—big in every respect.

"It is a screen version of Rupert Hughes' most successful novel—the author's work that gave rise to more favorable comment than that of any other work of fiction published in the last ten years. Its theme offers innumerable advantages for strong dramatic presentation and under the direction of Marshall Neillan these advantages have been grasped, with the result that Harry Garson has a big production and one of which he may well be proud."

Earl Schenck Featured

Earl V. Schenck, featured as Lafayette in "The Spirit of Lafayette," is generally referred to as a leading man whose versatility and technique are above the average. They have brought him favorable comment on his work in an unusually wide range of characterization.

Mr. Schenck is now with Vitagraph, in the production "A Stitch in Time," which Ralph Ince is directing.

New Educationals

New releases of the International cartoon comedies, announced by the Educational Films Corporation of America, will include "A Smash Up in China," with the notorious Happy Hooligan in another of his brave exploits, and "Snappy Cheese," which is to be the second of the "Judge Rumhauser" releases on the new schedule. "The Ravings of a Rounder," which are to be released on the same reels with these cartoon subjects, will be "The Bolsheviki" and "Fashions."

Vice-President E. W. Hammons, of the Educational, is especially pleased with the manner in which the new cartoons are resuming their former bookings, which were necessarily discontinued on account of the influenza epidemic.

W. H. Reissues Get Good Bookings

The Strand Features Company, Detroit, distributing W. H. Productions Kay-Bee re-issues in Michigan, reports that 65 per cent. of the houses in Michigan are booking these re-issues. "All our exhibitors are well pleased with the business which these subjects are bringing them," the report concludes, "and the exhibitors are inquiring for other W. H. Productions' re-issues.

W. H. Productions reports that the same satisfaction is reported from other exchangemen handling its subjects. A complete line of advertising on each series of re-issues has been prepared by W. H. There are posters and 8 x 10 photos for each subject of the series of single-reel Keystone re-issued comedies; Liberty and Eagle brands and the the two series of Kay Bee Western dramas; the Columbia and the Union brand.

Irene Castle Joins Paramount

Famous Dancer and Screen Star Engaged By Famous Players-Lasky for Robert W. Chambers Story

IN the screen adaptation of Robert W. Chambers' story, "The Firing Line," the Famous Players-Lasky Corporation has secured Irene Castle, internationally known dancer and motion picture star.

Mrs. Castle has just returned from England, where for the past seven months she has been working in American and British hospitals. During her stay in England she appeared by command before the King and Queen on one occasion, and at another time gave a performance at the welcome entertainment accorded Gen. Joffre on his visit to London. A nervous breakdown compelled her to give up her work there after many months of most exacting labor.

"The Firing Line" first appeared in serial form in the *Saturday Evening Post* in the early part of 1907. It proved one of the most popular magazine stories at that time and a year later was published in book form by D. Appleton & Co.

The central character is Sheila, the adopted daughter of Mr. and Mrs. Cardross, New York millionaires, who also have three flesh-and-blood daughters. She does not know of her adoption until she overhears a chance remark.

Mrs. Castle has for several years been one of the most popular figures in the entertainment world. She started her stage career in vaudeville and subsequently married Vernon Castle, who lost his life a year ago while serving as a Captain in the British Flying Service.

As a dancing team the Castles established a reputation unparalelled by any other professional dancers in recent years. Later they continued their success in musical comedy, their last appearance being in "Watch Your Step." Mrs. Castle's first great success in motion pictures was made in the serial "Patria," and later with Pathe she was seen in "Sylvia of the Secret Service," "The Girl from Bohemia," "Stranded in Arcady," etc.

The locale of "The Firing Line" is New York and Palm Beach and the photoplay will be filmed in those places. The director has not yet been named, but it is understood that one of the best known producers in the country will handle the production.



Irene Castle, who has been signed by Famous Players for "The Firing Line"

C. E. Shurtleff Secures Jack London Stories

SCREEN rights for a period of five years to all the stories of the late Jack London, noted writer of red blooded adventure stories, has been acquired by C. E. Shurtleff, formerly General Sales Manager of the W. W. Hodkinson Film Corporation and at one period the Sales Manager of Select Pictures Corporation.

Mr. Shurtleff left New York City for the West Coast and has just returned from his thirty day trip after concluding the contract with Mrs. Charmian London, wife of the late author, of the exclusive screen rights to all of his works.

"The story is the play and the play's the thing," declared Mr. Shurtleff. "Now that I have the stories I just want to secure the best director it is possible to get. And the cast must be composed of real screen people who fit their respective roles in these stories of brawn and virile action.

"Another thing I am going to insist upon," continued Mr. Shurtleff, "and that is the 'locale.' If the story tells of the South Sea Islands, then the entire acting company shall be located actually upon these same South Sea Islands.

"Some attempts were made to screen a few of Jack London's stories a great many years ago when motion picture production was in its swaddling clothes, and I consider that all the big opportunities were lost by not being then able to properly portray the big scenes in a heavy calibre manner.

"Mrs. Charmian London and Mrs. Eliza Shepard, the sister of Mr. London, have given me permission to portray any of the ranch scenes necessary on their own famous 'Valley of the Moon' ranch in Southern California. They had two sad experiences in those early productions but are now confident that these stories will be put on in the big way they deserve and thus prove a monument in honor of the lasting memory of Jack London," concluded Mr. Shurtleff.

New York offices will be opened at once and production activities will soon be under way as Mr. Shurtleff states that the necessary financing for the big venture has already been taken care of.

"The Call of the Wilds" will be among the first to be produced.

Liked Select Feature

President Wilson, on his home coming trip aboard the George Washington, is said to have expressed a wish to see Constance Talmadge in "Mrs. Leffingwell's Boots" the second time, according to Select Pictures Corporation.

His wish was granted at once, and accordingly the Select organization feels highly elated.

Gordon Theatre Opens with Simplex Machine

The New Liberty theatre, Cambridge, Mass., which is the latest of the Gordon Circuit, opened its doors March 3.

The Liberty is looked upon as the finest of a large number of beautiful houses in the Gordon Circuit, no expense having been spared to procure the latest and best equipment throughout.

One of the features of this theatre is the projection room which is looked upon as a model in these parts, being equipped with Type "S" Simplex motor-driven Projectors equipped with arc controls. The installation of these two projectors was made by the Boston Motion Picture Supply Company under the direction of Mr. Cecil Wood.

May Produce Educationals

Raymond C. Heine, promoter of "The Children's Hour Shows," is in New York City with the idea of interesting some producers in the making of purely educational films for schools.

Mr. Heine stated that he operated an exchange some time ago in Kansas City which supplied the schools of four States and that in Topeka he had all the school film schedules entirely in charge. He declared that school teachers were too antagonistic generally to theatres and therefore would not as a rule co-operate with them because they were private enterprises.

To produce educational films solely for schools is Mr. Heine's idea, and he states that he has several educators in hand who are prepared to finance the plan.

Henry Otto Is Directing May Allison

May Allison's newest picture, "The Island of Intrigue," is directed by Henry Otto, whom Metro considers one of the leading directors of the motion picture industry.

Mr. Otto had the burlesque, comic opera and legitimate experience before starting to direct pictures and this was considered a valuable training. He directed Harold Lockwood in the Screen Classics, "The Great Romance," and also directed among others, "Big Tremaine" and "Mister Forty-four."



Henry Otto, Metro director



At the left is a moment in the Universal production, "The Amazing Wife." In the centre is Mary MacLaren, the star of the production. At the right is another scene in the picture

Magazine Staff Sees the Kenyon Picture

"Twilight," starring Doris Kenyon and produced by De Luxe Pictures, Inc., was given a successful private showing to the executive heads of the various departments of Metropolitan Magazine, in which the story of "Twilight," written by Vingie E. Roe, originally appeared under the title of "The Alchemy of Love."

Carl Hovey, managing editor of Metropolitan Magazine, said to Theodore C. Deitrich, president of De Luxe Pictures, Inc.:

"Many stories that have appeared in Metropolitan Magazine have been made into photoplays. Usually the story is so changed and distorted that little remains of the original. With 'Twilight,' however, you have not only retained all of the good qualities of Miss Roe's original story, but every addition that has been made has enhanced the dramatic value of the picture. I have never seen such remarkably beautiful lighting and scenic effects, while the acting of Doris Kenyon is a revelation. 'Twilight' is truly a wonderful picture."

Naomi Childers Leads for Hale Hamilton

Nami Childers is described as a young actress whose beauty is surpassed only by her ability and natural talent. She is the leading woman for Hale Hamilton in his Metro picture, "After His Own Heart."

The story is from the novelette by Ben Ames Williams in the *All-Story Weekly*, adapted by A. S. Le Vino, and under the direction of Harry L. Franklin, who directed the star in "Five Thousand an Hour," "Johnny on the Spot" and "That's Good."

Two Added to Universal

Two more were added to the publicity staffs of Universal Exchanges last week. Miss Henrietta Luscher has been assigned to the Milwaukee Universal Exchange, and Frederick C. Hinds, recently mustered out of the navy and formerly press agent of the Orpheum at Minneapolis, has succeeded George Guise as publicity for the Minneapolis Universal under the management of James V. Bryson.

Adds Another Feature to List

Universal Shipping Prints of Old Bluebirds to Exchanges—Butterfly Brand and Serials in List

WITH the release of Universal's Bluebird feature, "A Taste of Life," starring Edith Roberts, the company began a special campaign for bookings and rebookings on Bluebird photoplays. New prints of former Bluebrid features are now being shipped to Bluebird exchanges from Universal's Fort Lee laboratories and new paper is being prepared for the poster campaign.

In letters and pamphlets the Universal exchanges are sending out to thousands of exhibitors, the box office value of Bluebird releases for 1918 and early 1919. The attention of exhibitors is called to the list of stars presented in these releases, among them Dorothy Phillips, Carmel Myers, May Murray, Monroe Salisbury, Edith Roberts, Ruth Clifford, Louise Lovely, Violet Mersereau, Frank Keenan and Lois Weber, and it is also pointed out that the exhibitors who have not already shown these pictures have had plenty of opportunity to judge them by what other exhibitors have recorded by their showing.

Universal calls attention to the quality of scores of Bluebird features and speaks of the success of some of the releases of last fall, among which are "That Devil Bateese" and "Hugon the Mighty," two productions starring Monroe Salisbury; "The Brazen Beauty," featuring Priscilla Dean, "The Love Swindle" and "The Deciding Kiss," with Edith Roberts; and "The Wine Girl," "A Society Sensation," "All Night" and "A Broadway Scandal" featuring Carmel Myers. Attention is also called to the release of last spring titled "Broadway Love," featuring Dorothy Phillips, supported by William Stowell, Juanita Hansen and Lou Chaney; "The Long Chance" with Frank Keenan and "Scandal Mongers" featuring Lois Weber.

New prints of several Bluebird Special productions, among them "Mother o' Mine" which features Rupert Julian and Ruby LaFayette, "The Grand Passion" featuring Dorothy Phillips and William Stowell and "Hell Morgan's Girl," featuring Dorothy Phillips.

In addition to boosting former Bluebird releases Universal exchangemen have for some time been conducting a special campaign on Butterfly releases. Among the Butterflies, which are about one year old, are Harry Carey in "The Secret Man," "The Man from Montana," "Wild Women," "Bucking Broadway," Zoe Rae in "The Magic Eye," "Danger Within" and "My Little Boy," Ella Hall in "Beauty in Chains," "A Mother's Secret" and Louise Lovely in "The Wolf and His Mate," "The Lair of the Wolf," "The Girl Who Wouldn't Quit" and William Stowell in "Fighting Mad."



Bobbie Vernon returns from the Navy to Christie Comedies in "Bobbie Comes Marching Home," with Dorothy De Vore

Col. Levy Buys "Mickey" for Kentucky

The Big Feature Rights Corporation of Louiseville, Ky., holds the First National franchise for that territory and also buys other big features.

It is announced that the president of that company, Col. Fred Levy, has purchased the Kentucky rights for the Mabel Normand feature, "Mickey"



This first panel pictured above looks startling enough for anybody. Leah Baird, in the center panel, looks on calmly enough, however. There are rumors of more startling scenes to come in the coming Leah Baird release, "As a Man Thinks," from Augustus Thomas' successful Broadway play. The picture to the right is another moment in this intensely dramatic story of New York life

Far West Also Books "Lion and Mouse" Big

ACCORDING to the booking charts of Vitagraph, "The Lion and The Mouse" is sweeping the West Coast. The Alice Joyce production is registering heavily in every other territory also.

Many examples of increased bookings are noted by an official at Vitagraph headquarters, who said:

"Since the New York premiere at the Rialto, the few who had waited for confirmation of their judgment have hastened to get on these charts. Thus it is that 'The Lion and the Mouse' has been booked for week runs in such metropolitan centers of that section as San Francisco, Portland, Seattle and Los Angeles, with dates being pre-empted in behalf of the great Klein picturization in all cities of importance tributary to these or forming the big railroad or auto stops between them.

"Jensen & Von Herberg, controlling extensive booking interests, arranged the Seattle and Portland openings of 'The Lion and the Mouse.' They assigned the picture to the Liberty in Seattle and to the Colonial in Portland. Both of these are pre-eminent photoplay houses in those cities.

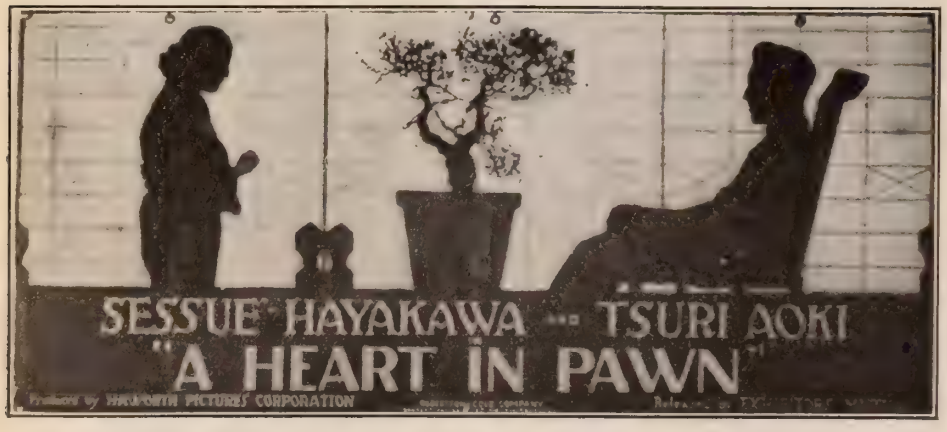
"The monster Tivoli secures 'The Lion and the Mouse' for the original San Francisco run. In Los Angeles the Victory theatre houses the play for a week as the trail-blazer for subsidiary and subsequent showings there.

"In the meantime the picture is sweeping along in the East, Vitagraph reports. Bookings in that part of the country reaching the home offices of Vitagraph just prior to press time include the Palace at Buffalo, the Alhambra at Pittsburg, the Metropolitan at Washington, the Strand in Rochester, the Hippodrome at York, Pa., and coming closer to home the big houses of Camden and Newark. Greater New York bookings were augmented by the dating up of the Regent, the Heights and the Amphion, Brooklyn."

Allison's Late Picture Considered Best

After reviewing May Allison's latest picture, "Peggy Does Her Darndest," officials of Metro Pictures Corporation pronounce it the best that the star has done, not excepting her "In For Thirty Days," which has proved, according to Metro reports, her biggest success yet released. The trade press and newspaper critics pronounced "Peggy Does Her Darndest," Miss Allison's most original comedy-drama.

The story is by Royal Brown and was adapted to the screen and produced under the direction of George D. Baker. Miss Allison has the role of Peggy, an amateur detective whose exploints in recovering a diamond stolen from her father, form the basis of the play. Robert Ellis is her leading man and Frank Currier, Rosemary Theby, Dick Rosson, Augustus Phillips, Sylvia Ashton and Wilton Taylor appear in support.



One of the unique styles of posters supplied to help in the exploitation of "A Heart in Pawn"

Current Lytell Feature "Blind Man's Eyes"

Bert Lytell's feature released through all Metro exchanges March 10, is entitled "Blind Man's Eyes" and deals with the struggles of a young man accused of murder on circumstantial evidence.

"Blind Man's Eyes" was originally written as a novel by William McHarg and Edwin Balmer, and has enjoyed a great popularity. It was adapted to the screen by June Mathis of the Metro scenario staff, and directed under the personal supervision of Maxwell Karger, by John Ince.

"Stitch in Time" Under Way

"A Stitch in Time," former dramatic success, which is to be Gladys Leslie's next starring production for Vitagraph, with Eugene Strong as leading man, is now well under way, it was announced this week. Ralph Ince is directiong the production.

"Miss Dulcie from Dixie" is the name of Miss Leslie's current feature. It is from the book of the same name by Lulah Ragsdale, and was directed by Joseph Gleason. It is set for release March 24.

Poster Innovation by Exhibitors Mutual

Exhibitors Mutual declare that a daring departure in posters has been made on their twenty-four sheet issued for "A Heart in Pawn," the latest Sessue Hayakawa production.

This unique poster shows a silhouette of Hayakawa and Tsuru Aoki in black against a background of warm, luminous yellow which throws the figures into striking relief, accentuating the Japanese atmosphere.

"While this is a radical departure from prescribed forms," said H. F. Turrill, director of posters for Exhibitors-Mutual, "it is one which by its extreme color contrast and sharp delineation of line and figure, conveys the maximum amount of carrying power visually, which is the first essential in a twenty-four sheet poster. The individuality and striking color makes it stand out in a group of posters and holds the attention by the beauty of its massed color effects."

Famous Artist Praises Star of Pathe Release

Leonce Perret's patriotic feature, "The Stars of Glory," has been re-titled and will be released by Pathe under the title "The Unknown Love." Dolores Cassinelli is the featured player, supported by a cast of well known screen artists.

Pathe is in receipt of a letter from W. DeLeftwich Dodge, a prominent American artist now traveling abroad under the patronage of the Government, which gives the artist's opinion of impressions left by photographs of the star of "The Unknown Love," Miss Cassinelli. The letter follows in part:

"Miss Cassinelli personifies, in semblance, the spirit of beauty and the spiritual inspiration and aspiration which are shown in all of the great masterpieces of Christian art. Her's is the face that is going through the great galleries of Europe, one sees in the Madonna, the Magdalen, the Saint Cecelia and other gloriously impressive characters of sacred history and legend. Being a classic, she is a type that mus inhere for all times in real art, whatever may be its mutations."

"Prairie Gold" Stars Mary MacLaren

Mary MacLaren's next Universal special feature will be an adaptation of Sinclair Lewis' "Prairie Gold," to be produced under the direction of Tod Browning, who directed Priscilla Dean in her three most recent productions.

Following the completion of her last picture, "The Amazing Wife," under the direction of Ida May Park, Miss MacLaren went to the California mountains for a rest, after which she will commence work on "Prairie Gold." "The Amazing Wife" opened at the Broadway Theatre this week. The story deals with an orphan girl's efforts to gain happiness.

Arbuckle Finishes "Love" in Record Time

"Fatty" Arbuckle completed his Paramount comedy "Love" in record time, it is reported, just before leaving Los Angeles for his New York visit. The comedy was released March 2.

He will start work on a new comedy immediately upon his return from the East. The new one will deal with high finance, in which "Fatty" will carelessly juggle big figures as the average juggler handles glass balls.

First of De Haven Comedies Announced

"What Could Be Sweeter" is announced as the first of the series of DeHaven comedies produced by the National Film Corporation for Robertson-Cole Company, to be released on the Exhibitors' Mutual program. Carter De Haven and wife, Flora Parker, favorably known in the theatre, are starred. Harry Rattenbury and William J. Gordon are prominent members of the cast. Carter De Haven has the role of a small-town mechanic who claims that he can fix anything.

Select Cites Advance Bookings

"The Probation Wife," a March Release, Starring Norma Talmadge, Said to Be Booking Heavily



Constance Talmadge, in "Saturday to Monday," Select Picture

SELECT attributes the heavy advance bookings on "The Probation Wife" to the hearty reception accorded Norma Talmadge's recent Select attractions, "The Forbidden City" and "The Heart of Wetona."

They state that Select branch managers are wiring hurry orders for prints and that intensified bookings are reported everywhere.

During the week of March 9th to 15th "The Probation Wife" was shown at the New York Rivoli theatre, while Branch Manager Fred C. Aiken of Select's Chicago exchange has wired for prints to cover a two-week run at the Chicago Bijou Dream.

The run of "The Probation Wife" at Sig Faller's Bijou Dream commenced on March 9th and continues until March 22d. During this period "The Probation Wife" has also been booked at other Chicago houses.

Select's Cleveland branch has ordered two rush prints to cover play dates at the Stillman and Alhambra theatres in that city. In each instance "The Probation Wife" will have a run of one week.

Louisville, Ky., another first run city, will have Miss Talmadge's March attraction for four days at the Alamo, while a week run is scheduled at the Jefferson theatre in Dallas, Tex.

In Washington, H. C. Crandall's Knickerbocker and Metropolitan theatres will divide a week's run on "The Probation Wife," playing at the Metropolitan four days and the Knickerbocker three days. The play dates for Washington started on March 9th.

Select's Detroit office ordered an advance print for an early week-run at the Madison theatre, while an advance date of a week-run has also been booked at the Walnut Street theatre in Cincinnati. The runs in Detroit and Cincinnati begin on March 16th, with another March 16th booking for a week-run at the Alhambra theatre in Indianapolis.

In addiiton to these bookings the exchanges from which these accounts are handled have ordered prints for advance runs in other local theatres.

Evidently based on the successes of Miss Talmadge's recent attractions, the advance orders for prints on "The Probation Wife" are said to have broken all records.

National Board Honors Nazimova Production

"OUT of the Fog," the latest Nazimova production, was selected by the National Board of Review of Motion Pictures as the representative American picture to be shown at the demonstration of European and American Artistry in Photoplay Production on Tuesday, March 4th, at 8.30 o'clock at Wurlitzer Fine Arts Hall, 118 West 41st street, at which educators, editors, artists and others of prominence and distinction were present.

This is especially gratifying to the Nazimova Productions because of the great compliment paid in the selection of the powerful Nazimova play, and shows that the great work this celebrated artist is accomplishing has attracted the attention of men of letters and art both in America and abroad.

"Out of the Fog" is the screen adaptation of Nazimova's stage success, "'Ception Shoals," by H. Austin Adams, and has caused unusual and widespread admiration throughout the country. Critics and public have said that the story is more particularly fitted for the screen than the stage and it has provided the talented Russian actress with a type of character that she can draw with perfect conviction and sincerity.

In selecting this Nazimova production as worthy of showing the best in American photoplay art, the board also shows that the high ideals and character of the production which this star at all times aims to attain is meeting with just and widespread recognition, according to Metro officials.

"Out of the Fog," which was adapted by June Mathis and Albert Cepellani and directed by Mr. Capellani, is equally popular with the general public as shown by the reports of exhibitors throughout the country.

As successful as "Revelation," "Toys of Fate" and "Eye for Eye" have been, Richard A. Rowland and Maxwell Karger, who present the Nazimova Productions, believe this latest superfeature of the star will exceed in popularity those productions.

Hamilton Starts One

Hale Hamilton started work this week in his fourth production as a Metro star. The name of the picture is "After His Own Heart," a modern screen comedy romance adapted by A. S. Le Vino from a four-part novelette by Ben Ames Williams. Harry L. Franklin is Hamilton's director.

Pathe Busy Launching New Serial

Exploitation Aids Being Prepared for Next Serial, "The Tiger's Trail," Starring Ruth Roland

THE launching of a new serial, with the many details necessary for intense exploitation, is now occupying the home offices of Pathe Exchanges, Inc., and just now the best brains of the organization are focused upon the forthcoming serial release, "The Tiger's Trail," starring Ruth Roland.

Many conferences are being held in the office of Paul Brunet, vice-president and general manager, and many schemes of exploitation are being discussed. As in the past, Pathe will make every effort to create a ready made audience for the exhibitor who books its serials. The various methods of exploitation are being gone over and many new ideas are being brought forward.

An extensive canvass of exhibitors is being made to ascertain just what methods of co-operation upon the part of the distributor are conducive to the best results.

The relative values of poster campaigns, newspaper spreads and national magazine campaigns have all been weighed, and while the plans are still in the formulative state, the exhibitor may rest assured that "The Tiger's Trail" will be exploited in the same comprehensive manner as have been the many previous serial releases by Pathe.

No stone will be left unturned to give the fullest assistance to the exhibitor who books "The Tiger's Trail," and Mr. Brunet and his associates are hopeful that this serial may even eclipse the many records that are being made just now by "The Lightning Raider."

From Glendale, California, where "The Tiger's Trail" is being produced, comes the news that the serial will be ready some time ahead of the release date set for April 20.



Pearl White and Henry G. Sell, in the jungles of Brazil, in the Pathe serial, "The Lightning Raider." This is episode No. 8

Reports from the studio indicate that Miss Roland in the role of Belle Boyd has one even better suited to her talents than that of "Hands Up!" her greatest previous success.

The earlier episodes have been reviewed at the home office, and have elicited the highest praise from the officials who have seen them, and they predict that "The Tiger's Trail" will unquestionably be another great big winner in the long list of "best bets" released by the House of Serials.

Lionel Atwill Supports Elsie Ferguson

What is described as a cast of more than usual merit is provided for Elsie Ferguson's new Artcraft picture, "The Marriage Price," which was released March 9.

The dramatis personæ includes, among others, the names of Wyndham Standing, who has appeared as leading support of Mme. Petrova and Pauline Frederick in Paramount pictures; Clairette Anthony, the beautiful young Belgian artist, who is a direct descendant of Rubens; Robert Schnable, Maud Hosford and Marie Temper.

Of special interest right now, it is declared, is the appearance, in one of the most prominent roles, of Lionel Atwill, who is supporting Frances Starr on the legitimate stage in David Belasco's production, "Tiger! Tiger!" at the Belasco Theatre, and is sharing the highest honors with the star.

Mr. Atwill's career on the stage is described as meteoric, he having risen in a few years from comparative obscurity to a position among the foremost English actors. He began his career in 1905 as a footman in the London production of "The Walls of Jericho," and ten years later he appeared in a notable revival of the same play, enacting the leading male role of Jack Frobisher.

In London Mr. Atwill has frequently been seen in Ibsen plays with conspicuous personal success. In 1916 he came to this country, appearing at the Thirty-ninth Street and Bandbox theatres in New York in "The Lodger," a play by Horace Annesley Vachell. He was engaged by Arthur Hopkins the following season for the latter's revival of Ibsen repertoire, in which he appeared as leading man with Mme. Nazimova in "The Wild Duck," "Hedda Gabler" and "A Doll's House." His engagement by Mr. Belasco followed.

Prominent Artist Added to Fox Staff

Fox Film Corporation announces that future press books prepared on Fox features will contain the work of one of New York's best known artists, whose name is not announced. During the past few months Fox press books have contained the work of Charles Dana Gibson, Harrington Mann and George Grant, all well known artists. Fox's Exhibitors Service Bureau will make this department one of the features of its work.

Secrecy Regardig Florence Reed's Picture

Florence Reed's latest picture, now under production by the Tribune Productions, Inc., for the United Picture Theatres of America, Inc., program, is said to offer a theme that will prove a surprise to the picture public when it is shown. United is withholding the announcement of the subject matter and the title until the completion of the picutre. John M. Stahl, who has directed Miss Reed, in many of her successes on the screen and who will be remembered for his productions of the Lyncoln Cycle series, is directing her latest picture. Hugh Thompson, David Powell and Gareth Hughes, three actors of prominence are in the supporting cast which includes May MacAvoy, Mildred Cheshire, Florida Kingsley, Harold Entwistle, Tom McGuire, Phil Lord, Edward Miles and Mrs. Jennings. The production will be completed in about ten days.

Boston Gets Simplex Booster

Cecil Wood, the late chief projection engineer for D. W. Griffith and a familiar figure in the world of projection, has completed arrangements with the Boston Motion Picture Supply Company of Boston, who are the Southern New England distributors for the Simplex Projector, whereby he will act as special representative for that concern.

Mr. Wood, who is looked upon as an expert in the field of projection and projection room installation, has already succeeded in making several high-class Simplex installations in and around Boston during the first week of his New England debut.

Cash Joins Universal Publicity Staff

M. Lowell Cash, for some time photoplay editor of the Indianapolis *News*, is the latest addition to the publicity forces of the Universal Film Exchanges, Inc., according to an announcement by Tarkington Baker, director of publicity.

Mr. Cash arrived in New York from Indianapolis, February 24, and took up his work as publicity manager of the Big U Exchange, 1600 Broadway, immediately.



Tom Terris, director of "The Lion and the Mouse," Vitagraph film, starring Alice Joyce

Earle Williams Liked in the South

Earle Williams' latest picture on the Vitagraph program, "The Highest Trump" has met with greater success in the South than any of his previous releases, according to reports received from Vitagraph's Southern branches. To verify this statement, Vitagraph's branch exchange in Virginia forwarded the following excerpt from a review of this picture, which appeared in a Wheeling, West Virginia daily:

"Here is a picture that probably will go down in film history as one of Earle Williams' best. It is good from start to finish and adaptable to any class of patronage. It is so good, in fact, that it is difficult to know just how to distribute the praise. James Young directed it, and under his skillful guidance the work of the star has registered 100 per cent. Grace Darmond is a wonderful second."

Barnett Buys "Peggy" for Ohio and Kentucky

The seven reel feature, "Peggy," in which Billie Burke registered so heavily throughout the country, has been acquired from Triangle Film Corporation for Ohio and Kentucky by Bert Barnett, of the Star Feature Film Service of Cleveland and Cincinnati.

It was only two months ago that Mr. Barnett secured the rights for the same territory for B. A. Rolfe's serial, "The Master Mystery," starring Houdini, the handcuff king.

It is asserted that Bert Barnett is using the same advanced methods in marketing and distributing as he evidenced so many years while owner of the Paramount franchise for the Minneapolis territory.

Capital Film Begins Releasing Comedies

Ike Schlank, president of Capital Film Company, announces that the first of the series of two reel comedies to be released by Capital will be given to the exhibitors this week. The first three of the first series will be western comedies featuring Victor Potel, known as Slippery Slim. Harry Todd, Margaret Joslin and Augustus Carney will be seen in support. The comedies are titled: "Eggs Is Eggs," "The Hose-Cart Brigade" and "Gasoline Bronchos."

To handle the increased business, Capital Film has opened three new exchanges, one each in Detroit, Kansas City and Milwaukee. N. A. Weinbaum is in charge of the Milwaukee office; Charles W. Perry of the Detroit office, and J. W. Morgan of the Kansas City branch.

Films "Josselyn's Wife"

After a brief rest Bessie Barriscale is back to the Brunton Studios and has started "Josselyn's Wife," from the Katherine Norris novel. Howard Hickman, the director obtained atmosphere for the locale of this story while on a recent visit east.

"Hearts Asleep," written by M. B. Havey, is the Barriscale production that follows "A Trick of Fate," which Exhibitors Muntual reports is a hugh success.

"Fatty" Has Something to Say

Roscoe ("Fatty") Arbuckle, After Signing with Mr. Zukor for Three Years and a Few Millions, Talks on His Work

ROSCOE (Fatty) Arbuckle, he with the rotund smile, who has signed, recently, his full name to a contract involving a few millions and three years of his time, said contract bearing the name of Adolph Zukor, party of the second part, acting for and in the interest of Paramount, gathered around him members of the press, one day last week, and told them all about his past, present and future in the comedy game. Roscoe was in pretty much of a hurry for he didn't want to miss the gala festival of the Mardi Gras, held this month at New Orleans. It is reported that this is to be the last Mardi Gras festival which formed a strong argument for Roscoe's hurried departure from New York, whither he had come after signing his contract at Kansas City last week.

Roscoe's chief optimistic note sounded most clearly when he called attention to the success his comedies were having throughout the country and his chief pessimistic note sounded most flat when he deplored the lack of suitable comedy scripts for his line of comedy. "I receive hundreds of scenarios and stories and suggestions and what-not, every week," he said, "and I consider myself fortunate if in going over them I can find one out of the bunch that contains the faintest hope. It is said that 'there is nothing new under the sun.' I heartily agree with the person who uttered those lines—there isn't—or do I expect anything absolutely new or original.

"If the comedy writers of today would only realize this and instead of working out something weird and original (as they think) they would take the 'old and tried,' deal with from a new angle and combine the human touch with this new angle—then I and every other comedian would get something worth considering and worth time and money in transferring to the screen.

"Time is no object or expense if I have the proper idea to start with. It hasn't got to be fantastical, or weird or superhuman as most people think who submit scripts for my approval. Just the plain, everyday actions of human beings told in a comedy way and presented in the comedian's own way. That's what the public wants—something all can understand and something all have seen or can associate incidents in their own lives with.

"Good comedy is in great demand by frequenters of the motion picture theatre. They want to laugh, but first they must be furnished with situations and comedy work that have a laugh in them. That is my purpose in this business. I try and ascertain what the people want and to the best of my ability I try and give it to them in the best way possible, barring all consideration of time and expense so long as to my own satisfaction and those associated with me, I am turning out product that gives this satisfaction.

"According to reports from my comedies received by Paramount and myself, I have succeeded. But I want to go further—I want to give them something they have never had before and something in the comedy line that will bring them back the second, the third and the fourth times, my work is on the screen.

"On my return to the Coast, these matters are to be, as they always have been, paramount in my work—trying for the best that is in me, my staff of assistants and everything connected with the productions of Arbuckle comedies. I am proud of my record for the past years, and I am proud of the manner in which Paramount has handled them and proud of my opportunity to afford comedy amusement for the millions whom I consider my friends and boosters."

Lee A. Ochs on Tour of Country for United

LEE A. OCHS vice- president, Picture Theatres, Inc., left New York this week on a tour of the country in the interests of United exhibitor-members. He will go direct to Los Angeles to consult with J. A. Berst, president of United, who has been actively engaged in that organization's business on the Coast for several weeks. Mr. Ochs' trip is reported to be of special significance and to be connected with pending contracts. From Los Angeles Mr. Ochs will make a tour of the country in the interests of United exhibitor-members. He will be absent from New York for several months, it is announced.

Before leaving Mr. Ochs concluded final arrangements for a campaign among exhihitors by special representatives, and an extensive advertising campaign exploiting the United co-operative plan, and United star attractions throughout the country. William Alexander, E. J. O'Dinnell, Walter R. Scates and Jack Levy who are in charge of the divisional arrangements for the West, Middle West, New England and Eastern territories respectively have been called into consultation at the New York offices and the field forces under their supervision have been augmented. Bill board, trade journal and local advertising figures prominently in the plans for the most intensive exploitation.

Mr. Ochs said in this connection: "With our first three productions launched with success and with other offerings immediately to follow, which we are confident will exceed the first in merit and drawing power, there has been a highly gratifying access to the ranks of United exhibitor-members. Within the last three weeks alone three hundred additional theatres have enrolled under the United banner, bringing the list of houses that we serve to more than 1900, and representing most of the large exhibitors throughout the country. Added to the quality of United's initial releases is added the importance of the union with World Film for the distribution of United features and the agreement with the Peerless Studios at Fort Lee whereby big productions are to be made for United.

Pathe's Novograph Pictures Please the Fans

The *Pathe Review* containing the Novagraph analysis of motion pictures of baseball plays is meeting with a success among the "fans" all over the country, according to reports from Pathe. The athletic organizations of seven inland colleges have asked for prints to aid in the training of their players. Malcolm McLean, writer on the Chicago *Post*, shows how keen is the appreciation of the *Review* in a communication from Maurice Mason, one of his loyal followers.

"I wish you would take a slant at a baseball curiosity now being shown in motion pictures," said Mr. Mason. "It comprises a series of baseball plays, carried out by regular players—first, at regular high speed; and then the same play photographed by an 'ultra-speed' camera, which makes each play eight times slower than the eye took it in. The result is a picture analysis of a pitched ball, a tag-out at second base, a hit by the batter—all so slow as to be positively weird. The players move as if in a trance, the ball travels leisurely from the player's hand or bat, the 'break' on the ball pitched is very clear and the play that looked so close at second is seen to be a plain tag-out by the baseman, the umpire being proved correct in his decision. I saw it yesterday at the Orpheum theatre, on State street, opposite the Palmer House. It was contained in a special 'Pathe Review.' It was the most unique, novel fascinating thing a baseball fan ever witnessed. You ought to see it!"

Pathe announces that the *Review* will soon show a series of sports pictures, taken recently at Saranac Lake, where C. P. Watson, president of the Novagraph Co., with his own camera man and a Pathe expert "shooter," put through a series of striking evolutions on the ice. Edmund Horton, world's champion hurdle skater, Claudius Lamy, world's champion barrel-jumping skater, and Robert G. McLean, world's champion fancy and speed skater, will be seen in action.

Famous Players Buys Two Stage Plays

The Famous Players-Lasky Corporation has purchased the screen rights to J. M. Barrie's play, "The Admirable Crichton," and Walter Browne's "Everywoman," two of the most popular stage productions of recent years. Arrangements for the screening of the two subjects were completed by Jesse L. Lasky, First Vice-President in Charge of Productions, and the work of filming will be started in the near future.

Both productions will be staged at the California studios of the Famous Players-Lasky Corporation and "The Admirable Crichton" will be personally directed by Cecil B. DeMille, Director General of the Lasky studios.

"The Admirable Crichton" was written for the stage and was first produced in 1902 at the Duke of York's Theatre in London. The following year it was presented in New York at the Lyceum Theatre with William Gillette in the stellar role.

"Everywoman," a modern morality play in five canticles, was produced at the Herald Square Theatre, New York, in February, 1911, shortly after the death of its author, Walter Browne. It was later moved to the Lyric Theatre.

Lehrman Plans to Produce on Coast

Plans for the making of Henry Lehrman Comedies in Los Angeles are going forward, and it was stated this week that definite arrangements for studio space would be made known within a few days. Mr. Lehrman, it is understood, is associated with very well known people of the film industry, and negotiations for release of two or more pictures monthly have been made. It is said plans will provide for twenty-six comedy subjects to be made and released annually.

Lehrman has been identified with the making of screen comedies since the early days of the industry.

Kremer Closes Territory on Hamilton Comedies

Victor Kremer, Victor Kremer Film Features, New York, returned, this week from the Coast where he transacted business of importance in the interest of the Company. Mr. Kremer stopped off in Chicago and Washington, D. C., and reports that he closed with the Unity Photoplays Company, Chicago, disposing of the Illinois rights to four Shorty Hamilton comedies and with the Exhibitors Film Exchange, of Washington, for Maryland, District of Columbia, Delaware and Virginia. On arriving in New York he closed with the Elk Photoplay Company for Greater New York on the same subjects.

New Screen Company

A company organized for the manufacture of motion picture screens has been incorporated in Hartford, Conn., with a capitalization of $150,000 and named The Eureka Screen Company, Inc. The incorporators and officers are William H. Currie, president; Dr. Henry McManus, vice-president; C. P. Rockwell, treasurer, and Dr. G. O. McLean, secretary. The parent office and factory will be located in Hartford and operated under the direction of the patentee and production manager, Wilbur Davis. The New York office is located at 17 West Forty-second street and in charge of the president, William H. Currie.

DeMille's Latest Production Progressing

Cecil DeMille reports from the Famous Players-Laskey studio on the Coast that work on his screen version of Edgar Selwyn's story, "For Better, For Worse," is progressing rapidly. For several days, last week, work was delayed on account of the illness of the stars, Elliott Dexter and Gloria Swanson. Raymond Hatton, Tom Forman, Wanda Hawley and Eylvia Ashton are prominently cast.

Y. W. C. A. Enters Film Producing Field

Miss Sutherland Griffith of California is in charge of the newly created motion picture section of the national Young Women's Christian Association. As she is said to have had a long experience as a motion picture actress herself, Miss Griffith's knowledge is thoroughly practical, and it is said she possesses, in addition, a constructive imagination to plan big things.

Besides planning and supervising the taking of Association films for this country, Miss Griffith hopes to send exhibits of films showing modern American life, work of women and Association work, similar to that requested by the Y. W. C. A. in France for women working in munition plants to Russia, South America and the Far East.

In this way the Motion Picture Section expects to be of service along educational as well as recreational and publicity lines.

Rothacker's Work Is Praised by Hatch

J. Frank Hatch, of the Hatch Film Company, Newark, after reviewing a print of "Tempest and Sunshine" just received from the laboratories of the Rothacker Film Manufacturing Company, of Chicago, declared that when it comes to real printing, the Rothacker concern is there.

It is reported that a number of eastern laboratories to whom the negative was submitted, declared that they would be unable to make satisfactory prints from the negative furnished.

Consequently the Rothacker Company officials feel highly elated at the eulogy received from Mr. Hatch. He stated that the best evidence that he was more than pleased with the work is that he was forwarding to Rothacker two other negatives of subjects and desired positive prints made from them also.

Taylor Holmes Completes His First Triangle

"It's a Bear" is the title of Taylor Holmes' first special comedy production for Triangle, and it will be released March 16.

The story was written by Nina Wilcox Putnam and Norma Jacobsen and is said to furnish Mr. Holmes with exceptional opportunities to display humorous talent.

It was produced in the Culver City studios under the direction of Lawrence Windom, and has the western locale. Supporting Mr. Holmes are Edna Phillips Holmes, Vivian Reed and Howard Davies.

Big Circuits Are Booking "From Headquarters"

Anita Stewart's "From Headquarters" has already been contracted for by the Fox, Poli and Moss circuits, according to Vitagraph. Foremost houses in all parts have already wired options, and when "From Headquarters" reaches the market on March 10, few gaps will be left, if any, in the "first showings" list, say officials of this organization.

Monroe Salisbury



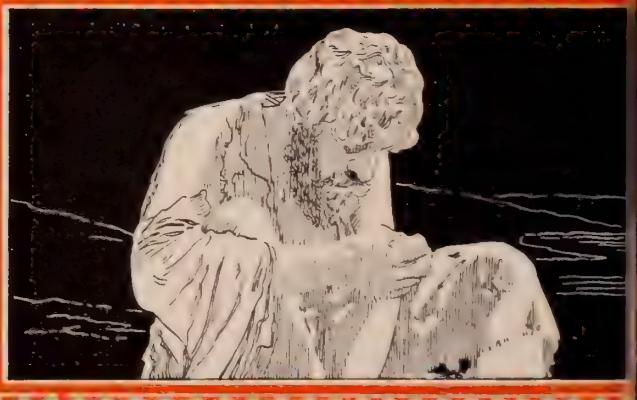


You are dead to Home, Country and Friends



Monroe Salisbury





HERE is a really big picture—big in the action that sweeps its hero out of his native land and lands him, human wreckage, on a palm-fringed le of the southern seas—bigger ill in the intensity of the emotions at will surge up in every breast.

ONROE Salisbury never had any picture with half the opportunity fered him in this great throbbing ama made from George Hull's fa- ous Scribner's story, "Breathes ere a Man."—In the really tremen- us end-scene this virile actor rises the greatest heights of dramatic lent.

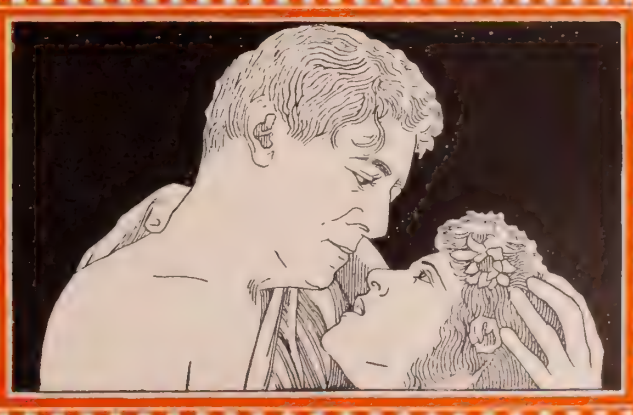
OOK "The LIGHT of VICTORY" because it's a Universal Special traction. You'll book this Star's llowing release because it's a lisbury Picture!



"The Light of Victory"

A Universal Special Attraction





UNIVERSAL MADE

the two new words in the picture business. The two new words that mean a new grade in productions. The two words that you are going to see very, very often from now on, either in your own theatre or your foremost competitor's.

UNIVERSAL SPECIAL ATTRACTIONS

are Universal Made—a wonderful combining of realistic drama and artistic staging that will not be bettered until we, ourselves, better it. Show them consistently and you'll be able to say, like many another shrewd exhibitor: "I'm universal made!"

UNIVERSAL FILM MFG. COMPANY
1600 Broadway, N. Y.
CARL LAEMMLE, President



Mary MacLaren
"VANITY POOL"
"CREAKING STAIRS"



Priscilla Dean
"KISS OR KILL"
"THE WILDCAT OF PARIS"
"THE WICKED DARLING"



Harry Carey
"THREE MOUNTED MEN"
"HELL BENT"
"ROPED"

Special Service Section on

"The Light of Victory"

WAR is a background only for "The Light of Victory," and if you are going to play this picture, we would be sure to make it clear that this is not the usual war picture, for the mere use of the name of the star and the title might leave that impression. Tenseness, the wonderful love of a girl and the underlying strain of patriotism are the things that should be brought out in handling this picture.

Here is another case where you do not want to take a flash impression, but to study carefully what you have and to make the best appeal to your particular community. Because slavery to liquor is the underlying motive the picture may be played in connection with the prohibition trend, but not as a prohibition picture, because it is not propaganda. These distinctions may be considered too nice, but they may count in the results at your box-office.

Of course, you know that the star should be played strong here. We would advise the use of the name of Monroe Salisbury in much larger type than anything, and then we would be sure to call attention to the fact that this has been made from the story by George Hull which appeared in *Scribner's Magazine*. Now let's get down to some of the strong points of the story:

LIEUT. GEORGE BLENTON had graduated from Annapolis with the same class as Lieut. Commander Crips and Jane Raveslee, to whom he is engaged, is unable to understand why the two have not attained equal rank, until it dawns upon her that his slavery to drink is the reason. At a lawn party given at her home just before the war starts this secret is revealed to her.

War comes and we find Blenton next on the U. S. S. Victory, and Captain Ravenslee entrusting him with the secret code book of the navy to be taken to the British admiral. But in the rainstorm and hearing a group of roysterers in a saloon singing "Over There," the temptation is too much for him. He enters and takes a drink. At first he refuses, and when the United States is toasted he replies: "I will go to hell for the United States," and the next title has emphasis with "And he did." Our next shot is of him being picked up on the sidewalk by fellow officers. The code book is missing, and when he is returned to the ship Captain Ravenslee and the other officers decide that to hide the disgrace they will try him. He is found guilty and then left with a revolver to administer his own punishment. But again the desire for drink is too strong.

Again he seeks solace in the bottle and after drinking fires a shot into the air. The captain rushes down and finds that he still lives, and then announces that Lieut. Blenton is "dead—dead to your family and your country," and he is landed on the island of Tafofu, stripped of his insignia and left there "to rot." A year passes and see him become "Keoki, the beach comber," a slave to gin, and now taken to himself a native woman as a wife, that she may catch the fish that will enable him to satisfy his craving.

JUST as we see this native wife so disgusted with Blenton and his desire for drink that she runs away from him for a boatman, we have a flash back to America, with Jane learning from one of Blenton's fellow officers that he still lives. Her love for him is so strong that she determines that she will redeem him and so starts for the island.

But just as his native wife leaves him Lehua, half white and half native, who has loved him, enters the game. She does the trading with the small boats that now and then come to the island and she has the stock of liquor. It is under this appeal that she wins him, but gradually under her influence he is weaned away from the desire. She brings him to semi-respectability, inducing him to shave and care for himself, even to the point of becoming friendly with the only white man on the island, Andy, the keeper of the light. Their friendship ripens to the extent that Andy shows Blenton an arrangement he has invented to work the light when the machinery fails.

From Andy, Blenton borrows books. One of them is the poems of Walter Scott, and the first poem he reads is the one, "Breathes there a man with soul so dead." He is so angered that he hurls the volume from him and seeks solace in drink, hurling Lehua away from him when she seeks to stop him.

In the meantime Jane is on her way and the liner on which she is a passenger is sunk by a submarine commanded by Capt. Eric von Prohme, who abandons all of the other passengers to their fate except Jane, whom he wants for his own. He takes her on board the submarine, and a little later gets a wireless message from Otto Schmidt, a German trader who visits the island, notifying him that the "Victory" is headed for the island. And so the submarine starts for the island.

SCHMIDT, too, is infatuated with Lehua and she worms from him the secret of his activity, and then seeks the aid of Blenton to forestall the plot, but the former officer has already cursed the United States and now he is too deep in drink to be aroused to his duty. Then Lehua turns to



At the left Jane a prisoner in the German submarine; in center, Blenton as he appears after his complete degeneration, and at right as he is stripped of his naval uniform



At left scene of Schmidt with the half caste girl who loves Blenton; in the center Blenton is aroused by the shot which kills the lighthouse keeper, and on the right he spurns Jane for Lehua

Andy, and in order to prevent the Victory from entering the harbor that night and being sunk by the submarine which Lehua has discovered hiding in an estuary, he wrecks the machinery of the light.

Von Prohme brings Jane ashore with him just at the time that the wrecking of the machinery is discovered. Then the Germans bring Andy to Lehua's cabin, and there in the presence of the girl he is shot after he admits that he has done the damage to prevent the submarine sinking the battleship. It is in fleeing from the sight that Jane rushes into the adjoining room and there discovers Blenton. But Lehua follows her and Blenton takes the half-breed in his arms.

Blenton is just sane enough to realize that something is wrong with the light, and to the horror of both Jane and Lehua he emerges from his stupor and tells the Germans that he knows how to operate it. But once there the sight of the ship on which he once served regenerates the man, and instead of working the light in its regular flashes he sends a code message which carries the information that the submarine is in hiding and gives its location. The guns of the Victory get busy and the submarine is destroyed just as Blenton and the German captain begin the death struggle which end with Von Prohme being hurled from the lighthouse to his death. But Blenton's triumph is short-lived, for he is in turn shot by Schmidt and falls to his death. He is dead when Jane reaches him. But the price has been paid, and he has died truly for his country, and the last flash shows the final honors being paid him on the Victory.

WE have mentioned the prohibition angle and have warned against playing this as propaganda, and unless you have a mighty strong element in your community to which you wish to appeal we would make the liquor portion of the story an incidental in the selling talks. Like this:

"Lieut. Blenton was a fighting man of the American navy, but he lost the battle to the craving and with it the secret code book with which he had been entrusted. And when he refused to wipe out the disgrace he was landed on a Pacific island. He was dead to his fellows and to the country that he cursed, but not to the girl who loved him, and she came just in time to see him do a heroic deed—to see the light of victory."

Here is another:

"'I'll go to hell for the United States,' pledged Lieut. Blenton, and he did. He lost every battle with himself, turned companion to a half breed of a Pacific island, cursed country and forgot sweetheart—but before the end the light of victory came to his eyes and a hero, regenerated and honored by those who had condemned him to be an outcast. His country was first to him when the crisis came—and he atoned for all that he had done."

And then getting the woman element into it a little stronger:

"What a wonderful thing is the love of a good woman! Lieut. Blenton betrayed himself and his country, because he could not resist the craving. But Jane still loved him with a love that took her half way around the world—just in time to find that the man without a country could still be stirred by love for his native land—just in time to see him bathed in the light of victory over his weakness. And she was content that he had been redeemed."

READY FOR YOU

Material that You Can Get at Your Exchange

AS a convenience for the exhibitors who have booked this picture we are listing here the material which is ready prepared and which can be obtained at your local exchange:

The paper includes two 1-sheets, two 3-sheets, a 6-sheet and a 24-sheet.

For newspaper advertising purposes there are ready prepared designs, either in mat or electro form, in one, two and three-column sizes.

There is a one-column cut of the star, and two and three-column cuts.

There are sets of 8 by 10 and 11 by 14 stills, together with a stock picture of the star. There are slides and a music cue prepared by James C. Bradford, musical director of the Broadway theatre, New York.

IF you do not care to go so far into the story as these comparatively short selling talks, we can get a few lines here:

"With Monroe Salisbury, the star, you are always sure of a thrill. You'll get a most unexpected one here after you have been held tense through five reels, reels teeming with action. It'd be a shame to tell you the story of this one."

"If you are tired of the stories where you can always guess the ending five reels in advance, you will relish this one—because it is so different. You'll never know the climax until you, too, have seen the light of victory."

"He was a man without a country, but when his country needed him he was there. And he served it with all the heroism that marks the characters that Monroe Salisbury always plays."

"He was exiled by his country and damned it. He was spurned by his sweetheart and forgot her for a half breed. But when the appeal of girl and native land came to him Lieut. Blenton was a man and a hero. To tell you more would rob you of the tenseness of this thrilling Monroe Salisbury drama."

IN all of your newspaper advertising we would refer to the more recent pictures in which this star has appeared. He has won a big following with his work in "The Savage," "The Guilt of Silence," "That Devil, Bateeste," "Hugon the Mighty," and "Red, Red Heart." A number of these have been French-Canadian stories. These have been all stories of action and they have endeared themselves to those who like to have something doing all the time.

With this picture you can safely promise your public that you will show him in a new sort of a characterization. Instead of the north country the scene of the greater part of this action is laid on an island of the South Seas, and instead of his battles being with other men they are mainly with himself here. But keep "regeneration" out of your advertising. Make it plain that in the end he turns out to be a real man and a hero. Any audience will stand for weakness in a character if he proves himself pure gold in the final test.

Here is a good line:

"A story of a great victory without a battle scene."



At left is one of the three sheets, in the center a six-sheet and at the right one of these one-sheets. Elsewhere we have suggested uses that may be made of this paper

Personality of Star and Dramatic Story Big Points

IN our opinion this is a picture that should be exploited without any stunt stuff. You should keep close to the matter that the picture does contain and steer clear of exaggeration and superlatives. This picture depends largely on the tenseness of the action and because it defies the spectator to forecast the ending. These are points that are likely to make the patrons talk after they leave the theatre, and this is the sort of advertising that is most valuable to you, after all.

We have already said that this is not a war picture, and if you use any of the selling lines that we have suggested that point will make it clear without labeling your advertising "Not a war picture." We would play Salisbury's personality strong and would make a picture of him dominate the newspaper advertising, whether you make your own cuts, use the ones supplied by the exchanges or adopt the ready prepared advertising. On all the paper and in the prepared advertising "dramatic" is featured, and that is mighty good policy.

There are no laughs in this one, and for that reason we would give the remainder of the program over to comedy, the lighter the better. That not only gives you the relief, but it also affords the contrast. Run your comedy after you have used the feature.

YOU can get a specially good effect for your lobby here very simply, and all the better if you can put this on the sidewalk so that it will get the attention of the people up and down the street. Construct the facsimile of a lighthouse, and if possible get you a small searchlight. Set this on a revolving base so that it will be constantly moving around. If you cannot get the searchlight, then you can use the ordinary flasher that will attract attention.

Both the three and six sheets will provide you with attractive cut-outs for the lobby and we could confine the display to that, to pictures of the star and scenes from the production. We would distinctly omit flags, suggestions of the submarine or anything of the sort.

Another player who should be featured in the lobby if you have pictures of her is Betty Compson, his new leading woman. She hasn't such a big part, but the public is always interested in the identity of star's new leading woman, and this will be especially strong here because Betty Compson has been so prominent in comedies. By mounting a photograph here of her on a piece of heavy cardboard and lettering on it the words:

"Here is Monroe Salisbury's new leading woman in 'The Light of Victory.' You have seen her many times in a different sort of picture. Can you guess who she is?"

FOR the overture here we do not think of anything better than that formed from the Stephen Foster melodies. These all have the American element in them without being of the sort of patriotic music that calls for cheering.

If you are using songs you can put on a most fitting selection here by using "My Own United States." This can be rendered either by a quartet or a single singer, preferably a man. Any additional musical numbers that you use should be in the lighter vein or of the love character.

Proper music makes this picture all the more enjoyable. As played at the Broadway theatre the theme was "Life and Love." As given in the cue sheet that is prepared for you it is "Longing for You." They are equally acceptable.

There can be a clever effect obtained at the title announcing "War" by the use of booming of the bass drum to give the effect of cannon firing. This should be done for four or five beats very slowly and then followed by the bugle call for "Assembly." Equally appropriate at the ending is the call of "Taps" on the bugles. Now during some of the scenes that show the native women there may be a temptation to throw in a little of the Hawaiian music, but don't do it. This picture is too dramatic by having the interest broken with anything of that sort. There is another place where the lieutenant hears the crowd in the cafe singing "Over There" and that selection should be played there, but with this exception we would keep away from anything of the military air.

INSTEAD of trying to run a teaser campaign in advance we would take the entire amount of advertising that you have and hit this a big smash immediately preceding the showing of the picture.

We believe that it is wise to play strong on the personality of the star in this case. Not only because of the great success that he has scored in his most recent attractions, but because of his appearance in "The Squaw Man," with Marguerite Clark in "The Goose Girl," and in "Ramona" and "The Eyes of the World" he is well known to all sorts of audiences.

One of the three sheets and the twenty-four sheet have been designed with this idea in view, the reading matter being confined to the name of the player and the title of the picture.

Certainly the unusual character of the six sheet should attract attention as will the three sheet in which Salisbury has the half breed girl in his arms. That will lend an air of mystery to the story. The main thing about the use of paper any way is to get the big flash, so as to attract attention and if the manager in following this up with the proper sort of newspaper advertising he is pretty sure to get in another selling talk with those whose attention has been attracted by the paper.

Lederman Assistant to Laemmle

Two New Appointments within Executive Offices of Universal Film Company Are Announced

PRESIDENT CARL LAEMMLE, of Universal Film Manufacturing Company, announced that George B. Hammond had resigned as manager of Universal's export department and that George E. Kann, for six years assistant to the president, is selected as Mr. Hammond's successor.

At the same time it was announced that having completed his work of installing new systems in Universal exchanges throughout the country, Dan B. Lederman was to become assistant to Mr. Laemmle immediately.

Mr. Kann and Mr. Lederman have been prominent in the rapid development of Universal in the last few years.

Mr. Lederman is considered one of the oldest film exchange managers in the country, having been connected with Universal for over ten years, being until last spring manager of the Des Moines exchange and later special systematizer of all exchanges.

For the past ten months he has been visiting Universal exchanges installing a complete new system which has already proved of exceptional value in the handling of bookings, shipments and accounts. The new system was devised by Mr. Lederman and its practicability demonstrated to Universal executives.

In making Mr. Kann the successor of Mr. Hammond, President Laemmle is confident he has picked a man who is aggressive and sufficiently acquainted with foreign conditions to carry out the big task of broadening the scope of foreign distribution in 1919.

The signing of the armistice has brought about conditions in foreign lands that are considered most favorable, and America's participation in the war and the value of American films used for propaganda purposes during the war has brought Yankee film products before the world more forcefully than ever before.



Dan B. Lederman, who has been promoted by Universal

The demand for motion picture productions of the right sort is becoming greater every day and with an idea of giving good films the best distribution possible, Universal is going to make a stronger bid for foreign business than ever before. To carry out such a program is a big task, yet Mr. Kann is very enthusiastic about his new position and hopeful of obtaining maximum results.

"As has often been said, we expect 1919 to be a record year for Universal in every way. We expect to broaden the scope of our film distribution abroad and having had Mr. Kann working with me constantly for six years I am confident that he will prove equal to the task of carrying out our program for foreign exploitation," said Mr. Laemmle.

Will Rogers' Sayings Augment Ford Weekly

EACH week's release of the Ford Educational Weekly will contain "patter" and "wise cracks" by Will Rogers, star of Ziegfeld Follies, and soon to be a star in Goldwyn Pictures.

"No matter how big and successful one of the big motion picture features of the day is," says Goldwyn, "it takes several months to reach four thousand houses.

"Owing to the tremendous number of prints of each release of the Ford Educational Weekly, any person or thing picturized in it gets over the ground twice as quickly as a big picture because the Ford Educational Weekly at present uses twice as many prints as any screen attraction in existence and soon will be using four times the number of prints.

"Audiences in many cities are familiar with the biting, happy comments of Will Rogers on the news and personalities of the day. Rogers himself refers to his patter as "wise cracks," a term that traces right back to the country town where the soap box philosophers with much idle time on their hands have originated much of the wit of the American nation for more than a century.

"No one ever associated with the American theatre has shown more readiness in this field than Will Rogers. Only those who have had dinner with him in the evening in New York or some other town where he was appearing or who have sat with him in his theatre dressing room just before the time came to 'go on' have been able to witness these wise cracks in process of incubation."

President Sees It

James Vincent, producer and director of "The Spirit of Lafayette," had a print of the picture on board the *George Washington* when that steamer sailed for Europe March 5 with President Wilson. It was announced the picture would be shown to the President during the trip across.

Lillian Hall Appears at Kunsky Theatres

In furtherance of Independent Sales Corporation's exploitation plans, Lynn S. Card, general manager of the corporation, and Harry P. Diggs, of the exploitation department, opened their release "Wanted For Murder" at John H. Kunsky's Detroit theatres, last Sunday, with Lillian Hall, ingenue lead of the picture, making personal appearances at the Kunsky theatres, at each performance. Miss Hall left New York Saturday night, arriving in Detroit Sunday morning. Mr. Diggs had made arrangements for her appearances, and reports from Mr. Diggs are to the effect that crowded houses greeted "Wanted For Murder" and Miss Hall at every performance.

Thursday Miss Hall made personal appearances in Newark, and the last three days of this week she will appear at the Carr and Shade houses in Reading, Pa., where "Wanted For Murder" is booked.

Doris Kenyon Makes Flights in Aeroplane

During her stay in Cleveland, Doris Kenyon, star of De Luxe Pictures, whose latest picture, "Twilight," was released this week, had her first trip in an aeroplane. Miss Kenyon was the guest of Hon. George Chahoon, whose estate is within a few miles of an aviation field. Among the aviators there were a number of Miss Kenyon's acquaintances, and after much persuasion she consented to accompany Lieut. A. S. Moody on a flight. She presented her commission as an honorary sergeant of the 70th Regiment of the Regular Army, signed by Major General Eli D. Hoyle. She made four flights in all and ascended to a distance to 5,000 feet. On hearing the report Theodore A. Dietrich, president of De Luxe Pictures, Inc., had Miss Kenyon sign a new contract which forbade her to make flights in aeroplanes.

Critics Like "The Brand"

Goldwyn announcements cite the unanimous approval of the film critics for Rex Beach's newest picture, "The Brand," produced under the direction of and released by Goldwyn.

After re-printing the many eulogies of the screen critics which shows enthusiastic endorsement of the production, particular attention is called what Peter Milne had to say about "The Brand" in Motion Picture News.

"'The Brand' is a Rex Beach story of the far North that rings the bell. If specials are your specialty, to overlook 'The Brand' you must shut your eyes," declares Milne.

Jack Pickford Engages Gray for Titles

John Gray, scenario writer, has been engaged by Jack Pickford to write the titles for his first First National release. Ferdinand Pinney Earle, artist and illustrator, who has recently established a studio in Hollywood, will do the art work in connection with the titles.



Here's where the title comes in for "The Brand," the seven-reel Rex Beach production distributed by Goldwyn. The brander looks as if he meant business. On the extreme right we have a peek in the ladies' dressing room, and in the center all seems serene for the happy ending

Editor Gets Thrills in Outing-Chesters

Albert Britt, editor of Outing Magazine, followed an Outing Chester camera man through his adventures while filming many scenes in the wilds.

He states that the surest way of getting the thrill that comes once in a lifetime is to hunt and camp and tramp throughout the United States as he has. But he insists that the territory covered in filming "From Scales to Antlers," the first Chester release, had as many thrills to the square inch as any trip he had ever taken.

This subject was shown at the Strand theatre in New York and was immediately followed by the second subject.

The Outing Chester pictures are produced by C. L. Chester in co-operation with Outing Magazine, and are released in one-reel subjects every week through First National Exhibitor exchanges.

Star of Prizma Picture

Madge Evans is announced as the star of Prizma Company's natural color picture, "The Little Match Girl," now being made at the World studio, Fort Lee.



Bryant Washburn and Director Donald Crisp demonstrating the latter's film novelty first used in Washburn's new Paramount picture, "The Village Cut-Up"

Goldwyn Releases Four in March

Announces That Four Powerful Productions Leading Off with "The Brand" Are Current Month Offerings

STARTING with the latest Rex Beach production, "The Brand," produced under the direction of Goldwyn, the month of March is heralded as a banner one for Goldwyn and Goldwyn exhibitors.

The Goldwyn official statement declares that exhibitors and critics who have seen this powerful picture are enthusiastic over the fact that Rex Beach has returned to the Alaskan locale of his first and most famous motion picture, "The Spoilers."

"The Brand" is described as extraordinary in its physical action and in the pathos of its story of love and an avenging husband. The hero of the story of "The Brand" is tall and homely Dan McGill, known to millions of devotees of Rex Beach fiction as the central figure in two of his successful stories—one called "McGill" and the other "The Brand." The role is played by Russell Simpson, who will be remembered in the role of the trader in the previous Beach success, "The Barrier."

Sunday, March 9, was the official release date of "The Brand" and on that day it opened full week or longer engagements in fifty or more cities. In other cities it has been pre-released for longer engagements.

One week later, on March 16, Tom Moore will be seen in his most buoyant Goldwyn Picture, "A Man and His Money" from the popular novel of the same name by Frederic S. Isham. This story is directed by Harry Beaumont. Seena Owen is Tom Moore's leading woman, this marking her first appearance in Goldwyn productions. She has been in retirement for more than a year.

Madge Kennedy is the heroine of Goldwyn's third March production, "Daughter of Mine," an original story by Hugo Ballin. Mr. Ballin is the art director of Goldwyn who has done much to improve the artistic and technical beauty of screen productions since his advent into motion pictures with Goldwyn two years ago.

"Daughter of Mine" is one of the most unusual stories that Madge Kennedy has had since her debut in pictures.

The last picture that Mae Marsh will make fer Goldwyn is "Spotlight Sadie," a story of the theatre by Lewis Allen Browne and directed by Laurence Trimble. The Goldwyn studio organization, writing from California, declares this to be the finest Mae Marsh picture since "The Cinderella Man," which with "Polly of the Circus" represent her best screen achievements under Goldwyn.

Robertson-Cole Company Growing Rapidly

Robertson-Cole Company since its division of films was opened a few months ago has grown to considerable size in this department as is evidenced by the fact that its domestic department releasing through United States and Canada, has thirteen features on the market and it is announced, that before the end of the current year, it expects to have released more than sixty pictures. One production each week is released by Exhibitors Mutual, the distributing unit for the Robertson-Cole Company.

Five producing units furnishing features for the division of films, Haworth Pictures Corporation, Jesse D. Hampton Productions, Winsome Stars Corporation and the National Film Corporation. In addition the Martin Johnson Corporation which has the series of "Cannibals of the South Seas."

"Made In America" Goes With the President

The Presidential Party, including President Wilson, will be able to see "Made in America," the eight one-reel episodes distributed by Hodkinson Corporation through Pathe exchanges.

This semi-official series of the making of America's Armies of Victory was shipped to France aboard the U. S. S. George Washington on Wednesday, March 5, and Captain Edward McCauley will personally see that the series is re-packed and forwarded to the Paris office of the New York Herald and in turn forwarded to General John J. Pershing, of the American Army of Occupation.

Starts Campaign on Re-Issues

Robertson-Cole Buys Brentwood's Production, "Turn in the Road" —Released as Feature—Not Special

ROBERTSON-COLE COMPANY announces the purchase of Brentwood Film Corporation's production of "The Turn In The Road." The feature which is in five reels will be released through the Exhibitors Mutual and will go out as a regular feature, not a special, according to the announcement. It is said that the sum paid by Robertson-Cole for this Brentwood feature runs into five figures.

"The Turn in the Road" was written and directed by King Vidor, prominent in directorial circles on the Coast. There are no featured players in the cast. Director Vidor announces that he sought to bring out the strong lesson of love and happiness that the story teaches rather than the ability of any one star.

Little Ben Alexander, the six year boy, who is seen in D. W. Griffith's "Hearts of the World," has a prominent part. The story centers about this youngster. Helen Jerome Eddy is "the girl." Miss Eddy has been leading woman in a number of photoplay attractions, and for a long time played with George Beban.

Lloyd Hughes, little known to the motion picture public but successful on the stage, characterizes "the boy," Hamilton Perry. Hughes is said to be combination Jack Pickford and Charles Ray. Pauline Curley, known to screen fans, who has appeared in many Metro productions opposite the late Harold Lockwood, has a prominent role. George Nichols and Winthrop Hall are others who have prominent parts not to mention eight puppies which figure prominently.

J. A. Quinn, owner of Quinn's Theatre, Los Angeles, booked it, and the result is told by Monroe Lathrop in his "Topics in Stageland" in the Los Angeles Express of Feb. 1.

"About the same time (referring to the showing of Griffith's 'The Greatest Thing in Life') a modest photoplay called 'The Turn in the Road,' was launched on its public career in Quinn's house on Broadway. It came from the Brentwood, an independent studio, with little heraldry. It was 'sans star' and 'sans thrills.' It was carefully produced, however, and exploited a beautiful, unsensational, heart-warming story. It has just finished the seventh week of its run and taken a mile post in Broadway showdom.

"Figuring the rise and fall of cash receipts in tenths for convenience of illustrations, the second week dropped approximately two tenths below the receipts of the first week, due to the serious recurrence of influenza. The third week increased one tenth over the second. The fourth week showed an increase of nearly five tenths over the third week. The fifth week added approximately one tenth to the splendid showing of the fourth week. The cash receipts of the sixth week arose to an amount nearly two tenths in excess of the fifth week, or almost double the amount taken in during the second week the pictures ran. This is a record which any picture could be proud of, considering that during the first week, Quinn's theatre was comfortably filled at every performance."



Sessue Hayakawa is star of "A Heart in Pawn," released by Exhibitors Mutual

Bridgeport Gets Return Dates on "Salome"

SHEA'S Park theatre, at Bridgeport, Conn., plays a split-week policy, the first part of the week being given to motion pictures and the second half to burlesque attractions.

When it played the Fox super production of "Salome," starring Theda Bara, the Park was unable to take the picture more than three days.

So great were the crowds attending every showing during the first engagement that it was apparent to the management there was a large number of motion picture patrons who wanted to see "Salome" and were unable to get in. Accordingly the Park took "Salome" for a repeat booking for February 16, 17, 18 and 19.

By a sharp advertising campaign the management made the most of the prestige established by "Salome" during its first showing, and thus reached the section of the public that was unable to get into the theatre during the January engagements.

This economy in patronage, it is stated, was rich in results, for the receipts for the first three days of the repeat engagement amounted to more than 2,000. But, in addition to this big return, the management feels that the repeat engagements were more than justified in the opportunity it gave all of the theatre's patrons to see the picture.

This showing of "Salome" at Bridgeport is said to be only one of a number of similar successes which have attended the career of this William Fox special attraction in the New York territory. The Grand Opera House in Brooklyn, which has just opened under the management of George Blumenthal, has booked "Salome" for all the week, with an option to renew at the expiration of that time.

Christie Lot Changes As It Grows

The physiognomy of the Christie lot in Los Angeles continues to change weekly with the progress of the workmen who, for the past several weeks have been wielding hammer and nails and the paint-brush in an almost entire reconstruction of this studio. Two light stages equipped with new lighting arrangements and several large spotlights have been completed within the past week. New photographic rooms and laboratory have been constructed and a new tier of dressing-rooms will be the next addition when reconstruction of the business offices now under way will have been completed. Also, a landscape gardener has been busy at this plant and hedged walks have been laid in the studio grounds. The general pleasantness of the Christie Studio is thus being added to and the members of the four companies now working at this studio form a decidedly happy studio family, with Al Christie as supervising director and Chas. H. Christie continuing as manager of the plant.

"Hell Roarin' Reform" Goes Big

Although "Fame and Fortune," "Treat 'Em Rough" and "Mr. Logan, U. S. A." set new high marks for the drawing power of Tom Mix pictures, letters received from exhibitors show that Mix's latest picture, "Hell Roarin' Reform," has surpassed all former records made by Tom Mix and has given further evidence that he is one of the best drawing cards in the industry today.

In a personal letter to William Fox, Ralph W. Crocker, owner of the Star theatre, Elgin, Ill., says of Mix in "Hell Roarin' Reform":

"'Hell Roarin' Reform,' in my opinion, is a marvelous, dare-devil thunderbolt, with more pep, more satisfaction, more ginger and more comedy than any Western picture that has ever been screened. It is a picture of the sort that ninety-nine per cent. of audiences in any class of theatre will 'eat up' the first night, take their friends the next night and rave about for weeks afterward."

"Saturday to Monday" Title Is Changed

"Experimental Marriage" is the title of Select's offering starring Constance Talmadge. The original title was changed because of objections raised by prominent exhibitors, according to Select announcement.

"Saturday to Monday" was considered a fetching title and was also identified with the successful stage play of that name by William J. Hurlbut, but the exhibitors seemed to fear that the prominent display of the title might cause confusion in the minds of their patrons and lead them to think that the days Saturday to Monday were the only days on which this feature was presented.

"Experimental Marriage" suitably conveys the idea of the exact theme of the photoplay.

The Turn In the Road



A power backs this picture that not only entertains, but brings them in day after day and brings them to see it again and again.

It's one of those pictures that is widely advertised by word of mouth by everyone who sees it. It has an intense appeal to everyone.

Released through

EXHIBITORS MUTUAL

ROBERTSON-COLE
COMPANY
DIVISION OF FILMS
BANKERS and EXPORTERS
FOR THE PRODUCER

"THE TURN IN THE ROAD









THE LOS ANGELES PAPERS WERE PROFUSE IN THEIR PRAISE

"A wholesome story touching the passions and virtues of a clean-cut group of people . . . . presents problems and offers cheering solutions—likely to remain stamped upon the mind of every audience."

Los Angeles Examiner

EXHIBITORS

It Brings Out The S.R.O. Sign







A BRENTWOOD PRODUCTION

Directed by KING W. VIDOR

With an All Star Cast Including

Little Ben Alexander, Helen Jerome Eddy, Winter Hall, Pauline Curley, Lloyd Hughes, George Nichols and Charles Arling

MUTUAL

ROBERTSON-COLE COMPANY
DIVISION OF FILMS
BANKERS and EXPORTERS
FOR THE PRODUCER

8 WEEKS at QUINN'S LosAngeles Theatre



Packed house at every showing

The Los Angeles crowds defied the influenza, they braved the rains, they simply couldn't keep away. Week after week they jammed Quinn's Theatre. The wonderfulness of the picture spread like wild-fire and for eight solid weeks they held them out.

Directed by KING W. VIDOR *A BRENTWOOD PRODUCTION*

Released through

EXHIBITORS MUTUAL

ROBERTSON-COLE
COMPANY
DIVISION OF FILMS
BANKERS and EXPORTERS
FOR THE PRODUCER

Special Service Section on

"The Turn of the Road"

S. BARRETT M'CORMICK'S style of advertising is the one that you want to follow is you are going to show "The Turn of the Road." Here is a case where you should make your selling talks longer than you usually do and where they should be intimate discussions with your patrons. It is not because there is anything that you have to "explain around," but because the humanness of the picture is the main appeal.

Ben Alexander, the little boy who scored such a big hit in "Hearts of the World" might be called the star of this picture, if he has been seen in the Griffith production in your community and then there are Pauline Curley, Helen Eddy, George Nichols and other well known players in the cast. The title itself is not explanatory and needs the additional matter to bring out the Americanism of the picture, its strong heart appeal and ample comedy.

There is a deeply religious strain through the picture, but it is not a sermon and this element is introduced more as the faith in the good and the pure. "And a little child shall lead them" might be taken as the text of the advertising. Ordinarily we do not believe in the "You" element in advertising, but here is a place where we believe in getting close under the skin. You have nothing to really explain, but rather to make it clear that this is a heart-gripping and happily-ending story of the sort of American life that we all know.

When you have looked at the story you will see the reason for these statements. Rev. Matthew Barker is the pastor of the leading church in what was formerly known as Peaceful Valley and which has been transformed by progress and greed into Perryville, named for Hamilton Perry, a money-grasping millionaire who owns the chief industries. We are introduced to Rev. Mr. Barker as he is dictating his sermon to June, the elder of his two daughters, a plain, dutiful, intelligent girl. And when the father is dictating she turns to ask him whether he really believes that God sends sickness and sorrow to His children. She cannot believe such a doctrine, but her father replies that he has been preaching that doctrine for thirty-five years.

Here we are introduced to the younger daughter, Evelyn, the absolute opposite of her older sister. She is pretty in her kittenish way and very plainly one of the innocent butterfly sort. Paul Perry, son of the millionaire, comes to take her driving in his new machine and then from the views of the older sister, June, at the window, watches them drive away and though there is no title one immediately knows that June is the one of the two who holds the real love for Paul. Another scene supplies the contrast between the two, for first we see June reading to a group of boys on the steps of the pastor's home, but when Evelyn makes her appearance she gets all of their attention. June realizes the difference and walks away, but with the arrival of Paul he takes Evelyn from the group and before the afternoon is over their troth is plighted.

AFTER the ceremony with tears in her eyes June whispers in Paul's ear: "I only want your happiness—and hers." A year later and amid a terrible storm a new face is called into the world. But after Paul has been told he has a son the pyhsician announces: "Sometimes the law of life takes away when it gives." There is another strong scene here with all the members of the family present. Paul is stunned, and without blasphemy he declares that he cannot believe that God would do such a thing, and he goes out into the storm to "find the true God." June follows him, too late to bring him back, but stretching out her arms she prays, "Oh, Lord, bring him back to us again."

In the meantime his congregation has become dissatisfied with the doctrines that he preaches and his resignation is asked. And when the crash comes June goes to Chicago to work as a stenographer. Here we are shown a flash of Paul, now a wanderer, in a cabaret where one of the singers is in love with him. But he tells her that he can never marry such a girl and the singer goes back to the office where she had formerly been employed, and where June is now working, to get her place back. She does at the expense of June, and the latter with little Bob, whom she has with her go back to the farm on which her mother and father are living in their humble simplicity.

NOW here comes one of the most pleasing touches of the whole picture. Among the first to greet him are six little Llewellyn setter puppies about a month old. The boy asks where their mother is and then comes the intimate line that she was killed by an auto. Puppies and Bob become boon companions and the tiny fellows follow around the little fellow with the long



At left Bob and his pups save his grandfather's life, in center contrast between the sisters and, right, Bob and his new found father



At left June, Bob and his father, in the center the girl wife and the right June and Bob is their shabby lodgings in Chicago

blond hair with a faithfulness that will touch anyone who knows anything about animals.

There is a picture showing Bob with the puppies. It is supplied in the form of a still and it is also on one of the one-sheets, which we are reproducing here. There is an appeal in animals, especially in dogs and horses that lies in nothing else. We would make this the dominating feature of the biggest display on this picture. A little later we will tell you why.

Bob is delighted with his grandpa, but he asks about the other one and he is pointed to the magnificent home just over the hill where the millionaire Perry lives. On one occasion the child tries to climb over the wall, but this second grandfather, not knowing who the little one is, repulses him.

Then comes another night of the storm, like the one on which little Bob came into the world. The child concludes that his grandfather is lonesome and gathering up the puppies, he starts out through the rain to make the visit. But in the meantime the employes of Perry, having been refused increase in wages and fair treatment, determine on desperate remedies and name a committee to force Perry to yield to their demands.

THESE men force their way into his home and demand that he sign the agreement, but when he refuses they bind him in a chair and when he still defies them the three agree to fire on him at a signal. But just at the moment the lights go on there appears little Bob with his six puppies following behind, and he rushes to the arms of his grandfather, jumps into his lap while the doggies, too, try to scramble up. Of course, there are no shots fired. Perry knows he is safe, but now he yields to a persuasion where force would not budge him. He signs the agreement.

Yet the puppies must be cared for and this is first thought of Perry after his negro butler frees him. And so the doggies are sent to the hay loft of the stable just before there creeps into the hay a bedraggled figure of a young man. Bob's loyalty to the dogs is strong and the next morning he goes to visit the dogs and there discovers a man's feet beneath the wisps. He awakens him and then there follows a remarkable conversation.

The man tells the youth that he is known as "The Wanderer"—that he is searching for the True God and then comes the clever reply: *"If you'd only come and asked me you'd have saved yourself a lot of railroad fare."* There is more quaint kid philosophy which ends with: *"Sorrow is where there is no love."*

In the meantime the negro butler has phoned June that Bob is there, and when she arrives she learns that he is feeding the puppies. She goes to the hayloft and there she discovers Bob, her dead sister's husband—and her true love.

YOU can afford to take a new angle in the advance announcements on this picture. If you find that letters to your patrons are business pullers we could use this idea there, otherwise as a general letter in newspaper space. Write them!

"For once we are not going to call your attention to famous stars, though there are many players that you all know and love in this picture. We are not going to call your attention to a famous story or a lavish production, but we are going to invite you to see the most human picture that you have seen in many a day.

"It is a story that now and then brings a tear to the eye, that alternates with a thrill and a laugh and that teems in the wonderful philosophy of right and love. It is nothing more than a picture of life as all of us know it—a simple story, but a compelling one. You won't be living among strange people, but among your fellows here, and you will get a new outlook into beauty of life. It is a picture that appeals to the best of your emotions and leaves you mighty happy in the end.

"Little Ben Alexander, who scored such a hit in 'Hearts of the World,' Helen Eddy and Pauline Curley are some of the players—but after all it is the story that counts. We use no adjectives or superlatives here—but we promise you utter satisfaction."

This means that you are personally guaranteeing the picture. But if you are appealing to the sort of patronage that wants sensation or the suggestive they will not be pleased with this one. *Here is a case where all of your exploitation wants to be kept on the highest possible plane, but at the same time giving the picture the intimate appeal that it possesses.*

ON another page we are giving you some selling lines for your advertising. Your newspapers should be relied upon for the greater part of your pull. We would avoid anything of the freakish in your lobby. There can be some excellent cut outs made, one by using the one sheet of the boy and the dogs and the other of the 24-sheet which shows the grandfather bound to his chair, the boys and the puppies. Beside the display of the various stills from the production and such pictures as you may have of Ben Alexander and the other members of the cast we would rely on the paper that is supplied you.

There should be a light setting for this picture. Though it contains a good deal of comedy itself we would put light subjects around it and keep the music of the lighter sort, though the old love songs will fit in here better than most anything else.

THESE ARE READY

Accessories You Can Secure to Aid in Your Exploitation

FOR the convenience of the exhibitors who do not care to take a trip to the exchange to see what material is available, we are listing it here:

Paper includes two 1-sheets, a 3-sheet, 6-sheet, and 24-sheet. Some of these are shown. The 24-sheet bears the figure of the grandfather Box and the puppies.

There are three-column mats and a two-column cut, these showing scenes from the picture, together with thumb-nails and single columns of the leading players.

There are eight 11 by 14 photo gelatines and a 22 by 28 scene picture.

In addition there are slides, program cover, cue sheet and general press book.



At left a 3-sheet, center 6-sheet and right one of one-sheets

Human Appeal Should Be Made Far the Strongest

MERELY label advertising will be well nigh wasted with "The Turn of the Road." It is up to you to reach the heart. We do not think there is the slightest doubt that most people like a tear to come in their eyes during the showing of a picture, provided there is a sprinkle of laughter and there is happiness in the end. *You can advertise this as a picture that "ends just right."*

Now, as a suggestion for one of the advance advertisements let us say that we are using four columns, ten inches. In the upper right hand corner use either a cut of the boy, Bob, with his puppies, or the one that shows his grandfather tied to the chair with Bob on his lap and the puppies seeking to join him. This should not be over two columns wide and at the left of this use a selling argument, set as large as you can get it and at the same time leave ample space between the reading matter and cut and border. Here is one:

"And a little child shall lead them.

"Little motherless Bob loved the six orphaned puppies. One night a storm came and he felt that the grandfather he has never seen must be lonesome. So he gathered up the pups and through the rain went to see him—and saved the life of the hard hearted millionaire who had refused his employes justice, and, incidentally, won their battle for them.

"Then, feeding his pets, he found a strange man in the hay loft. He fed the man and consoled him with his youthful philosophy, telling the man 'Sorrow is where there is no love.' Then came his mother's sister seeking Bob and she saw in the man the lad's father who had left when his girl bride died bearing the child. It was then that the man realized that she was the one that he had loved after all. He had left home defiant and seeking the True God, but his own child had brought Him.

"And the girl said: 'I knew that God would bring you back.'

"Love has brought me back, through a little child," he replied and then everyone was wonderfully happy, as you will be when you see the picture.

HERE is another one that gets in stronger the element of the two sisters:

"June loved the hard-hearted millionaire's son with all the power of her being, but when he chose for his bride her younger and more frivolous sister, June whispered in his ear that she wished 'only your happiness—and hers.' But sometimes the law of life takes away when it gives. Paul could not understand and leaving his dead bride and his new born son behind him, he went away into the storm seeking the True God while June stood with her arms outstretched praying that he be brought back again.

"Paul became 'The Wanderer' seeking the truth and fate brought him to his father's hayloft just after little Bob had saved his grandfather's life. And fate brought father and son together, unknown to each other. 'Trouble is only a little darkness when the light is out' the lad told the man. and then 'sorrow is where there is no love.' Then to the hayloft came Ruth seeking the lad and there found his father and happiness, for after all he had learned that she was the one that he really loved."

Then this:

"There were two sisters and Paul loved the prettier, more frivolous of the two. And when, with the birth of his son, she was taken away from him, he cursed the power that had claimed her and went forth to seek the True God. Years passed and he was still a wanderer until he learned the truth from his own little boy and found his real love in the sister that had never wavered in her faith. It's an epic of the best in life, with all of its tears and laughs.

EXCEPT for the brief scenes in the Chicago cabaret and lawyer's office the story might well be laid in any community. As we have said, it is a story typical of American life, though its plot is different from any that we have seen before in pictures. These are points to which attention may be profitably called. Some exhibitors conclude that their patrons want to be led into the mazes of New York society or into the sewers of Paris crimes, that they must be thrilled every moment or have sex problems to untangle. But if you inquire around a little you will find that one of the effects of the war has been to stir the interest in things American—in the things that might just as well happen in your own town. And to the returning soldier boys pictures of this sort are likely to have a strong appeal. So you might say:

"This story might just as well have taken place in sweet water (using there the name of your town) as in Perryville. All of the characters are distinctly American; all were moved by the same impulses that move us. It is a real picture of life as we live it and it is the humanness of the events that brings the greatest appeal to this picture. You won't go away from the theatre willing to have a situation changed in the slightest for you will have been looking into a mirror. If you are tired of artificiality and want a tear you cannot restrain and a laugh that comes out in spite of you, don't miss 'The Turn of the Road.'"

You may say to yourself that to conduct your exploitation along such a line you will merely lead your public to think that this is an "ordinary" picture, but if you follow the appeal that we have offered and use big space and striking cuts with them we believe that the result is certain.

We would certainly feature the name of Ben Alexander and call attention to the fact that he had one of the principal roles in D. W. Griffith's "Hearts of the World."

Coming Program Offerings

"Red Glove" Comes on March 17

New Universal Serial of Eighteen Episodes Starts Off with Record Bookings—Marie Walcamp Star in It

WITH record bookings reported at over twelve Universal exchanges throughout the country, "The Red Glove," featuring Marie Walcamp, will be released March 17, Universal announces.

The new Universal serial is eighteen episodes in length, adapted from Douglas Grant's novel, "The Fifth Ace," and is being produced under the direction of J. P. McGowan. Universalites are very enthusiastic about this new serial for its producers and critics who have viewed the opening episodes are unanimous in stating that it is Universal's best serial effort to date.

The story of the serial is one of rapidly increasing action and interest and of the character that appeals to all classes of motion picture fans. The settings for the serial are laid in the Southwestern country where rival oil companies endeavor to obtain possession of a hidden oil field, said to be worth millions of dollars, and a map showing its location, held in an old Mexican woman who guards it with her life. How a young Western girl, risking her life many times, finally succeeds in seeing that the rights of the law are respected in the transaction, rids the country of an outlaw band, which has harrassed the inhabitants many times, and finds happiness with the man she loves, adds considerable interest to the production.

According to Universal executives, "The Red Glove" is the greatest artistic success any Universal serial has been. Some of the most beautiful scenic shots ever included in a motion picture production are contained in the new serial and in addition the serial abounds with thrilling incidents. In one episode Miss Walcamp's horse in leaping from one rocky cliff, across a chasm to another stumbles and with his rider falls forty feet to a rocky ledge, where his rider tumbles down a steep embankment and into a lake, one way, while the animal slides down hill in another direction. Miss Walcamp narrowly escapes death in another episode when an automobile, on which she has been sitting is blown into thousands of pieces when the gasoline tank catches fire and explodes.



Mildred Harris (Mrs. Charlie Chaplin) in Universal pictures

To assist exhibitors in exploiting "The Red Glove," Universal has sent over 20,000 sixty-four page campaign books to theatremen and newspapermen throughout the country. This campaign book contains publicity matter on the serial and also outlines numerous advertising campaigns for the exhibitor. Reproductions of over fifty teaser and regular advertising cuts are also contained in the campaign book. All of the stories and advertisements contained in this book have been passed upon by a committee of ten exhibitors and exchangemen prior to be accepted for publication in the booklet.

Billie Burke Reappears on Release Schedule

"GOOD Gracious, Annabelle!" is the title of the March 2 Paramount release starring Billie Burke. It has been nearly four months since the release of her previous feature, "The Make-Believe Wife."

The current production is a picturization of Clare Kummer's successful play of the same name which was first produced at the Republic theatre, New York, in October, 1917, and ran for several months thereafter.

In "Good Gracious, Annabelle!" Miss Burke is seen as a young girl who has been kidnaped and married by John Rawson, a miner-hermit, following a pitched battle over a mining claim in the West. When the girl, trembling and bewildered, starts to cry, her husband, whose name she has not even learned, thrusts her from his cabin and leaves her to shift for herself. Subsequently he strikes it rich and sends regular quarterly remittances to his wife who has taken up her abode and is living in extravagance at a big hotel in the East.

After the expiration of several years Rawson goes East to obtain some stock which he had sent to Annabelle and which he needs to secure to himself control of the mining company in which he is interested.

The picture was directed by George Melford. Herbert Rawlinson is seen as leading man and prominent in the cast are Gilbert Douglas, Craufurd Kent, Frank Losee, Belle Duncan, Leslie Casey, Gordon Dana, Thomas A. Braidon, Olga Downs and Billie Wilson.

Three Beranger Films on Schedule

Three productions in as many weeks, for all of which the scenarios were furnished by Clara S. Beranger, have been scheduled by World Pictures.

The first of the three is "The Unveiling Hand," which has been announced for March 10. It stars Kitty Gordon. The second is on the World list for release March 17, and is called "The Hand Invisible." Montague Love is the star of the production. The third is "Hit or Miss," starring Carlyle Blackwell. It is scheduled for March 24.

Among other World Pictures for which Miss Beranger supplied the scenarios are "The Bluffer," with June Elvidge, and "Heart of Gold," with Louise Huff.

Miss Beranger, it was announced this week, is to do at least one continuity a month for Famous Players-Lasky. She is now busy on "The Firing Line," by Robert W. Chambers, for that organization.

Helene Chadwick, Heroine in Pathe Release

Helene Chadwick, who was seen recently as leading woman for Douglas Fairbanks, and who has been seen in leading roles in Pathe releases, will be seen as the heroine in Pathe's release of "Go Get 'Em Garringer, a five-reel Astra production scheduled for release March 23d. Franklyn Farnum has the leading male role. John B. Clymer wrote the story, which tells of the adventures of a reclamation company in running down a gang of bandits.

Anderson in Magazine

Robert C. Anderson is seen in Universal's New Screen Magazine demonstrating the art of "speaking with the eyes." Mr. Anderson has been in "Hearts of the World," and "The Heart of Humanity," and is now on the regular staff of Universal players. A long list of other subjects calculated to entertain and instruct are embraced in the current New Screen Magazine.



Marjorie Daw, with Douglas Fairbanks in "Something for Somebody," an Artcraft picture



At the left is the large booking and clerical office of the Atlanta branch of Select Pictures. At the right is the office of T. C. Tuttle, branch Manager. Mr. Tuttle is shown hard at work

Aeroplane vs. Alligators

Matching a hyro-aeroplane against an alligator is the new sport invented by W. O. Runcie, camera man for Outing Chester Pictures.

He returned from the South with the report of his expedition by air route into the everglades of Florida.

The Outing Chester Pictures are produced by C. L. Chester in co-operation with Outing Magazine, and are now released by all First National exchanges throughout the country with the exception of the territory covered by the Boston Photoplay Company of Boston, Celebrated Players of Chicago, Quality Film Corporation of Pittsburgh, and Arthur S. Hyman Attractions of Detroit.

"The Eternal Magdalene" for Trade Showings

Goldwyn is now dispatching prints of "The Eternal Magdalene," a picturization of Robert H. McLaughlin's famous play, to all of its North American offices.

Trade showings are to be held immediately in all offices of the company, giving exhibitors the opportunity to see the production and plan their local exploitations of it six full weeks in advance of its release.

"The Eternal Magdalene" will have simultaneous release in not less than sixty of the country's largest cities for the week beginning Easter Day, April 20.

Lyons and Moran Busy

Eddie Lyons and Lee Moran are extremely busy turning out eight one-reel comedies on the Universal release schedules for March and April.

On March 3 the Lyons-Moran release was "Oh, Ethel," in which the comedians' new leading lady, Mildred Moore, shares honors.

"Chicken a la King," a burlesque on "Graustark," was the comedy released March 10, "Lay Off" followed a week later, and "The Smell of the Yukon," a travesty on "The Shooting of Dan McGrew," is scheduled for March 24.

Select Issues Three Productions in March

NORMA TALMADGE, Constance Talmadge and Alice Brady are the stars in the three productions that Select Pictures Corporation has scheduled for the month of March.

"The Probation Wife," in which Norma Talmadge is presented by Joseph M. Schenck, is by Angie Ousley Rooser, and tells the story of a young girl whose early life finds her among the entertainers in one of the tenderloin's "show palaces."

Norma Talmadge has the role of Joe Mowbray, the girl, while Thomas Meighan, her leading man, is seen as Harrison Wade, a man who offers to help Joe escape from her associates.

The picture was directed by Sydney A. Franklin and the scenario was written by Kathryn Stuart. In addition to Miss Talmade and Mr. Meighan the cast includes Florence Billings, Alec B. Francis, Walter McEwen, Amelia Summerville, A. Brooke and S. Liston.

Constance Talmadge's Select attraction for March is "Experimental Marriage," in which she is presented by Lewis J. Selznick. It is a screen version by Alice Eyton of William J. Hurlbut's last season Bijou theatre success, "Saturday to Monday." In this picture Miss Talmadge is seen as Suzanne Ercoll, a young lady whose aspirations to political fame is overshadowed by her love for Foxcroft Grey. Harrison Ford plays the latter role. It is directed by Robert G. Vignola.

"Marie, Ltd.," Alice Brady's Select feature for March, is a story by Louise Winters, with scenario by Jane Murfin. The story revolves about the fashionable millinery shop of "Marie, Ltd.," on Fifth avenue, and shows Miss Brady as Drina Hilliard, daughter of "Marie."



Marion Davies, star of "The Belle of New York," a Select picture

World Will Distribute One Single-Reeler

"The Ghost of Slumber Mountain," written and directed by Herbert M. Dawley, will be distributed by World exchanges. It is very seldom that this organization is sufficiently interested in single reel subjects to handle and distribute them, but it is said that this particular one-reel feature is of such unusual interest that the World organization will distribute it and consider it one of the big prizes of the year.

Drews Sepias for Lobby

Handsome sepia photographs of Mr. and Mrs. Sidney Drew are said to be available for exhibitors who book these Paramount-Drew Comedies.

The announcement was made by "Henry" and "Polly" themselves from Chicago, during their engagement at the Woods theatre there in their stage play, "Keep Her Smiling." These photographs are mounted on mats measuring twenty-four by thirty-six inches.

In and Out of West Coast Studios

By J. C. Jessen

Universal Newsettes

Carl Laemmle, president of the Universal Film Manufacturing Corporation, arrived in Los Angeles Sunday, February 23, for an indefinite stay. He was accompanied by Thomas Cochrane, general manager of Universal Productions in the Orient, and C. D. Cochrane, chief of the poster advertising department of the Universal Company. The latter has taken a home on Sycamore avenue, where he expects to live for the next few months.

"We are entering upon the greatest year in the history of the motion picture industry, in my opinion," Mr. Laemmle said. "I see in the future great things for Universal productions.

"While I do not care to divulge in detail some of our plans for the year, yet it is generally understood that Universal is going after some big things. I expect to make some announcements in the next few weeks that will be of more or less importance.

"I still adhere to the idea that the story's the thing, and we are making every effort possible to secure the best stories on the market. It is the ambition of Universal to continue to make pictures of the high class represented by 'Hearts of Humanity' and other Universal releases of recent date."

Allen J. Holubar, who directed Universal's great success, "The Heart of Humanity,' has started work on a new picture with Dorothty Phillips as the star. It is a society drama, the title of which has not been announced. Some of the people who will appear in the cast are Robert Anderson, William H. Stowell. Mr. Holubar says the new picture will be produced on the same pretentious scale as that represented in "The Heart of Humanity."

Paramount-Artcraft

Jesse L. Lasky, vice-president of the Famous Players-Lasky Company, returned to Los Angeles, Saturday, February 22, from New York glowing with enthusiasm for the future of the motion picture industry and announcing that great things are ahead for Famous Players-Lasky productions.

"January, this year, was one of the biggest months the Famous Players-Lasky company has ever experienced," Mr. Lasky said. "And one of the greatest factors in this record-breaking business was the fact that among the twelve features released on the Paramount-Artcraft program, four of them were tremendous productions done in a big way, with big themes and broad handling. Two of the productions are of especial mention, being 'The Silver King' and 'Little Women.' D. W. Griffith's 'Romance of Happy Valley' was the third production, and Cecil B. DeMille's production, 'Don't Change Your Husband,' was the fourth.

"While I mention these subjects as examples of Famous Players-Lasky excellence in the matter of production, yet they were not by any means the only big plays released by us in January. Tourneur's 'Sporting Life' and the picture called 'The Hun Within' were knockouts.

"We shall not only continue our plans to increase production from nine pictures to twelve subjects each month, but we shall do even more than this as the subjects become available.

"We have just completed a contract with Capt. Robert Warwick, a member of General Pershing's staff in France, to appear in the big special, 'Secret Service.' Warwick has seen some remarkable service in France and I predict that his popularity with the motion picture public will be greatly increased when he gets back into pictures."

LASKY ENLARGES

Nine Instead of Six Companies Accommodated

ONE of the important developments in Los Angeles film circles last week was the announcement that the Lasky studios are to be enlarged from six to nine producing companies. The announcement was made by Jesse L. Lasky, vice-president of the corporation, upon his return from New York.

Carl Laemmle, president of the Universal Film Manufacturing Company, has arrived on the West Coast and announces great activity for Universal during the year.

Larry Semon has finished his first comedy for Vitagraph on his new contract, and Earl Williams is beginning a new picture at the Brunton studios. Fatty Arbuckle, according to confirmation received in Los Angeles from Adolph Zukor, president of the Famous Players-Lasky company, has signed a new contract with Famous Players-Lasky for three years at $1,000,000 a year.

Mary Pickford has finished "Daddy Long Legs" and will begin future production work at the Brunton studios. At the Goldwyn, Fox, Chaplin, Ince, Universal and other studios production work continues as usual.

Additional Studio News on Page 1676

Fox Studio Doings

Tom Mix and his director, Edward LeSaint, and entire company have returned from Arizona where they filmed a number of outdoor scenes in his newest picture, "The Wilderness Trail." The remaining scenes of the subject will be made at the Fox studios on Western avenue in Hollywood, and it will take about two weeks' more time to finish the picture. Besides all the dogs that figured prominently in the various outdoor scenes, Mix also brought back a bear, which, it is said, was captured in the Arizona wilds during the filming of some of the wildest scenes in the picture.

Director Arthur Rosson has completed the Fox picture, "Up Against It," in which Albert Ray and Elinor Fair are featured. It is a comedy drama, mostly comedy. It is not announced what will be the next vehicle for this clever couple.

Gladys Brockwell is in the midst of production on "The Divorce Trap,' being directed by Frank Beall.

William Farnum, having arrived on the Pacific Coast, is now busily engaged in the production of his next film subject for William Fox, which has been titled "Wolves of the Night." J. Gordon Edwards is his director, and Louise Lovely is playing the opposite lead. It is announced that this will be one of Farnum's most pretentious productions.

Fred Fishback has finished the Sunshine comedy, "High Life in Jail," and Jack Blythstone has completed a comedy called "Virtuous Husbands."

Vitagraph News Bits

Larry Semon has completed his first comedy for Vitagraph under his new contract. It is a pretentious two-reeler, the title of which is soon to be announced. In it are employed a large gathering of cowboys and much wild riding, wild shooting and other wild doings of the plains are burlesqued.

The Vitagraph serial company headed by Antonio Moreno and Carol Holloway, which is at work on "Perils of Thunder Mountain," has returned to Los Angeles after several weeks at Truckee, Cal., where snow scenes were filmed.

William Duncan and members of his company appearing in the Vitagraph serial, "The Man of Might," made their personal appearance at Pantages theatre Monday night, February 24, when the first episode of the serial was shown at that house. Mr. Duncan was introduced to the audience by Alexander Pantages.

State Rights Buyers
Attention!

JAMES VINCENT

presents

The Great Production of the Official International Film

"THE SPIRIT OF LAFAYETTE"

From the Book of James Mott Hallowell
Adapted for the Screen by J. Searle Dawley
Personally Directed by Mr. Vincent

With Endorsement of
United States Government

Committee on Public Information
GEORGE CREEL, Chairman

Division of Films
CHARLES S. HART, Director

THIS IS NOT A WAR PLAY

"The Spirit of Lafayette"

THIS IS NOT A WAR PLAY

It is a stupendous production of the present day with touches of the past and future. A fortune has been spent on this picture which took eight months to make. The cast has been selected from the best artists of the profession.

Ex-President William H. Taft has publicly advised the American people to see it. It had its first showing at the Pershing theatre, St. Louis, February 23rd, in connection with the great mid-continent Congress of the League of Nations. It packed them in. It received glowing newspaper notices, but, most important of all, the public received it with the greatest enthusiasm.

State Rights Buyers and Exhibitors are assured of an exceptional production that is a sure winner.

Address all communications to

JAMES R. SHEEHAN
General Manager

JAMES VINCENT
1465 Broadway, New York City

THE FIRST PRESENTATION
OF THE OFFICIAL INTERNATIONAL FILM

"The Spirit of Lafayette"



EX-PRESIDENT TAFT SAYS:

of this wonderful film, which had its first production in St. Louis, February 23rd., in connection with the great mid-continent Congress of the League of Nations:

"I have seen the motion picture "THE SPIRIT OF LAFAYETTE." It is in admirable harmony with the thrill of deep patriotism stirred by the war and its victorious ending. Its climax in the League of Nations, exemplifying Lafayette's love of world liberty and giving an answer to his family motto 'Why not?', should in these fateful days challenge us all. I sincerely hope that the American people will see it.

(signed) Wm. H. Taft."

TELEGRAM FROM MANAGER LOUIS K. SIDNEY OF PERSHING THEATRE, ST. LOUIS:

"THE SPIRIT OF LAFAYETTE," produced by James Vincent, received its initial presentation at the Pershing Theatre, St. Louis, February 23rd., playing to crowded houses at every performance. It is a wonderful story of the modern doughboy. It has a strong pathetic appeal and holds the interest throughout. Earl Schenck as Marquis de Lafayette and Violet de Biccary as Adrienne are splendid. Their capable support helps put the picture over in good shape. The settings are magnificent and the photography is exceptionally good. The theme of tbe connection between the Lafayette incident in helping America and the payment of the debt by America is handled in an excellent manner and makes a direct appeal to the sympathies The production is unusually entertaining as well as educational, and will undoubtedly appeal to all classes of audiences.

(signed) Louis K. Sidney."

MISS GRACE JOHNSON OF ST: LOUIS REPUBLIC:

"Crowds view historic film at Pershing—'SPIRIT OF LAFAYETTE' reveals many events in life of great leader— That history repeats itself is graphically shown at the Pershing theatre.—This production gives a far-sighted significance to the French hero who is recorded as having visualized the idea of a League of Nations. The production was well received.— All the characters are human. The picture also gives an opportunity to gaze upon it from a sartorial as well as histrionic point of view. The ball at Versailles reveals a very elaborate setting and is one of the commendable features of the production."

FROM THE ST: LOUIS DAILY GLOBE-DEMOCRAT:

"Few pictures have succeeded so well in bridging over the wide spaces of history, the history that pertains to America as a world power as this, 'THE SPIRIT OF LAFAYETTE.' The picture, strong on its historical side, is a splendid example of modern cinematography. The happy idea of the Director, James Vincent,, was to begin the Hallowell story with the return of the American soldiers from the battlefields of France, and their welcome home. The streets of New York are pictured on the day the authentic news of the signing of the armistice is received. The hero of the story at that stage returns wounded, but victorious, and the homecoming is pathetically but hopefully pictured. The same spirit which inspired Lafayette in 1776 has been transmitted to the American descendants and inspired them to imperishable deeds of valor in 1918. Director James Vincent has been successful in assembling a splendid cast among whom are capable actors like Earl Schenck, Violet de Biccary, Marion Barney, Robert Elliott, Paula Shay and that pretty child actress, Kittens Richert."

STUPENDOUS PRODUCTION
THOUSANDS OF PEOPLE
EXCEPTIONAL ALL-STAR CAST: ESPECIALLY SELECTED
AUTHENTIC AND GORGEOUS SETTINGS
EIGHT MONTHS IN THE MAKING

AN INTERESTING AND ABSORBING STORY FILLED WITH JOY AND HAPPINESS, EXCITING AND THRILLING INCIDENTS, DRAMATIC CLIMAXES. TRUTH PROVEN STRANGER THAN FICTION. FILLED WITH HEART THROBS OF THE PRESENT DAY AND ALL TIME. A MOST BEAUTIFUL LOVE STORY.

COMPLETE ORCHESTRATION HAS BEEN PREPARED BY NICHOLAS ORLANDO

DO NOT DELAY. TERRITORY WILL BE TAKEN RAPIDLY.

JAMES R: SHEEHAN
GENERAL MANAGER

JAMES VINCENT
1465 BROADWAY, NEW YORK CITY

The Great Official International Film

"The SPIRIT of LAFAYETTE"

To State Rights Buyers and Exhibitors:

Two million of our boys are and will be returning to their homes for months to come. The same spirit that moved Lafayette to aid America moved these boys to aid France. Heart throbbing scenes are to be enacted in hundreds of thousands of homes. Glorious celebrations of victory are to fill the country. These very scenes have been anticipated in producing "The Spirit of Lafayette" and are the very foundation of its story. True to life of the present day in that it touches the human heart as the human heart is at present touched. All classes of people will flock to see this masterpiece.

A League of Nations is under discussion by the greatest minds in the world. The very opposition to the scheme assures this production its advertising value. Every newspaper is to run striking headlines about it. The spirit of the United States, the spirit of Lafayette and the spirit of a League of Nations are one and the same. This also has been anticipated in producing "The Spirit of Lafayette." Thirteen colonies united into a league of States receiving aid from foreign shores in the person of Lafayette. Two million of our boys left our shores for the same cause with twenty million waiting to follow if needed. The war is over. It is a past issue. We are only interested in exciting stories of what has happened but the struggle for the cause is still on and will continue for months reported in striking headlines. Could any production receiv such natural advertising?

The mighty men of history who force their will upon the people of the world are dyin fast. The true leaders of spirit and principle ar coming to life fostered by the makers of histor today.

Everybody will want to know more c men like Lafayette, Washington, Lincoln just a future generations will be hungry to know of ou great leaders of today who are framing a const tution for their peace and happiness.

The world will be filled with the Spirit c Lafayette. Lafayette will be talked about b all peoples. President Wilson has started it b proclaiming him an immortal.

"Give the public what it wants" has bee a showman's slogan. How is one to know wha others want? Are we not all interested in th things that are on our minds and in our hearts a the present time? So it is and always has bee with human nature. Fortunate is the showma who has a timely production for his patron "The Spirit of Lafayette" is of the present da It is in the minds and hearts of all. Strike whi the iron is hot. Take it with the tide. He wh hesitates is lost.

James Vincent.

Special Service Section on

"The Spirit of Lafayette"

ALTHOUGH the general impression may be had from the title, "The Spirit of Lafayette," that this is a war title, as a matter of fact the action starts with the signing of the armistice. Therefore if you are going to play this picture you should make that point clear.

There is a good selling line right here? Refer to the picture as:

"A feature made since the war ended and devoted to the returning soldiers."

This picture relies for its thrills on a different element than any of the war pictures have depended upon—for here the feeling that the average spectator will get is one of gratitude for the men who have gone over there that the world might be safe for democracy and for the example of Lafayette whose spirit so truly led the doughboys on the battlefields of France. These boys are typified in this film by a returned officer who has lost his arm in serving his country. There is a tense appeal in this empty sleeve.

Incidents in the career of the great Frenchman are contrasted with those during the great war and this is responsible for a number of flashes that are likely to bring applause.

Another thing to call attention to in playing this picture is the timeliness of it in dealing with the League of Nations. In fact President Wilson took a copy of this picture with him when he sailed on his second trip to Paris and will see it on the George Washington.

This is cleverly brought in by showing the reproduction of a letter of George Washington expressing the hope for the destruction of autocratic forms of government and that right and not might should rule the world. At the end of the picture is the conclusion that while Lafayette and Washington fought for the League of States, the United States, the American's under the inspiration of both of these great leaders for the League of Nations that the world might be safe.

NOW for a brief resume of the story without going into all the details. The story opens with the celebration of armistice night in New York and then we are taken to the home of Richard Stanton, with the American army, and see his wife, his little daughter and his father waiting for his return. Then the boys come marching home. As her grandfather, in his G. A. R. suit leads her past the statue of Lafayette she is struck by the resemblance to her father and this is emphasized when he marches past her, one empty sleeve swinging in the breeze.

After the happy reunion the curiosity of Dorothy, the little daughter, about Lafayette and the reason her father lost his arm is still unsatisfied and the grandfather starts in to tell the story. First he told her of the beautiful love story of the Frenchman when he was but sixteen and Adrienne, daughter of the Duke of d'Ayen only fourteen. Their courtship is pictured on the screen, there being some particularly brilliant scenes and then we are taken to Metz where Lafayette is stationed and it is while here that he heard of the outbreak of the revolution in America. He determined then and there that his heart and person should be enlisted in the fight for liberty.

THEN we see him refusing the post in the king's household in the very palace at Versailles where today the world's peace conference sits and of meeting Benjamin Franklin who told him the object of the union of the colonies—for Liberty, freedom and equity. So he fitted out a ship to go to America and Adrienne showed the same heroism in parting that marked the women of America. These various incidents from time to time are shown in flashes that make the parallel between Lafayette and the American spirit all the more striking. Before he can sail he gets orders from the King of France, but with the aid of friends succeeds in escaping. Here there are some thrilling incidents pictured.

Then we see him landing at Charleston, S. C., in 1877 and the guest of a Major Huger whose little boy of six becomes his great friend. Finally he gets to Gen. Washington "I come to do all I can to serve your cause without pay or commission" and we get another flash likening this to the scene when Gen. Pershing said to Marshal Foch: "I have the honor to place at your disposal all the resources of the American army."

How Lafayette fought, how he shed the first drop of foreign blood for America and how the British general, Clinton, when seeing the heroic officer risk his life to save a comrade ordered his own men to cease firing is told and against this is shown the way that Stanton lost his arm, but here the conduct of the Germans and their treatment of wounded and prisoners is contrasted.

Then the grandfather tells of the return of Lafayette to France and to Adrienne but Dorothy wanted to know whether he ever heard from George Washington and there is *thrown on the screen the letter*

(Continued on page 1675)



At left, grandfather tells the story of Lafayette in the presence of his wounded son and granddaughter. In center, Lafayette, and at right the little daughter and the service flag



At left, the return of the officer with the empty sleeve; in center, another view of Lafayette and Adrienne, and at the right the fa goes to meet the returning hero.

Picture Should Be Coupled Up With Current Neu

SO long as the peace conferences are in session and during all the discussions that follow it in settling the various problems, especially if the League of Nations does become an actual body, you should couple the exploitation of this picture up with the news of the day. A careful watch of the daily papers will give you many angles from time to time that will throw the interest in the news to your house, if it is properly done.

Here is a selling talk that we would recommend:

"When your boys went away to fight they had a hazy idea that they went because of the inspiration of Lafayette in coming here to help Washington in the Revolution. Now they are rapidly coming back, fully imbued with the spirit of the great Frenchman. Many of them may be able to tell you his story, to parallel his acts and his ideals with those of our countrymen in France, but here the story is told, the wonderful parallel between the French in the revolution and the American in the greatest of wars strikingly drawn. And there is not a battle scene in it, for it opens with the signing of the armistice.

"We are all eager to hear the stories that our boys are telling of the heroism of their fellows. They will picture for you the thrilling things they saw, the wonders of a nation fighting for an ideal, but here you have the story of our first debt to France—the reason why we went across, millions strong, and drove the Germans across the Rhine. It is not a story of war, but of the inspiration of Democracy and you will not know what the sacrifice was worth until you have seen this picture."

IN the first place we would make a particular appeal to the families of the returning heroes with this picture and then to the boys themselves. The boys and their relatives who have suffered in anxiety at home are probably tired enough of fighting itself and of pictures of it, but they will always be ready to see the pictured inspiration of their going to France. If you are running this picture for a week or so you can make a big hit by inviting all of the soldier boys in your community who actually went to France to see the first performance or groups of them to attend the various showings. If your relations with the newspapers are right you ought to be able to get a good story over about the way they applauded the story of the man who inspired them.

After this you have a strong appeal to the schools and clubs. We would invite the members of the board of education or some of the leading teachers to see the picture and show them how this will inspire their students to greater things. The children themselves probably have a hazy idea of why we sent our armies against the Huns, but in the pictured form this story of the sacrifice and great spirit of Lafayette certainly ought to be remembered as long as they live.

This is one thing that we would call to the attention of these teachers. James Vincent, one of the best known of directors, and producer of this picture, claims that the most unusual effort has been put forward to make this picture accurate in every detail, and he challenged a correction. For weeks he had various experts at work in the New York library and other institutions gathering every fact about Lafayette and his times, even to the furnishings of various buildings that are shown in the picture.

Your women's clubs furnish you an opportunity for a similar exploitation.

THERE is one point that ought to give this picture added interest to the woman patron. Everyone has heard of Lafayette, of course, but the vast majority probably don't know whether he even had a wife. We believe that it would be worth while to prepare either a special letter or newspaper advertisement reading something like this:

"Of course, all of us have heard of Lafayette and feel the inspiration that he gave us. But do you know his wonderful love story, one of the most beautiful in all history and in keeping with the nobleness of Democracy that sent the hero to fight with Washington? He was only sixteen and beautiful Adrienne, daughter of the I d'Ayen, only fourteen when they married.

"When, after two years of married he heard the call from the Democrac America to throw off the yoke of the ty she sent him on his mission with the inspiring nobility that was shown by women of America when they sent t sons and husbands and sweethearts the battlefields of France that the w might be safe for right. Until you l seen her devotion to her husband, how insisted on sharing his hitherto solitary finement in a dirty prison you will have known one of the prettiest storie all history.

"That is a mere incident in 'The S of Lafayette,' but it shows how not America has paralleled his spirit one dred and thirty-eight years later."

If this is used as a newspaper adver ment there should be used one of the tures that shows Lafayette and Adri together, and at the top we would use heading, "The love story of Lafayette Adrienne"

WE believe that the most striking of general displays that you can us the picture of Stanton, his wife, father child in their home. That gives the best evidence that this is an "af... war" picture and carries out fully spirit of it.

Then use at the top of the displa large type: He's back, a victory in s of Lafayette." And then below this; smaller type: "He is imbued with spirit of the great Frenchman who off his arms and his life to America, but l you felt the same spirit, are you on same level as the men who have been there?"

Then go on:

"And do you know that there was th spiration for a League of Nations in a l that George Washington, after his retire to the peace and quiet of his Virginia sion, wrote to the Frenchman who fo with him. You have heard George W



At left, Lafayette and Washington; in center, the German war cabinet in session, and at right, Lafayette and Adrienne

ington quoted a lot lately about entangling alliances. No matter what you may feel about the League, you certainly want to know the facts. The inspiration and the historical recitals are here."

We have already suggested coupling this picture up with the current debates on the League of Nations. As this is written it seems apparent that this is to be one of the world's greatest questions for months to come. You will probably have announcements from the other side, you may be able to quote from speeches of your own congressman or senator. In case that you are able to do that use cuts of the man you quote and then a few lines from him, and then if you wish you can quote the words from Washington to Lafayette that we have already indicated.

FULL material for the exploitation of this picture was in process of manufacture as this was written, and therefore could not be secured for reproduction purposes, but here is an offering on which you should exert yourself. It should be well enough advertised in advance by posters and in the newspapers to let the public be thoroughly familiar with it before the first showing. But we would keep the presentation entirely dignified.

There is no reason for anything of the freak in your lobby. It might be a good idea to display pictures of Lafayette, Washington, Pershing, Foch and others, slightly wreathed with their national colors.

But here is a plan that you can put over for big business and attract unusual attention to your theatre. It will take some trouble, but the results are well worth it:

Start right in now collecting the pictures of every boy from your city who has served in France. You people may see the boys every day on the street, but that doesn't impress like the group of them all would. Just before the showing of the picture have the best artist that you can get prepare a special design with the letterings:

"These boys were moved by 'The Spirit of Lafayette' and offered their lives for France."

Then include the pictures, with the names plainly lettered under them. You will have crowds in front of your theatre looking at these.

Anything else in the lobby is unnecessary. You might have the reproduction of the Statue of Liberty, in especial keeping since it is the gift of France and since the greater portion of the boys sail by this on their return from over seas.

THERE can be special emphasis placed on the production. There are no less than forty principals taking part in the picture, and there are thousands of others shown in some of the scenes. Some of these names ought to be especially mentioned, according to the attention they have attracted in your section.

Earl Schenck has the title role. He has been seen in pictures for years. It is rather peculiar that this actor, who so finely typifies Lafayette, has been before seen as the crown prince of Germany, but this is a tribute to his talents.

Violet de Biccary, who plays Adrienne in her youth, is one of the most delightful young actresses seen in a long time. She is only fourteen years, and you need have no hesitation in calling attention to her work.

TAFT AND WILSON

You Should Use Their Statements with Your Exploitation

WHEN the George Washington sailed from this port several days ago, it carried a print of "The Spirit of Lafayette," which was placed there by request of the White House. It will be viewed during the trip. Exhibitors who intend showing this picture had best watch for any comment he may make and save it for use later.

For the convenience of the exhibitor we are also reprinting the statement of Former President Taft after seeing the picture at a special showing:

"I have seen the motion picture, 'The Spirit of Lafayette.' It is in admirable harmony with the thrill of deep patriotism stirred by the war and its victorious ending. Its climax in the League of Nations, exemplifying Lafayette's love of world liberty, and giving an answer to his family motto, 'Why not?' should in these fateful days challenge us all. I sincerely hope that the American people will see it."

(*Continued from page* 1673)

that we have already mentioned showing that the spirit of those two then was the same that would make autocracy impossible through the world today and would give to every nation its rights and bind them together to enforce them in a League of Nations.

NOW we have the revolution in France and Lafayette fleeing to Germany where he was thrown into jail, being sent from one to another until he reached Olmutz. Here he almost escapes through the aid of a friend who proves to be no other than the little son of Major Huger, now grown to manhood. After that he is chained to the wall in solitary confinement.

Adrienne and her two daughters are also prisoners in Paris momentarily waiting execution, until they are saved with the appearance of James Monroe who announces that the United States conferred full citizenship on Lafayette and his entire family and offers them a pardon. But Adrienne, moved by the wonderful love that marked her whole life, demanded to be allowed to share her husband's lot at Olmutz and there she lives with him. But finally after years of suffering Napoleon set them free though Lafayette finally died in another prison into which he was thrown.

This moving story of devotion is paralleled in that of Stanton and his wife and then we are given a vivid climax showing the way that French soldiers followed Lafayette to fight for America and then of our millions imbued by his spirit, thrown into France. Views taken from news weeklies give startling shots of huge bodies of marching men.

Here and There

Madge Kennedy has gone to New York. She left Los Angeles on Sunday, February 23, and she expects to be in the eastern metropolis about two weeks. Her trip East is being made for two reasons. She was to meet her husband, Capt. Harold Bolster, in Kansas City, and while in New York she will do some shopping for her next Goldwyn picture.

Samuel Goldwyn, president of the Goldwyn Pictures Corporation, has left New York and is expected to reach Los Angeles about Wednesday, March 5. It is understood that his stay on the West Coast will be indefinite. No special significance is attached to his forthcoming visit, other than to supervise and speed up production.

Charlie Chaplin's new comedy, "Sunnyside," is nearing completion. The Chaplin company spent most of this week on location, and it is said the last scenes of the play will be filmed before the end of February.

Thomas Wood, six feet and four inches tall, weighing 483 pounds, of Brainerd, Minn., has been signed by Chaplin to act as a foil in future Chaplin comedies. Wood announces that he is a large man and not a fat man. He is 24 years old.

Mary Pickford has completed her first release for First National entitled, "Daddy Long Legs." She will shortly after March 1 transfer her remaining effects from the Sunset studios on Sunset Boulevard to the Brunton studios, where she will begin immediate work on her second picture for First National. Some of the final scenes for "Daddy Long Legs" were made in the famous Busch gardens in Pasadena.

Jack Pickford, now in the midst of production on a new story from the pen of Hapsburg Lied, published recently in a popular magazine, is this week on location at Idlewild. James Kirkwood is his director. Gloria Hope is his leading woman. Other members of the cast are George Nicholls, Russell Simpson, George Dromgold, Lizette Thorne. The continuity was prepared by Harvey Thew.

The first Major Stuart White novel to be filmed by the Great Authors' Pictures Corporation is that started this week under the direction of Edward Sloman, for three years director at the American at Santa Barbara. This film is adapted from White's novel "The Westerners," and the principals engaged are Wilfred Lucas, Forrest Stanley and Robert McKim.

The work of preparing for the first Zane Gray story "Desert Gold" is going forward under the direction of T. Hayes Hunter, who will be in charge of making the picture. E. K. Lincoln is here from the East and with Jane Novak as leading woman will play the featured lead.

Bert Lytell is in the middle of production on his Boston Blackie story, which is being filmed under the direction of John Ince. Alice Lake is his leading woman. The scenario calls for a number of prison scenes, and complete data on the style of clothing worn by the inmates at the San Quentin prison in California was obtained this week by Mr. Ince from David Larrimore, a deputy sheriff in Los Angeles county. Lytell refused to appear in the picture with false whiskers, it is said, and he spent a week in growing natural beard, or stubble.

Thomas Anderson, who has been appearing in Universal productions, has signed a two-year contract with Universal, it was announced this week. He has been assigned a prominent part in Dorothy Phillips' next picture for the Universal program.

Mary MacLaren has begun work on a new play from the novel "Prairie Gold," written by Sinclair Lewis. Others who will comprise her supporting cast are Davy Butler, Lydia Yeamans, Willard Louis and Carl Stockdale.

Hollywood Hookum

MARCH 15, 1919 NEWS MORE NEWS

Nippy mornings.

Jesse L. Lasky's in town.

William Sherill's in town.

Charley Christie thinks of going east.

"Pop" Lubin's in town—saying nothin'.

James Quirk has been seen in our village.

Jay Belasco claims that's his regular name.

Albert E. Smith is reported coming westward.

Dorothy DeVore broke into pictures on a smile.

Mary Alden is emoting on the Maurice Tourneur lot.

Margarita Fisher of Santa Barbara was in town this week.

Clara Kimball Young has two directors—the Earle Brothers.

Al Christie just for variety's sake, made another comedy this week.

Katterjohn Films has a big sign over the gate at the Brunton studios.

Bill Desmond reports a scarcity of mosquitoes in the Truckee snow country.

Again we hear suspicious rumors of the Virginia Lee Corbin Feature Film Co.

By announcements we learn that Peter Gridley Smith has taken unto himself a wife.

Elinor Field resides in Glendale, and commutes to the Christie studio every day.

Nothing new has developed this week with respect to May Allison's turkey farm.

Jack Cunningham claims to have written another original story for Frank Keenan.

So Roscoe Arbuckle has stepped into the million-dollar class, and for three years, too.

Grubb Alexander has writ another story, and Kathrine MacDonald's Co. is to put it on.

G. W. Bitzer, our own Billy, just to be different, had a steel tripod made for himself.

Jack Curtis will not have to have a shave for a month, for he is doing a caveman part.

George Hackathorn of "The Heart of Humanity" fame now comes forth as a scenario writer.

Jack Blystone threatens to put several thrills in the Bill Fox Comedies he is making now.

Bil Beaudine threatens to buy or any attachments thereto.

another panama hat with a twelve-inch rim for the coming summer.

Nat Spitzer had the Billy West sign taken down from the Bull's Eye studio washed and replaced.

Clarence Badger is home from the desert with the Madge Kennedy Company with no new snake stories.

Hampton Del Ruth has a timing device on his desk so that he can see his new comedy ideas regularly.

G. E. Jenks, the scenario writer, has taken up his abode where the waves swish on the sands at Venice.

Glen Cavender has discovered a new kind of bangs which he trusts will become popular with the fair sex.

Julian Eltinge has a lot of mail at HOOKUM office addressed to him with a "Miss" in front of his name.

Julius Stern is responsible for the statement that Dot Farley is the funniest comedienne in the business.

Frank Keenan is the first of the colony to come forth in a new spring creation, and you should see it.

Harvey Gates had three stories on Los Angeles' Broadway this week, and was too modest to tell anyone about it.

We hear that Hob. Henley is going to marry. We don't know the bride-elect, but we congratulate her just the same.

Bertram Bracken has spent the past ten days editing a Henry Walthall picture, and modestly admits he thinks it's good.

Edward Bity, who answers letters and writes pieces for the paper about Charley Chaplin, is an expert user of the multigraph machine.

Ethel Lynne is responsible for the statement that she does not add "e" to her name to be different, but just to continue the correct spelling.

Louis Chaudet claims to have lost sleep for four weeks because of the irregularity of the delivery of the private copy of "Motion Picture News."

Dal Clawson, the cameraman de luxe, has taken to the woods or mountains for a hunting trip, and a new variety of bear fade-outs may be expected.

The high cost of fighting hasn't seemed to in any way diminish the throng of our set that sit about the squared circle at a certain Vernon place.

An actor by the name of Harry Depp claims a new distinction—that of being the youngest looking old juvenile in the business. Harry is just twenty-one.

Francis Ford, the Daniel of the motion picture lion's den, has become so well acquainted with the beasts of the jungle, that they greet him "good morning."

Doug. Fairbanks is the second to be entitled to the distinction of adding "X-Artcraft Star" to his name. He finished his last for this firm this week.

LuCile Hutton capitalizes the "C" of her name because she first played in comedy, but now LuCile is is playing in dram-mer. Yes, with the George Loane Tucker Co.

Lyons and Moran celebrated their seventh anniversary recently, the boys having played together continuously for seven years, all of which we say is some record, eh?

Wiliam Columbus Ehfe suggests that the waiting public be warned that a new and attractive type of Rembrandt lighting effects and London fog photographs are coming up in early releases from the National studios.

Notice is hereby served on Andrew Carnegie that Bill Duncan is entitled to a hero medal for these many months, he having saved a number of lives, and this week the tale comes in that he expects to use blank cartridges in all future shooting scenes.

COURT HAPPENINGS

Clyde Cook threatens suit if HOOKUM libels him again.

Charles Chaplin decries a statement he saw in HOOKUM recently, the fact that he made another scene one week. He avers it was the truth, and only wishes that he could make a scene every week. There, Charles, is our retraction.

Affidavit reached this office this week signed by Dev. Jennings to further prove that he laid no claim to the invention of the Pathe or Bell & Howell cameras,

About Metro Players

May Allison's newest production for Metro is being completed this week. It is called "Orchestra D-2," and is the story of an usher in a theatre. She has two male leads, Ben Wilson and Walter Percival. George D. Baker prepared the scenario and he also directed the picture. One of the final scenes filmed was where the hero and heroine were called upon to stand in a rainstorm, wherein the hero gets a touch of influenza. The rain scene was staged at night on the Metro stage.

Viola Dana has started work on a new picture, whose temporary title is "Madelon," the name of a girl. It is a story taken from the novel of Mary E. Wilkins, with the locale in the California redwoods. Edwin Carewe is the director. The company left this week for Santa Cruz, Cal., where a number of exteriors will be filmed.

Hale Hamilton has launched production on his newest play for Metro, entitled "After His Own Heart," which is to be made under the direction of Harry L. Franklin. The story was written by Bess Ames William, and was printed in a popular magazine, and the scenario was prepared by A. S. LeVino. Naomi Childers is Hamilton's leading woman.

Special Service Section on

Elsie Ferguson in "Marriage Price"

ARE you one of the exhibitors who simply refer to this or that picture as being unusual because you have nothing else to say, or do you make the statement and then tell the public why it is different? If you have booked Elsie Ferguson in "The Marriage Price" you want to get straight down to the appeal that it will have to the various elements of the community.

To some the title might suggest that here is the case of a woman who paid a terrible price with her marriage, but in the end this is not the case, but you are confronted with a virile action with plenty of suspense and situations and settings that are unique, to say the least. This is not one of the pictures of women who 'sell themselves"—in the usual sense—even if it is into matrimony, and we do not believe that you are going to make your appeal the strongest possible unless you make that point clear.

Since her advent in pictures Miss Ferguson has been seen in a wide variety of offerings and it is more than likely that your patrons have a mighty good idea of the roles that suit her best. *Her beauty and her personality have been made strong points in the advertising of many of the successful showmen and that same angle should be followed here.* Here she has the role of a rich society butterfly who goes to the depth of poverty and rises again, unstained, to wealth again.

An outline of the story: Helen Tremaine belongs to the wealthy society set that thinks of nothing but pleasure. We are introduced to her at a novel banquet that she gives in a millionaire's stable with horses all around the horseshoe-shaped table and now and then one of the thoroughbreds being led into the center of the room for the edication of her guests. Here the decorations and the gowns are extremely lavish and you may well picture these scenes as showing New York society in its spendthrift celebrations.

Helen considers herself practically engaged to Kenneth Gordon, an idler, who has nothing, but there appears on the scene Frederick Lawson, a rich westerner, and now one of the powers in Wall Street. He is merely tolerated, because of his money, for he is not really considered "one of the set." But after this evening of lavish pleasure Helen awakens the next day to find that her father has died suddenly in Chicago and that his fortune has been wiped out. A short period of mourning passes and then the members of the set call to offer their sympathy. Van Orden, a wealthy but married flirt, is left alone with her and makes an offer to care for her. This angers Helen, but her anger only tempts him to seek to caress her.

At that moment Lawton appears and hurls Van Orden down the steps, the latter crying out that he will make his assailant the laughing stock of Wall street. Then it is that Lawton makes his offer of marriage, but is told that she is practically engaged to Gordon and when the latter appears the Westerner withdraws. Gordon confesses that he has lost what little he had and suggests that she marry Lawton for his money, but this the girl refuses, and declares that she is able to care for herself. A little later Gordon appeals to Lawton for help and is given employment to look after his affairs out of town. But the same time that he is taking Lawton's money Gordon is plotting with Van Orden to encompass the millionaire's ruin.

BUT Helen finds that making her own living is a different proposition. First she becomes the secretary to a rich parvenu, but cannot bear the insults. Then she tries motion pictures—as a last resort—and we have some amusing scenes as she fails to get the "Chorus girl swagger." Next we see her without food for days and with only a dime left to her name. It is at that moment that she receives a wire from Gordon informing her of his return to the city and inviting her to meet him at the Plaza for lunch that day.

With alacrity she accepts, but Lawton overhears and sends Gordon on a business mission so that he cannot keep the engagement and himself goes to fill it, and when Helen is being paged to get Gordon's message, he bribes the bellboy to silence. There are some amusing scenes as the girl mad with hunger sees the others with huge orders before them and her escort is distinctly slow about ordering. As the soup arrives he proposes again, and she replies: *"I will do anything if you will give me some of that soup."*

He takes her to live with his maiden sister, Amelia, until she is ready to be quietly married, but before the ceremony is arranged he comes to her again and tells her that she must not marry him for money, for she is independent herself, and then presents her with a number of shares of Southwestern stock, telling her that her father had bought this and had believed it worthless and therefore it had not been thrown in with the rest of his fortune at the time of the crash. But she replies that she has given her word and that she has no regrets.

GORDON returns from the west and is told that Lawton expects him, and so goes into the Westerner's office to await his return. Searching through the papers on the millionaire's desk he finds a memoranda reading: "Phone broker to *buy* all Southwestern stock that is offered." Gordon hastens to phone the news to Van Orden and the plot starts to ferment.

And to help things along Helen appears and breaks the news of marriage, at the same time declaring that she did not marry



At left Helen, the Westerner and the idler; in the center scene, where she is almost mad with hunger in the midst of plenty, and at the right view of lavish party shown in the opening scenes of the picture



At left one of the one-sheets; center, the six-sheet, and the right a three-sheet that will afford an excellent cut-out of the star

for money and exhibiting the Southwestern stock. And then when she asks Gordon why he failed to meet her and he tells the truth she realizes that her husband lied to her. Then she is easily persuaded of the truth of Gordon's statement that there is about to be a great slump in her stock and permits him to take it to sell. And at the same moment she assents to Gordon's plea that she cannot afford to live longer with a man who has lied to her and tricked her into marriage.

When Lawton appears and admits the story of the engagement at the Plaza, Helen rushes to her home, determined to leave at once. She is about to go away when Amelia confronts her, telling her that she will never be able to support herself. Helen replies that the stock her father left her has made her independent, and then Amelia comes out with the truth that her father never left the stock at all, but that Lawton had made up the story and had given it to her so that she would not feel that she was being bought as a wife.

SHE has learned the truth and has realized that she loves hur husband, just as Gordon comes to take her away. He boasts that he has just cleaned out Lawton with the aid of her stock and that now they are wealthy. But Lawton appears and the girl throws herself into his arms crying that she has aided in his ruin and offering him her jewels to help restore his finances. But Lawton turns the tables quickly on the grinning Gordon with the statement that Gordon's gang has been the one that was tricked. "Wall street men don't leave their secret tips on the desk," he explains. "I took your measure long ago, and my one ambition has been to show you up to Helen."

For the reason that the plot has so many unexpected turnings and you are never quite sure what the result is going to be, we wouldn't do too much outlining of the story, but at the same time we would very plainly indicate the charm of the plot. And we would not do anything to leave an intimation that it is not perfectly clean, for there is not a suggestive thing in the whole production.

HERE are some of the selling lines that we suggest:

"First, Elsie Ferguson is seen as a pampered daughter of the rich, spending her riches with abandon. And then with her father's death, the crash and she is alone and starving, with only a dime to her name. Then came a wire from the man to whom she had considered herself 'practically engaged' inviting her to luncheon. Of course she went, but she found there in the place of the man she had expected the rich westerner that she had refused to marry. He told her a falsehood of the reason that her host had failed to appear. She was ravenously hungry and she asked no questions and when, before the food was served, he asked her again to marry him and she replied, 'I'll do anything if you'll give me some of that soup.'

"He lied to her again when he told her that her father had left supposed valueless stocks that were now worth a fortune, but she stuck to her promise—until she learned of the lie about the luncheon. What she did then and what she did when she heard of the other one make the climax of this story as effective and tantalizing as one could desire."

We are fully aware that this is a longer selling talk than you usually use, but doesn't that suggest to you that here is a different sort of a plot? It seems to us that in these days when exhibitors are trying to sell the actual picture that they are offering the main thing is to interest the reader instead of to "adjective" him.

Here is a shorter one along the same lines:

"While Helen's millionaire father lived she refused the rich westerner because he was not one of her spendthrift 'set.' When the crash came she refused him because she was 'practically engaged' to an idler. But when she found that she could not 'take care of herself,' and she was famished, with the odor of food around her, she agreed, and then did not take back her promise when she was told that she had suddenly inherited money. But when she found that he had lied to her she was ready to leave him in a moment—until she had found the glorious reason for his falsehood. Sometimes it pays to deceive a woman—for a while."

AND then a few even shorter ones:

"The western millionaire lied to the girl when she was famished, but he had a reason, and she consented to marry him. But he did not want a wife on whom a price was set and he told her of a fortune that had become hers; but she kept her word. One of the falsehoods she fathomed, without knowing the reason for it, and was about to leave him until she learned of the other—and then she clung to him forever."

"It pays to deceive a woman—if it is for her own sake."

"Her set went gunning for the millionaire westerner. but he won her and checkmated the whole bunch of swindlers—and all for the beautiful girl who understood just in the nick of time."

"She had spent thousands at a single banquet, but now she had only a dime and she agreed to marry the millionaire she refused, when the odor of food argued as he could not."

"She was frivolous, but not fickle. When she made a marriage bargain, she stuck by it—until she thought that she had been tricked. And just in time she realized that all the trickery was that she herself might be saved."

"Her life in society had been one among the artificialities. She did not know genuine men and when one of her own 'set' told her that she had been tricked, she believed, because she would rather trust one of the butterflies than a real man."



This sriking twenty-four-sheet will supply excellent cut-out for the lobby

"Magnificence"

ASIDE from the more or less chatty selling talks that have been suggested, whole presentation of this picture ould be a dignified one. There is no place re for anything of the stunt order. Any heap" effects that you use in your lobby ll only serve to injure the drawing power this picture.

Of course, you do not have to be told to y the personality of Miss Ferguson ong and to use striking pictures of her—d as large ones as you possibly can in ur advertising. Unless you are going to tremely large space we would prefer to e one of the pictures of Miss Ferguson one of the many handsome gowns that e wears in this picture—if you are de-gning your own advertising.

If you are using large space and you find at you have been getting good results in ur papers with half tones there is a strik-g scene which shows the society folk at a rseshoe shaped table with a jockey, Miss rguson and the horse in the foreground. he center portion of the same scene is own in the 24-sheet. You might use un-r this the line:

"Helen Tremaine astounded even New ork richest society set with her 'horsy' nner, spent thousands on it, and woke up e next morning to find herself a pauper."

RIGHT here is one of the points that can be featured in your newspaper stories. his set was actually copied from Frank ould's racing stables at Lakewood, where ousands have been spent. The stalls are mahogany and the columns marble, while ained glass windows complete the elab-rate effect. It is certainly one of the most nique scenes that has been put into a mo-on picture and *will attract attention with e statement of fact and without superla-ves.*

There are also scenes in the Hotel Plaza, hile all of the interiors,with the exception the few while the girl is experiencing overty are very lavish.

READY TO USE

List of Accessories Available to Purchasers of Picture

IN order that exhibitors may be able to play their campaigns well in advance we are giving the list of accessories available on "The Marriage Price."

Ready prepared advertisements come in one, two and three column sizes and in both cut and mat form. For use in displays or with the stories in the text of the paper there are two 3-column, two 2-column and five single-column cuts in addition to ten stock cuts of the star.

Paper includes two 1-sheet, two 3-sheets, a 6-sheet and a 24-sheet. Elsewhere it is pointed out how some of this can be used for cut-outs, for lobby display purposes.

There are eight 8 by 10 black and white stills, eight 11 by 14 sepias, and 22 by 28 sepias of the star and sepia scenes, colored prints of the star and black and white of the star. In addition there is a music cue and a slide.

It depends on how the gown question has been worked in your section. There are gorgeous ones here and we believe that it would be a good idea to tell this fact to a carefully selected mailing list—especially to the women. Elsie Ferguson is an actress who can wear handsome raiment to the best advantage and your patrons probably know this. Make this letter brief, adding a few of the selling talks of the picture itself.

In some communities the leading store may cooperate with you with a display of handsome gowns and then tie up with your theatre by using a picture of Miss Ferguson and an announcement of the showing of "The Marriage Price" at your theatre. *But we would distinctly keep away from a display of "Clothes" in the lobby.* It has been much overdone.

YOU have another appeal here to those who are confirmed motion picture fans with a separate little advertisement, but we would not make it too much of the teaser sort. One of the titles tells: "She made the mistake of most girls—that anyone will do for motion pictures" and then follow some scenes in the Famous Players studio here with genuine stuff. There are some laughs as Helen is unable to get "the Broadway swagger."

You might run a cut of Miss Ferguson and then rather boldly a line: "Elsie Ferguson fails to make good in motion pictures," and then below that explain that this is only in "The Marriage Price."

By this time you should have collected a large number of pictures of Miss Ferguson if you have been playing her pictures and we would recommend a lavish use of them in a dignified fashion in the lobby. If you haven't these the 24-sheet will make you an attractive cut-out and then there is a three-sheet with almost a full length figure that will attract attention.

THERE can be an attractive music setting used with this one, though it does not call for an especial effect. The selections want to be of a high order and the vocal numbers should be in the love strain, but away from the popular airs of the day.

There is some comedy in the feature, and though it is highly interesting there is none of that sort of tenseness that calls for radical relief with comedy. In fact, this is the sort of a picture that will fit in with almost any sort of a bill.

Inasmuch as practically all of this consists of interiors we would supply some contrast with the use of a scenic.

But in your advertising merely mention these as incidentals. Put your main wallop, almost the whole of it, on the feature.

The Independent Field

Smith Is Engaged to Direct Texas Guinan

WILLIAM L. SHERRILL, president of Frohman Amusement Company reports from the coast that he has signed Cliff Smith to direct Texas Guinan in the two-reel Western features and that for this purpose the Chaplin Studios, in Hollywood, have been leased the lease convering executive buildings, development plant and complete equipment. Director Smith has been engaged by the Sherrill interests to direct Miss Guinan in a series of twenty-six two-reel Western dramas, a recently announced feature of the Frohman Amusement Company's new program of activities.

Director Smith is known promiently as a director of western dramas, having to his credit such productions as "The Disciple," "The Return of Draw Egan," "Truthful Tulliver," "The Patriot," "The Cold Deck" and sixteen other productions in which William S. Hart has starred, as well as "One Shot Ross," "The Learnin' of Jim Benton" in which Roy Stewart was starred. In making the announcement Mr. Sherrill said in the following statement:

"Recognizing that the time has arrived when two reel attractions of merit must be placed on a par with feature productions of a greater length, and appreciating that the independent exchangemen as well as theatre owners realize that the demand for shorter length subjects is now at a permament high water mark. I have determined to give the best that is in this organization to the production of worth-while two-reel western productions. I have sent communications to the representative state right buyers in the United States setting forth terms upon which these productions are to be released and more than 70 per cent. acceptances have been wired in. The franchises to be awarded will provide that The Frohman Amusement Corporation will advertise in the trade journals every week for an entire year. The company will leave New York for the west coast Studio this week, and actual production operating will commence immediately upon their arrival."

Film Market Reports Big Variety of Sales

Robert W. Priest, president of The Film Market, Inc., has taken over the sales agency for the entire world to Bernarr Macfadden's physical culture photo play, "Zongar," starring George Larkin and Dolores Cassinelli, and the foreign rights agency for Carle E. Carlton's production of "The Romance of the Air," with Lieut. Bert Hall and Edith Day Starref.

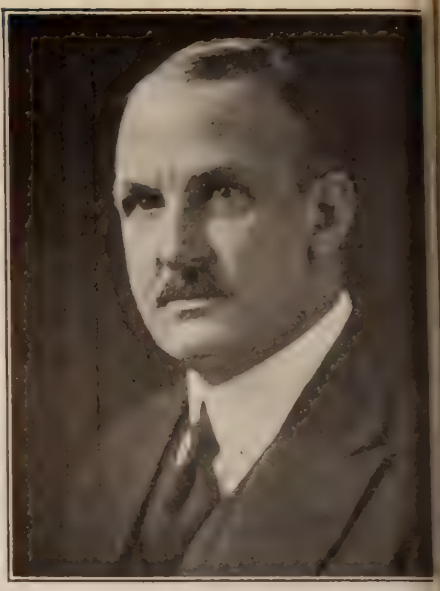


Paper supplied by W. H. Productions on Mack Sennett reissues, showing both the new and old title

Recent sales reported by the Film Market, Inc., include "The Grain of Dust," starring Lillian Walker, to Morris Berger, for Western Pennsylvania and West Virginia; "Zongar" to the Liberty Feature Film Corp., Shreveport, La., for Texas, Oklahoma and Arkansas; "The Spoilers" (reissue), to Sol Lesser, for California, Arizona and Nevada; Gathem Film Corporation's miniature productions, (twelve one reelers,) including "The Star Spangled Banner," "Columbia," "The Battle Cry of Freedom!" "The Girl I Left Behind Me" and "Home Sweet Home" to Standard Film Exchange, Pittsburgh, Pa., for Western Pennsylvania and West Virginia; "Who Shall Take My Life" to Barnard C. Cooke, Pittsburgh, for Western Pennsylvania and West Virginia; "Wives of Men" and "Suspicion" to United Film Classics, Atlanta, for the six Southern States; Gathem Film Corp's miniature features to L. J. Schlaifer Attractions, Seattle, for Washington, Oregon, Idaho, Montana and Alaska; Gathem Film Corp's features to M & R Feature Film Exchange, San Francisco, for California, Arizona, Nevada and Hawaiian Islands; the Francis Ford serial, "The Silent Mystery," to Gonzalo Varela S. en C. Mexico, for the Republics of Mexico, Guatemala and San Salvador.

Levy Moves Offices

Colonel Fred Levy, president of Big Feature Rights Corporation, Louisville, which company controls the First National franchise for the Kentucky territory, announces that his exchange has leased new offices in the National Theatre Building, Louisville.



Robert W. Cummings has a leading role in "Virtuous Men," Ralph Ince Film Attraction starring E. K. Lincoln

Rothapfel Gets Hobart Script for Comedy

Samuel L. Rothapfel, Rothapfel Picture Corporation announces as the first comedy for his unit program, a screen version of a George V. Hobart sketch. Mr. Hobart is one of America's most successful playwrights having to his credit many important stage successes. Mr. Rothapfel maintains that the comedy element of a program is one of the prime essentials and with this idea in view he states that he has looked to the best medium for material for this phase of his unit program.

Wally Van who commenced work this week at the Bacon-Backer studios on the Hobart comedy, said that the script submitted by Mr. Hobart is the cleverest scenario he has ever read and assures the picture world that a high class comedy production will result. Director Van has completed casting for this comedy and "shot" the initial scenes the first of the week.

Pioneer Sells Territory on Oliver Serial

The New York and Northern New Jersey rights to Oliver Films, Inc., serial production, "The Carter Case," founded on the Craig Kennedy detective stories, have been purchased by the Pioneer Film Corporation. Herbert Rawlinson and Margaret Marsh are seen in the principal roles.

Pioneer Film reports sales on its two features, "Wives of Men" and "Suspicion" for Georgia, Alabama, North and South Carolina, Florida and Tennessee to the United Film Classics, Atlanta. "Suspicion" was produced by M. H. Hoffman recently appointed general manager of Pioneer.

"Reclaimed" Approved

Letters testifying to the success of Harry MacRae Webster's production, "Reclaimed," distributed by Alpha Pictures Inc., continue to come into the New York offices of the distributors, according to reports from Alpha.

Saunders Books Solid on Independent Releases

C. P. Saunders, manager of the Buffalo and Western New York exchange of the Independent Sales Corporation, reports that he has booked one hundred and thirty of the two hundred and fifty theatres of territory. Thirty of the sixty-four atres in Buffalo are on his booking list the three Independent features, "Wanted for Murder," "A Romance of Air" and "Woman." The three features, according to Mr. Saunders' report, e been booked solid in his territory.

Sheas' Hippodrome booked "Woman," l Manager Harold B. Franklin is running the Maurice Tourneur feature as a ial showing one episode each week. e Lyric played "Wanted for Murder," l has booked "Romance of the Air" showing in March.

In Rochester the Rialto has booked all ee features and "Romance of the Air" l "Woman" are booked in the Strand, racuse, while the Hippodrome in the e city is showing "Wanted for Mur-."

According to Mr. Saunders, the Lyric atre, Buffalo, did more business with Wanted for Murder" than any other pice shown there this season.

ndependent Sales Corporation has offes at 327 Main street, Buffalo, and operes through the Film Clearing House, Inc.

ourneur Has Completed "The White Heather"

The White Heather," based on the ury Lane melodrama, has been comted by Maurice Tourneur, who cut and ed it personally at his coast studio and t it to New York.

The premiere is now being arranged by ller & Wilk, the New York representaes of the Maurice Tourneur Productns. It will be at a prominent Broadway atre and will be announced shortly. ose who have seen the production prisely predict that "The White Heather" l be a sensation.

t is stated that Mr. Tourneur assemd an excellent cast for "The White ather," following his usual custom of senting a well balanced cast rather than star.

oreign Bookings on Oliver Serial

Ben Blumenthal Export and Import mpany have bought the foreign rights Oliver Films, Inc., serial production, The Carter Case," a screen version of Craig Kennedy detective stories, by thur B. Reeves; the France, Great Brit, Switzerland, Spain, Japan, Philipnes, Cuba and Australian rights have en sold.

The final episodes of this serial are now der production under the personal survision of Harry Grossman, Oliver lms. Mr. Blumenthal after seeing the st few episodes in the rough reported at he had seen enough to satisfy him at "The Carter Case" would make good.

THE INDEPENDENT FIELD TICKER

Territorial Sales Reported During the Past Week

Production	*Buyer*	*Territory*
"Mickey" (W. H. Productions, N. Y.)	Sidney B. Lust, Washington, D. C.	Delaware, Maryland, District of Columbia, Virginia.
"The Liberator" (Harry Raver)	Eastern Feature Film Co., Boston	New England.
"The Liberator" (Harry Raver)	Modern Feature Photoplays Ex., N. Y.	New York State, Northern New Jersey.
"The Liberator" (Harry Raver)	W. E. Drummond, Knoxville, Tenn.	Tennessee.
"The Liberator" (Harry Raver)	Variety Pictures Corp., Baltimore	Maryland, Delaware, District of Columbia.
"The Liberator" (Harry Raver)	Standard Film Exchange (Harry Charnas), Cleveland	Ohio, Michigan, Kentucky.
"The Liberator" (Harry Raver)	Tony Lucchese, Philadelphia	Eastern Pennsylvania, Southern New Jersey.
"The Demon Shadow" (Arrow Film Serial)	Gardiner Syndicate, Buffalo.	New York.
"The Woman's Law," "Power" and "Miss Arizona" (Arrow Film)	Craft Film Service, Pittsburgh	Western Pennsylvania, West Virginia.
"The Demon Shadow" (Serial) and series of 32 Unique Comedies (Arrow Film)	Liberty Feature Film Co., Shreveport, La.	Texas, Arkansas, Oklahoma, Louisiana, Mississippi.
"Huns Within Our Gates" (Arrow Film)	Far Eastern Motion Picture Co., Singapore, China	China.

Sidney Lust Buys Territory on "Mickey"

Sidney Lust, Washington, D. C., has bought the Delaware, District of Columbia, Virginia and Maryland rights to "Mickey," distributed on the Independent market by W. H. Productions. Mr. Lust announces that he has booked the feature for a week's run at the Parkway theatre, Baltimore, for the week beginning March 17th. He is planning a big advertising campaign through the territory. He also reports that Jake Wells, prominent exhibitor of Richmond, is negotiating for a return booking on "Mickey."

Record Bookings Reported on Pathe Serial

W. E. Raynor, manager of Pathe Exchange's New York branch, reports that he has booked the Pathe serial, "The Lightning Raider," starring Pearl White in 400 of the 700 theatres in his territory. He reports that the salesmen of the New York branch have average sales records of 40 per cent over their quota. In one New Jersey town he reports that the six theatres that the town boasts of have booked the serial.

In this same territory Pearl White's serial, "The Fatal Ring," had 385 bookings; "The House of Hate," 360, and the Ruth Roland serial, "Hands Up," 348 bookings. Mr. Raynor expects to break all records so far established with Ruth Roland's coming serial, "The Tiger's Tail," released April 20.

Houdini Serial Booked Heavily in Cities

In four of the largest cities of the country, New York, Philadelphia, Chicago and Baltimore, B. A. Rolfe's serial production, "The Master Mystery," starring Houdini, released by Octagon Films, Inc., has 445 bookings. The total covers houses in the cities proper, and not houses in adjoining towns. Octagon reports that bookings in the smaller towns are proportionate in number. The Houdini serial has extensive bookings in the other large cities, including Boston, Newark, Pittsburgh, Jersey City, Atlanta, Washington and New Orleans.

Rothapfel Is Now Producing First Feature

ACCORDING to an announcement from the Rothapfel Pictures Corporation, this week, Samuel L. Rothapfel is planning the same aggressive campaign in the production field as he did in the exhibition field. To the Rothapfel Unit Program, planned by Mr. Rothapfel, was added the first step toward realization when Wally Van commenced work this week at the Bacon-Backer studio on the first comedy production of the new organization. The comparatively new studios of the Bacon-Backer combination, have been taken over by Mr. Rothapfel and a comedy company, under the direction of Mr. Van started to work.

The Rothapfel organization is located in the Leavitt Building, West 46th street, where separate offices have been furnished and Mr. Rothapfel and his corps of assistants are now established whipping into shape the final plans for the unit program. Frank Hall who is an important figure in this organization and Mr. Rothapfel are working together on the plan and both have been successful exhibitors on a large scale and both are working toward a complete one-hundred per cent. producing organization.

Ascher Brothers Book "The Master Mystery"

ASCHER BROTHERS, of Chicago, have booked "The Master Mystery," B. A. Rolfe's super serial starring Houdini in a number of their theatres, according to a report made to Octagon Films, Inc., by Celebrated Players Film Corporation, Chicago, controlling the distributing rights to the picture in the states of Illinois and Indiana.

The reasons prompting Ascher Brothers to revise their policy is contained in an announcement which is being projected on the screen of every house exhibiting the Houdini serial. The announcement reads:

"For the first time in the history of this theatre we will present a serial picture as an added feature to our Saturday afternoon program.

"We have just finished viewing the first six episodes of Houdini in "The Master Mystery," and we pronounce it the most remarkable serial ever made.

"It must have been to make us change our policy of never presenting a serial picture."

The first episode of "The Master Mystery" was shown on Saturday, March 1, with a new episode announced for each succeeding Saturday until the fifteen chapters have been shown.

Comprehensive Plan Book on "Better 'Ole"

World Pictures, distributing and releasing "The Better 'Ole" in the United States, have issued a comprehensive sixteen-page plan book on this production, as an aid to the exhibitor in publicizing the picture. The plan book contains, music cues, ready-made newspaper ads, advance newspaper notices, an outline of the methods of advertising and putting on the picture at its New York run at the Strand and a complete list of advertising accessories.



Alice Hastings, leading woman in Zion Films, Inc.

Star of Zion Production Stage Actress

Alice Hastings, co-starred with the Russian actor Giacomo Mazuroff, in Zion Films, Inc., first production of the works of the Yiddish novelist, Sholom Aleichem, first came into prominence on the stage under the management of David Belasco, afterwards playing successfully in Broadway productions.

She will portray the character of Khavah, the title role of Sholom Aleichem's novel, the first of the series of Zion Films' productions founded on the author's works. The story deals with the Russian people, and in order to get a thorough knowledge of these people, Miss Hastings is reported to be living on New York's lower East Side for a short period before taking up her work in the role of Khavah.

"Khavah" will be in five reels and will be produced under the direction of Charles Davenport. Irving Ruby will photograph. Nat Dorfman made the screen adaptation.

Elk Release in Demand

The Elk Photo Plays, Inc., independent distributors, handling "The Real Roosevelt" in Greater New York and Northern New Jersey, reports a big demand for this feature.

Gaffney Joins Arrow

F. W. Gaffney, for seven years auditor with the Travelers Insurance Company, New York, has joined the Arrow Film Corporation as auditor in charge of finances.

"Finger of Justice" Get Good Bookings

"The Finger of Justice," the seven-re feature produced by the Reverend Pa Smith, starring Crane Wilbur and distri uted by Arrow Film, is showing to unusu business in the Northwest territory, accor ing to reports from Grace M. Sanderso who is also the author of the story, an exploiting the picture in this territory.

John Hamrick, manager and owner of th Rex theatre in Seattle played the pictu for four weeks. It opened last week i the Auditorium theatre in Spokane for two-weeks' engagement and at the Liber at Centralia, Wash. It has just complete a run at the Academy in Petersburg, Va and the Strand in Newark. The First N tional Exhibitors Circuit of Richmond an Atlanta report good business with the fe ture.

It played a week at Poli's, Washingto and at the Grand Opera House in Detroi three weeks at the Bandbox, Chicago, an a week at the Standard, Cleveland. In Ne England it opened last week at the Colun bia theatre, Bath, Maine, for a try-out en gagement and was held over for seven days. The Premier Feature Film Com pany of Boston, which controls the Ne England rights, are negotiating for a th atre in Boston, where they will open for a indefinite run. Dr. Shallenberger, presider of the Arrow Film Corporation, announce that he will open the picture in several u State cities.

Fine Cast Announced fo Serial

A notable cast takes part in the forth coming Western Photoplay Serial, "Th Great Gamble," which is to be released b Pathe, it has been announced.

A. Alperstein, general manager, and Jo eph A. Golden, director of the Wester Photoplays organization, believe that t have a noteworthy cast is to have mo than half the battle of a successful phot play won right in the beginning.

In pursuance of this policy in addition t the co-stars of the serial, Ann Luther, wh needs no introduction to motion picture au diences, and Charles Hutchison, who in ad dition to a pleasing personality stops a nothing to perform "stunts," they have en gaged Warren Cook, Richard Neil, Bill Moran, and William Cavanaugh.

The company is at present in Florida ob taining scenes for several of the fifteen ep sodes which demand a Southern atmo phere.

Grossman Announces Seria for March

Oliver Films, Inc., serial productio "The Carter Case," adapted from th popular Craig Kennedy detective storie and featuring Herbert Rawlinson an Margaret Marsh, will be released the wee of March 17, Harry Grossman, vice-pres dent and general manager of Oliver Film announces. The serial production wa produced under the personal supervision o Mr. Grossman. The final episodes ar now in production.

Fischer to Start Second Production

David G. Fischer, producer of "The Law of Nature," recently placed on the Independent market by Arrow Film Corporation, announces that he will leave for Miami, Fla., this week to start production of the screen version of Grant Watson's novel, "Where Bonds Are Loosed." Mr. Fischer announces that he has closed negotiations with a star for the productions. Clarence Dull has been engaged as technical director and Stanley Mason as photographer.

Arrow Film reports that Mr. Fischer's seven-reel production, "The Law of Nature," which it is offering to state rights buyers, is meeting with big success, and that it was because of this success that Mr. Fischer decided to start production on his second feature immediately. Mr. Watson's novel, "Where Bonds Are Loosed," which Mr. Fischer will produce, has attained international recognition.

Gaumont Snaps Wilson's Departure and Arrival

Gaumont News No. 49, released to the independent exchanges Tuesday, contain views both of President Wilson's departure from France at the port of Brest and his arrival at Boston. The undeveloped negative showing his departure from Brest was brought over by an army lieutenant aboard the George Washington and was delivered to the Gaumont laboratories on the morning of the day it was released.

Other interesting items in this number of Gaumont News are the Golden Jubilee celebration of Cardinal Gibbons, held in Washington; the newly established passenger-carrying airplane service between Paris and London and the beginning of the mail service between the East and West, the first package carried eastward being a print of Mary Pickford's Fifth Victory Loan picture.

Wilson Made Manager

R. C. Cropper, general manager, Bee Hive Exchanges, announces the appointment of George W. Wilson as manager of the Indianapolis branch. Mr. Wilson is known prominently in the Central West where for more than six years he was manager of the Paramount Exchange.



One of the reasons why the Houdini-Rolfe serial, "The Master Mystery," is proving a success. Released by Octagon Films, Inc.



Dolores Cassinelli, star of "Stars of Glory," and Leonce Perret, author and director of the feature, which is to be released through Pathe

Waldimir Almazov Opens New Laboratories

WALDIMIR ALMAZOV, prominent technician in laboratory work here and abroad, has organized the Almazov Film Laboratories, with offices in the Fitzgerald Building, Broadway at Hudson Heights, New Jersey, announces his readiness for laboratory work of every description.

The Waldimir laboratories have a productive capacity of approximately half-million feet of film a week. Mr. Almazov states that with the additional machinery that has been ordered, installed the capacity of the plant will be doubled. It is equipped with a title printing shop, with modern process and every other modern improvement to the modern laboratory.

The corporation is financed by American and foreign capitalists, it is announced, and extenisve operations in the industry, particularly in the East, is planned. Mr. Almazov, the active head of the organization, was associated for many years with Biograph, the New York Motion Picture Company and others in this country and abroad.

"I have studied the needs of the producer," said Mr. Almazov, "and knowing them, we have equipped a laboratory which will be a mecca for the discriminating producer, director and camera man who expects and exacts the very cream of laboratory results. Special negative cutting rooms have been provided for their use, well equipped offices at their disposal, and a working harmony between them and our employees, which will make for results such as they demand, so that their efforts to obtain a fine production shall not be hampered by any thing which it is possible to overcome. Gathered about me I have grouped a selected corps of experts, each a specialist in his field, have given them the most modern and approved apparatus and conveniences and the results of this are shown in the work which they are turning out."

Goodstein Opens in Denver

Joseph Goodstein, who bought recently the rights for "The Master Mystery," starring Houdini, for the states of Colorado, Wyoming, Utah, New Mexico and southern Idaho, announces that he has opened offices at 1735 Welton street, Denver, for the distribution of the serial in this territory.

Raver Disposes of Territory on "Liberator"

Harry Raver, handling "The Liberator," starring Maciste, announces that he has disposed of the rights to twenty-two states to this feature. Eastern Feature Film Company, New England, where first run engagement has been arranged for the Park, Boston; Modern Feature Photoplays Exchange, New York State and Northern New Jersey; W. E. Drummond, Knoxville; Tennessee territory; Variety Pictures, Baltimore, Maryland, District of Columbia and Delaware; Harry Charnas, Standard Film Exchange, Cleveland, Michigan, Ohio and Kentucky, and Tony Lucchese, Philadelphia, Eastern Pennsylvania and Southern New Jersey.

Four Arts Ball Reproduced in Baird Picture

A reproduction of the famous Four Arts Ball held annually at the Odeon, Paris, by the artists' circle, is said to be one of the features of Four Star Pictures first production, a screen version of Augustus Thomas' stage play, "As a Man Thinks," featuring Leah Baird and now under production under the direction of George Irving. "As a Man Thinks" will mark the first of the series of Raver-Thomas productions starring Miss Baird.

Mr. Thomas, the author of "As a Man Thinks," was a guest at the ball several years ago and from his description Director Irving is said to have produced a striking replica of the scene.

Classified Ads.—Tell Your Wants Here

[Where advertiser is to be addressed in care of Motion Picture News send all replies to the office of publication, 729 Seventh Avenue, New York City.]

SITUATIONS WANTED

PUBLICITY CONNECTION DESIRED

Press Sheet and Ad-Man Box Q, M. P. News

Whole or part time

ACCOUNTANT — Experienced accountant, 22 years of age, released from U. S. N. R. F., desires connection as assistant operator or publicity man. Willing to go anywhere to start. References exchanged. Will consider work in film exchange. Address H. H. T., Motion Picture News.

ASSISTANT DIRECTOR—Late with Bob Leonard, now with Canadian Engineers, Signal Corps. Expect to be in Los Angeles in February. Six years' experience, starting as property man with Wallace Beery. Twenty-two years old. If you want me communicate with Miss Gibsone, Mabel Condon Exchange, Hollywood.

OPERATOR-MANAGER—Operator and electrician, honorably discharged from aviation service, wishes position as operator or manager of small house in good town. Five years' experience. Can deliver the goods. Salary and all in first letter. Address O. V. Tilton, Auditorium, Defiance, Ia.

ADVERTISING—Wanted, position handling advertising for photoplay concern or in responsible position directly under advertising manager. Have had extensive experience writing ad copy as well as practical newspaper and theatrical experience, press agenting large middle western houses. Am 23 years old. Address J. M. M., Motion Picture News.

STUDIO WORK—Position wanted by man who can qualify as assistant director, technical director, casting director, studio manager. Has had special experience on serials. Formerly with Pathe and Astra studios as general utility and assistant director to Louis Gasnier and Donald MacKenzie. Just completed fifteen months' service in U. S. N. R. F. Address Studio, Motion Picture News.

OPERATOR—Young man, twenty-two, recently discharged from U. A. Army, desires position as manager or operator. Five years' experience. What have you in managerial line? West preferred. Address A. B. C., Motion Picture News.

ASSISTANT—Assistant director, one year in navy, desires connection with producer. Have assisted Frank Grandon, Bing Thompson, Howell Hansel, Allen Holubar, John Lopez. Can cut film and make scene plots. Address X. Z. Y., Motion Picture News.



Secretary of War Baker, at the left, and W. W. Hodkinson, at the right, after the presentation of "Made In America" to the government

SITUATIONS WANTED

PUBLICITY—Who has a position for a young man, honorably discharged from the army? Previous to signing up with Uncle Sam I had been engaged in newspaper work and magazine writing. I am desirous of securing a position doing publicity or advertising work. Address L. J. B., Motion Picture News.

SALESMAN—Just received honorable discharge from U. S. Army and once more wish to take up duties as salesman. Am 20 years of age; 3 years' experience as a salesman and can furnish best references as to ability. Would be glad to take up any other position in *Film* game that would finally lead to the selling end. Faithfully promise *no* A. W. O. L. Can call at your convenience. Address M. G., care of Motion Picture News.

SALESMAN—First class film salesman discharged from U. S. Army. Capable of managing exchange. Desire to locate with reliable firm where executive ability is wanted. Highest credentials. Address R. S., care of Motion Picture News.

PUBLICITY MAN—Honorably discharged from the navy. Have had experience writing sub-titles, film editing and arranging general advertising matter. College graduate. Moderate salary with concern where there is chance to grow. Address Geo. Goldberg, 52 St. Nicholas avenue, New York City.

WANTED—Honorably discharged soldier desires position with film company. Nineteen years of age and can give best of references. Address M. Laurie, 1 East 118th street, New York City.

WANTED—Honorably discharged soldier, 19, wishes place with film company, doing anything which will be appreciated by advancement. Can furnish best references. Address James Luxemberg, 1487 Fifth avenue, New York City.

SITUATIONS WANTED

STUDIO—Position wanted by young man who can qualify as assistant director or under advertising manager. Still in navy, expecting to be discharged shortly. Graduate of technical college. Experience in newspaper and theatrical work. Address H. A. T., care Motion Picture News.

OPERATOR—Just discharged from service. Competent operator and electrician. Five years' experience; best of references. Go anywhere. Salary your limit. State all first. Address Wisconsin, Motion Picture News. H. J. Brackendor, 209 South Central Avenue, Marshfield, Wis.

PHOTOGRAPHER — Commercial photographer, 23 years of age, seeks opportunity to enter photographic end of motion pictures. Have had over six years' practical photographic experience. Canadian born, educated in England and Belgium, speak French. Not afraid of working hard. What I seek is the *start* and chance to learn. Address Montreal, Motion Picture News.

WANTED—Honorably discharged soldier wishes employment at anything with motion picture company. Acting preferred. Address V. Petione, 22 Prince street, New York City.

WANTED—Honorably discharged sailor desires connection in motion picture industry as salesman or any other capacity. Five years' experience on road, south and middle west. Will use all of my ability and integrity to promote your welfare. Nat Lubner, 916 Freeman St., New York City.

WANTED—For the past nine months have been with the U. S. Department of Labor at Washington. Want position in picture industry. Six years' experience as mechanic. Address D. Ward, 94 West Forty-second street, Bayonne, N. J.

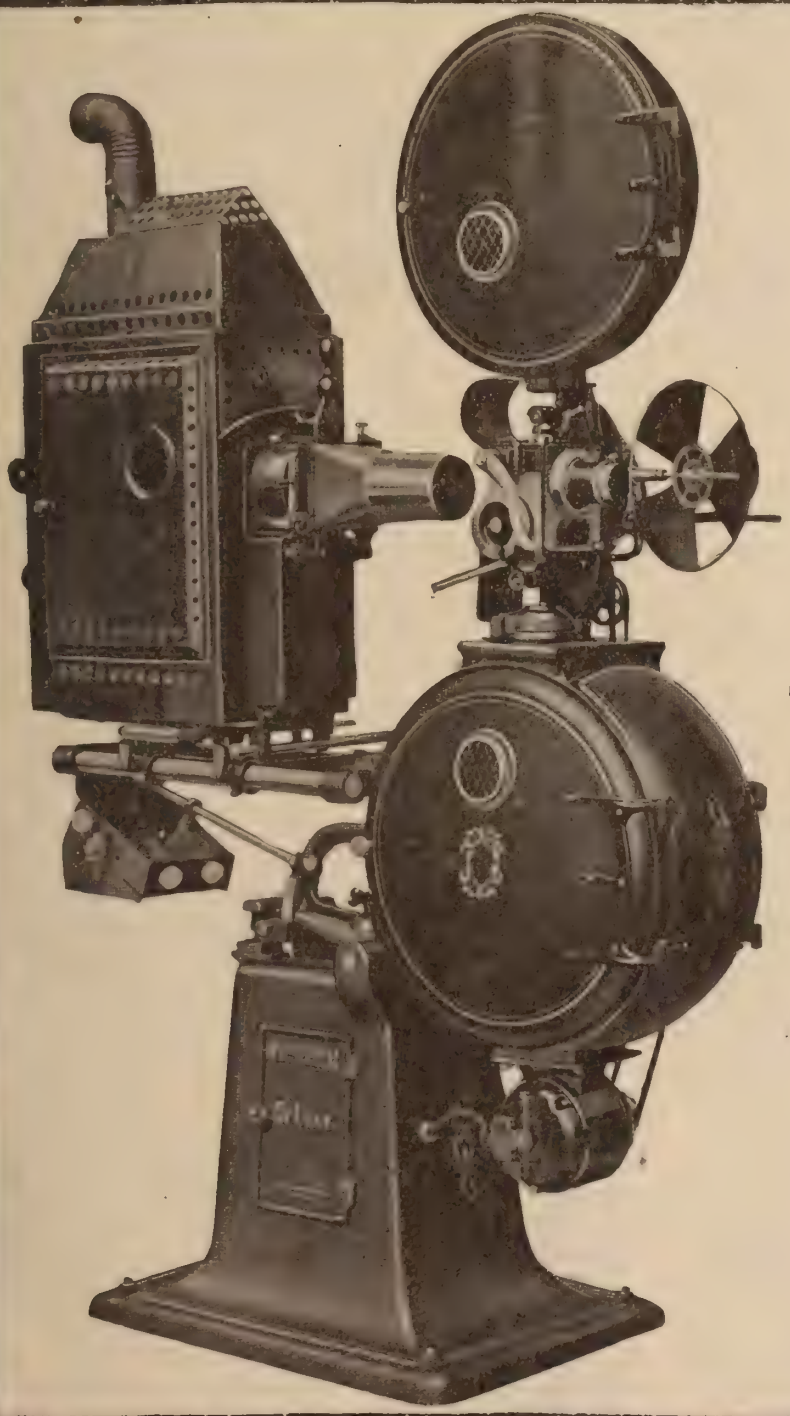
YOUNG MAN—Nineteen years of age, honorably discharged from Aviation Corps, wishes position with film concern. Best of references. Address J. L., care of Motion Picture News.

ARTILLERY—Lieutenant of Artillery, 22 years old, two years Wharton School, University of Pennsylvania, desires position in production or distribution end of industry. Address F. K. M. P., care of Motion Picture News.

YOUNG MAN—Twenty-five years old, discharged from officers' training camp, naval aviation. Excellent training in seaplane, motors and automobiles. Wish position with picture company doing work along above lines, preferably. V. B. Berry, care of Capt. K. W. Perry, 200 West Ninety-fifth street, New York City.

SUPERVISOR—Film department supervisor, good buyer, desires connection here or travel. Has supervised film department in South America for American firm. Speak Spanish. Highest references. Discharged from navy. Edward Greene, 1043 Linton Avenue, New York City.

Equipment Service



THE Motiograph De Luxe

Has Many Points of Advantage

1. It is massive and rigid.
2. Its rigid construction eliminates vibration.
3. It is highly artistic and well balanced.
4. Film capacity 3,000 feet.
5. Ball bearing on take-up spindle.
6. Speed control fully enclosed.
7. Motor switch enclosed in base. Is invisible but convenient.
8. Speed control adjustable to a fine degree.
9. Base has leveling device.
10. Extra large lamp house.
11. Lamp house top removable.
12. Opening in base of lamp house to remove carbon dust.
13. Can use 12″ upper and 12″ lower carbons.
14. Constant speed one-sixth H. P. Motor.
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E. KENDALL GILLETT.....*Editor*

Speed Up? Never

"THE exchange business up our way is one big rush. We are over our heads all the while. We do our best by every theatre, big and little, and, what is more, we tell the truth. When we tell a man a thing our word is as good as our bond. Never has a theatre suffered at our hands, at least as far as we have found out. If a salesman over sells a film and does not tell the truth, he is no longer our salesman. He is fired. We are the servants of the theatre men and we get the bookings."

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"When a theatre man lies to me he usually does not repeat, for he never gets another chance. When a good print goes out of my shop and is mutilated by a theatre, that house pays the repair bills or he gets not a single foot of film in future. We run honest and we expect the theatre to do the same."

"The other evening I was in the southern part of the state. One of my best pictures was being shown in that particular house outside of which I stood. The crowd was thick in the lobby and the first performance packed. The picture was evidently making good.

"The manager stepped in the house and I followed him. I was appalled. The picture was being put through the machine upstairs like a race horse—probably at the rate of nine minutes or less. It was jumping all over the screen.

"I knew the way to the projection room and I went there. I wasted no time. I climbed the ladder and burst in. I closed the port, threw down the douser and took the film out of the machine. The operator, who was a small man, knew me and realized that what I said went. There was no need of talking to him, so I did not. I started to pack the show up.

"The bell from the office rang. The operator answered. All he said was, 'The show is over.' That was enough. The manager, with his tongue out, lit in the projection room. He found me smiling, but busy.

"He was excited and wanted to know what was the trouble. I told him nothing now, but that when my film was going through his old machine at the rate of a thousand feet in nine minutes there was something wrong. I told him he could get film elsewhere if this was his method of house operation. My film was meant for operation at between thirteen and fifteen minutes and no faster.

"He stormed a bit, but promised to be good, so we finished the show. When the last patron had left the theatre I called the manager and projectionist together and in the most quiet manner I could assume I told them somewhat as follows:

"That feature cost my company about two hundred thousand dollars ($200,000) to make. It is a wonderful show. It contains as fine acting and as fine a story as has ever been put into motion pictures. It is a masterpiece. Pictures of that class come seldom, and it is they which make for greater, better and wider motion picture entertainment. Had I charged your theatre two hundred dollars a day instead of twenty-five you would have taken care to have run the picture at proper speed. All you are looking for is the everlasting gate receipts, but if you are going to run pictures as you have tonight, you should be conducting a dump, and if you continue your present methods you can get your pictures elsewhere.

"I asked him what he intended to do and upon getting his assurance that he would never rush a show again, and a further promise from the projectionist that he would never obey such orders again, I left, and since that time this particular house has been one of my very best customers. In fact, the owner has signed for all my pictures first run in his new eighteen hundred seat theatre."

This "speeding up" should be absolutely eliminated. It is the curse of the picture show. A good production is absolutely ruined by poor projection and no man is worthy to be considered a projection-

(Continued on page 1690)

Equipment Operating Projection Questions Answered

Lens Dimensions, Etc.

JACOB SHEETS, Northampton, Pa., propounds the following questions:

(1) What size projection lens am I using on the Powers 6 A machine, a quarter or a half size?

(2) How is the focus of the projector lens measured? I do not quite understand the meaning of "aperture."

(3) What is a rectifier, or in other words, how does it change the current from A. C. to D. C.? Are they expensive and are they proven to be a success?

In reply: We first of all compliment the correspondent on putting forth his questions in an intelligent and straightforward manner and will try to clear the various points up for him in the order given.

Unless a half-sized lens was especially ordered when the Powers machine was purchased, the correspondent can be pretty certain that he is not working with such an objective. It is easy, however, to ascertain whether the lens is a half-size one or whether it is something smaller. If it is a half-size lens, the diameter of its component glasses will be 3½ inches wide, or upwards, which is considerably in excess of the diameter of the customary cine projection lens. Half-size lenses are not supplied as regular equipment by any of the makers of projection machines, so the correspondent will probably find that he has an ordinary objective of smaller dimensions, such as are commonly termed quarter-size. While we are on the subject of the half-size lens, we might state that it can be shown that there is no advantage whatever in the use of objectives of such large aperture in motion picture projection.

The most important focal measurement of a projection lens is its equivalent focus (E. F.), for it is the E. F. which determines the size of the projected picture. The focal value marked on the lens barrel by the manufacturer is the E. F., so it is hardly ever necessary for an operator to make this measurement. In case an operator does require to ascertain the E. F. of his projection lens, it is important, however, to set about this in the right way, and as the instructions given in all of the Handbooks are incorrect, the following suggestions are in order:

The E. F. of a projection lens, or any other positive lens, is the distance behind *the second principal point* at which a parallel incident ray cuts the axis after refraction by the lens, and this value is the E. F. marked by the makers on projection lenses.

We do not enter here upon the details by which the E. F. is measured, because this has just been thoroughly explained, with diagrams and the necessary formulae, in the Camera Department. The optical articles in the Camera Department are for the instruction of operators, as well as cinematographers, and by commencing at the beginning of the series, our operator readers will secure exact information on the action and properties of lens systems. In an early issue the study of the principal points (*from which exact focal lengths are measured*) will be extended to compound lens systems, such as projection objectives.

In the loose and ordinarily used sense, the term "aperture" means the ratio of the diameter of the lens glasses to the focal length; for instance, a lens of 4 inch E. F. the diameter of whose glasses is 1 inch, would be said to have an "aperture" or rapidity of *f*/4. This is in no wise a correct statement of the effective aperture of the lens, however; the aperture ratio is properly defined as the ratio of the diameter of the "entrance-pupil" to the focal length. As the subject of pupils is at present somewhat ahead of the operator, we must advise the correspondent to follow the optical articles in the Camera Department until we come to the detailed explanation of pupils and other things concerned with aperture. For his present requirements, however, he can assume that if he has two objectives of like E. F. but different diameter, the lens whose glasses have the largest diameter is the one of greatest aperture.

With regard to the Mercury Arc Rectifier, for changing A. C. into D. C. this cannot be treated *in extenso* at present, although a complete article on the subject is a possibility in the near future. Briefly, A. C. current after passing through an auto-transformer passes into a tube containing rarified mercury vapor. At the bottom of the tube, and connected with the incoming current, are two separated pools of mercury. By tipping the tube mercury from the two pools is splashed into contact, creating an arc across the mercury vapor in the tube.

Due to the manner in which the electrodes of the tube are arranged, the current from the mercury arc is rendered unidirectional, *i. e.*, it can only leave the tube through a certain outlet, from which it passes to the arc as a D. C. current, but still of a pulsating character. In effect the ordinary A. C. waves are flattened out by the rectifier and their hollows somewhat filled in by a reactance, which is part of the outfit, and the result at the projector lamp is a light with D. C. characteristics. The Mercury Arc rectifiers, as made by the General Electric Company and the Westinghouse Company are an established success, and full descriptive information concerning them may be secured from the respective manufacturers. A description of the latest Westinghouse rectifier appears in the present issue.

Unsteady Picture

J. H. JENKINS, Boissevain, Manitoba, writes: "I have a Motiograph machine which I have run for a few years, running one or two nights a week. I get a jump in the picture in running. The faster I run the worse it is, and especially when a joint passes through the intermittent. My sprockets are nearly new, and I have also put in a new aperture plate and spring shoes. I have no lost motion in the intermittent sprocket and my framing device seems to be solid. Can you tell me where to look for the trouble?"

In reply: Inasmuch as the correspondent has not described the jump in his picture, as it appears on the screen, we cannot advise the particular mode of removing it right offhand, but we can, as the correspondent requests, suggest some places to look for the trouble.

Firstly, it is just possible that the machine is not securely fastened to the floor of the operating-room, or, even if it is firmly anchored, there may perhaps be vibrations present. When a projector is not firmly mounted the picture will move up and down, and sometimes sidewise, on the screen in exact accompaniment with the turning of the crank, and in such a case, the faster the machine is cranked the more rapid will be the jumping movement of the picture on the screen.

It seems to us, however, that were the correspondent's machine not firmly mounted he would be aware of this, so we will suggest some other causes of unsteady projection. It might, for instance, be found that the tension-shoes which bear upon the film at the aperture-plate are not bearing with sufficient pressure against the film. This could also account for the correspondent's statement that the jump in the picture increases with increased speed of projection. As a rule, it is found that most operators carry too tight a tension on the shoes, or springs, but the correspondent is, nevertheless, advised to investigate this point.

We note that the correspondent has recently installed new sprockets, but he says nothing about the renewal of the star-wheel or cam. It may happen that the starwheel or the cam, or both, are badly worn and need rewinding, although the design and mode of adjustment of the Motiograph intermittent is conducive to a long period of usefulness on the part of the star and cam. It can further be promised in view of the recent installation, by the correspondent, of new sprockets, that either in removing the worn intermittent sprocket, or in putting on the new one, the spindle carrying the star and sprocket may have become sprung or bent slightly out of true. It is hard to imagine how this could occur, as the Motiograph intermittent sprocket is secured to its shaft with set-screws and no punching is necessary

o remove it. We mention it as a possible cause of the jump in he picture, and many other causes of the same annoyance could e mentioned, not the least of which is excessive wear in the earings of the intermittent movement.

With regard to the jumping of the picture when a splice passes hrough the intermittent, this is a common occurrence and is ometimes due to the type of the join, a thick splice generally ausing the picture to climb momentarily on the screen. This umping of the picture when a splice traverses the intermittent an also be caused by having the idler-roller set too close to the rocket, and we recommend that all idler-rollers be adjusted so hat they are at a just perceptible distance from the faces of rojector sprockets.

How Are Projector Carbons Manufactured?

NELSON, Douglas, Ariz.: "How are projector carbons manufactured, including the Holdarc and Silver-tip?"

REPLY: A description of the process of arc-light carbon manufacture would consume rather more space than its value to the practical projectionist would justify; nevertheless, we may prepare a brief article on the subject at some future time. An interesting book on the subject may, however, be consulted at public libraries. It is entitled "The Manufacture of Carbons for Electric Lighting and Other Purposes," by Francis Joel. The manufacturers of the Holdarc and Silver-tip carbons have not made known the methods by which they deposit the metallic coating on these special negative carbons. It is probably done by electro-plating, a process which can be readily studied up in text-books on the subject. As is now well known, a carbon coated with metal gives less resistance to the current than a plain carbon, and the use of such carbons as the negative electrodes of D. C. projection arcs results in improved steadiness of burning and makes the control of the arc much easier.

Good Light in Both Lamps

B. C. DICE, Tooele, Utah: "Tell me the reason I cannot get as good a light at the aperture of one of my machines as I do at the other? Everything is just alike on both machines and seems to be O.K. Both lamps are wired the same and draw the same amperage."

Reply: Although the data is insufficient, we suggest the following: Possibly the amperage is not the same at both arcs and if separate resistances or other devices are used for the two lamps it is very likely that the amperage is not identical in both cases. Have the amperages of the two arcs measured with an ammeter. Even though both arcs were found to be burning equal, an inferior condenser system could greatly reduce the intensity at the aperture of one machine. See if one set of condensers is not inferior in quality to the other set, or whether the condensers are not severely discolored or roughened on the face next the arc, causing severe light scattering. For best results all condensers should be polished every day.

Reply to Question from Hamilton

H. SEDGWICK, Hamilton, Ont.: "Please explain the 'aerial-image' of the condenser in connection with the distance at which the shutter should be located in front of the lens."

Reply: When light is passed through a projector optical system, and the region in front of the objective is explored with a white paper screen, a spot is found at which the projected beam is of the smallest cross-section. This section of the projected beam may be either rectangular or round in shape, indicating respectively that the condensers are approximately at the proper distance from the machine aperture, or that they are too far from the aperture to permit the entire available amount of light being utilized.

The considerations which must be fulfilled in order to utilize all of the light proceeding from the condensers have been thoroughly treated in our article, "The Regulation of the Rays in Cinematographic Projection Systems," and the correspondent is advised to consult the same. It is there pointed out that the narrow section of the beam is not an "aerial image," but a real image, and this image sometimes coincides with the plane in which the revolving shutter operates, in which event it can be plainly seen on the shutter blades when the machine is running.

It would seem that, inasmuch as this image represents the

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narrowest cross-section of the projected beam, it would be highly advisable to locate the shutter at this point, and it has been recommended by some people who should know better to always place the shutter at this narrowest section or so-called "dissolving point" of the rays proceeding from the objective to the screen.

When the narrowest section of the projected beam is near the lens (within 6 inches or so) there is no objection to placing the shutter at that point in the beam; indeed, it seems a logical thing to do and would, no doubt, permit the width of the cover blade of the shutter to be at a minimum. The strict adherence to the recommendation that the shutter should always operate at the narrowest section of the projection beam leads to ridiculously impractical consequences, however, when, as frequently occurs, the narrowest cross-section of the projected beam is some 18 inches, or 2 feet or more in front of the objective. To carry out the recommendation in such a case requires an extra long shutter shaft or an extension on the customary shutter shaft, and when the revolving shutter operates at a point far removed from its actuating gears the vibration and consequent wear on the mechanism are of an extent not calculated to improve the steadiness of the projected picture. It appears, therefore, that the proper position for the revolving shutter should be dictated primarily by common sense, and it is an obvious fact that the pursuit of the so-called "aerial-images" and "dissolving points" sometimes leads to impractical results and altogether undesirable consequences.

How to Chase the Ghost

H. J. PHILLIPS, Barnswell, S. C.: "I have a small ghost in the center of my picture and I would like you to give me a remedy for it. I am using A. C. Special Carbons and have tried moving my lamp-house back and forward, but it does no good."

Reply: The position of the lamp-house is frequently the cause of a ghost in the field of projected light, but as changes in its position have been tried in this instance, we have to look elsewhere for the origin of the trouble. With the A. C. arc one gets two spots at the machine aperture which are substantially equal in intensity, and if the operator tries to utilize the combined light from the two spots the general result is a blue streak across the center of the projected picture. Under exceptionally favorable conditions when the arc, or flame, between the carbons is only slightly bluish in color, the ghost may not be noticeable to the detriment of the screen results, but to eliminate the same in annoying cases it is necessary to so alter the setting of the carbons that one of the two equally bright tips is out of focus at the machine aperture, and to rely solely on the light from the remaining carbon tip for projecting the picture. This may be accomplished by advancing the lower carbon in a manner similar to the customary D. C. trim, and if it is then found that the light from the upper carbon tip alone is not of sufficient intensity, the amperage at the arc must be increased. This inquiry indicates the wastefulness and disadvantages of A. C. projection.

Orchestrations for World Pictures

WORLD PICTURES this week announced to orchestra leaders and musicians in general connected with the motion picture theatres throughout the country that Leo Feist has orchestrations for the following songs from the production of "The Better 'Ole": "My Word! Ain't We Carryin' On," "Tommy," "When You Look in the Heart of a Rose," "She's Venus de Milo to Me," "I Wish I Was in Blighty," "I'm Sick of This 'Ere Blinkin' War," "When You Take That Trip Across the Rhine," and "A Little Regiment of Your Own."

Speed Up? Never

(*Continued from page* 1687)

ist who will carry out such orders. If his boss does not know better, he should.

Projection, at the proper speed, on up-to-date equipment, will mean a steady growth in the attendance at picture theatres, providing the general theatre atmosphere is right. Build for the future and not the gate receipts of today; they will take care of themselves.

E. K. GILLETT.

Camera Laboratory — Picture Making — Studio Technique

How to Prepare Photographic Solutions

By J. I. Crabtree

(*Research Laboratory, Eastman Kodak Co., Rochester, N. Y.*)

Although the majority of amateur photographers prefer to purchase photographic chemicals in a condition ready for use, in the case of advanced amateurs, professional photographers and motion picture producers who use chemicals on a large scale, it is customary for them to prepare the various photographic solutions from the component chemicals.

In order to be able to prepare correctly any and every solution used in photography a knowledge of the properties of the chemicals used and of the chemical reactions involved during the mixing is essential, though by adhering strictly to printed directions it is usually possible for an unskilled worker to prepare the developing and fixing solutions as generally used. However, instructions for the use of various materials differ, for example, in the case of some developing formulæ it is recommended to dissolve the Elon first, while according to others the sulphite should be dissolved first. Both methods may be right, but if a systematized method of mixing is followed, and especially if the photographer has a knowledge of the reactions involved, then he can proceed to mix any developing solution with confidence, and what is more, he will be able to locate the trouble if for any reason the solution does not work correctly after mixing.

In this article it is the purpose of the author to describe in as nontechnical language as possible the systematized method of preparing solutions now practiced in the Research Laboratory of the Eastman Kodak Company.

Definitions

A *solution* of any kind is obtained by dissolving a solid or a liquid in another liquid (or solid). The substance being dissolved is called the *solute* and the liquid in which it is dissolved is called the *solvent*. The extent to which the solute is soluble in the solvent is called its solubility and when the solvent will hold no more of the solute it is said to to be *saturated*.

The degree of solubility of any chemical depends on the nature of the solvent and on the temperature, which should always be stated.

If a saturated solution is cooled down to a lower temperature, crystals usually form which settle out until the saturation point is reached at that particular temperature, though in the case of a substance like hypo, if all dust is excluded, crystals do not separate out on cooling, and a so-called *super-saturated* solution is obtained. However, if a small crystal of hypo is added to the solution, crystals immediately form and continue to grow until the saturation point is reached. The best method of preparing a saturated solution therefore is to dissolve the chemical in hot water, cool to room temperature with shaking, allow to stand, and filter.

Meaning of "Water To"

When a chemical is dissolved in water the volume of the solution is usually greater than that of the water used, because the particles or molecules of the chemical occupy a certain space when in solution. In case two liquids are mixed, the final volume of the liquid is not necessarily equal to the sum of the volumes of the liquids mixed, it may be greater or it may be less. Thus fifty volumes of alcohol when added to fifty volumes of water at 70° F., produce ninety-seven volumes of the mixture and not one hundred. Moreover, equal weights of different chemicals do not occupy the same volume.

In photography we are concerned only with the weight or volume of each chemical in a fixed volume of the solution, so that when mixing, the chemical should be dissolved in an amount of water appreciably less than that called for in the formula and then water added *up to* the amount stated.

The Metric System of Weights and Measures

In photographic practice, *solids* are *weighed* and *liquids* are *measured* either by the metric or the avoirdupois system.

Although a large majority of photographers use the avoirdupois system of weights and measures, this system is inconvenient and complicated as compared with the metric system.

The metric unit of length is the *meter* (which means measure). The meter is divided into one hundred parts called *centimeters* or *cms.*

The unit of volume is the *cubic centimeter*, written *cc.*, or *ccs.* in the plural, 1000 ccs. being equal to one liter or 1 L. The cubic centimeter is sometimes termed a *milliliter* or *ml.* (meaning one thousandth part of a liter) though the term cc. is satisfactory for photographic purposes.

The unit of weight is the *gram* which is the weight of 1 cc. of water at 4° C., at which temperature a given volume of water weighs the most. The gram is written Gm. for short, the capital letter G being used so as to differentiate between Gms. (grams) and grs. (grains).

For compounding photographic formulæ only Gms., ccs., and liters are used, and fractions are always expressed as a decimal just as in the case of the U. S. currency which is a metric currency. The beginner should therefore think of grams and parts of a gram as if they were dollars and cents. Thus, 5.35 Gms. corresponds to $5.35 or $5.35/100.

The Avoirdupois System

In photography the following table is used:

Weight		*Volume*	
437 grains	= 1 ounce	60 minims	= 1 fluid drachm
8 drachms	= 1 ounce	8 fluid drachms	= 1 fluid ounce
16 ounces	= 1 pound	480 minims	= 1 fluid ounce
		16 ounces	= 1 pint
		128 ounces	= 1 gallon

The Conversion of Formulæ

Every photographer should be able to convert a formula given in avoirdupois terms into metric equivalents without reference to a table. It is simply necessary to remember that—

15 grains	1 Gm.
1 ounce	30 Gms.
1 fluid ounce	30 ccs.
1 gallon	4 liters

from which it is readily deduced that—

2 pounds	(roughly)	1 kilogram
1 ounce	"	450 grs.
1 pint	"	500 ccs.
1 cc.	"	50 minims

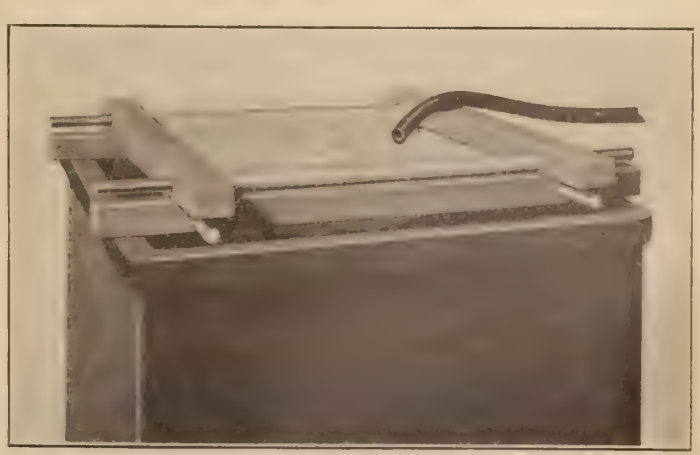


Figure No. 1

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A. G. STEEN, Special Representative

The foregoing conversion figures are not strictly correct, for example one gram = 15,432 grs., 1 oz. 28.35 Gms. and 1 fluid oz. = 29.43 ccs. In taking 1 Gm. as an equal to 15 grs. we are making an error of four parts in 154, or nearly 3%, but in photography an error of 5% in most cases is permissible. Thus if a formula called for 453½ grs., if this were cut to an even 450, the difference would not be detectable by photographic means, though if a quantity of 6½ grains were cut to 5 grs. then the error (20%) would be serious.

Uniformity in Formulæ

Formulæ should always be given in both metric and avoirdupois equivalents, but in some cases the proportions are given for, say, 40 ozs., in one case and 1 L. in the other. Now 40 ozs. = 1200 ccs., so that the several quantities are not equivalent. This leads to error in case the chemicals are weighed out with avoirdupois weights and the solution made up to strength in a liter graduate, though if these quantities are given for 32 ozs. of solution which are equivalent to 960 ccs., or roughly 1 L., no serious trouble will arise if the above mistake is made.

The *order* in which the ingredients are given in the formulæ is of importance. In some cases water is placed first, in other cases last, but since all developers are mixed with water, its position should be last in the formula. The ingredients should be given in the order in which they are dissolved, which is as follows: (1) preservative, (2) developing agent, (3) accelerator, (4) restrainer, (5) water to.

Percentage Solutions

In photography two kinds of solutions are used as follows:

(a) A solid in a liquid.

(b) A liquid in a liquid.

(a) The misunderstandings which have arisen from time to time regarding the correct method of preparing solutions of a definite percentage strength is due to the fact that there are three ways of doing it. For example, we can make a 5% solution of potassium bromide as follows:

(1) Dissolve 5 Gms. in 100 ccs. of water.

(2) Dissolve 5 Gms. in 95 Gms. of water making 100 Gms. of

(3) Dissolve 5 Gms. in a little water and make *up to* 100 ccs.

In case 1 we have about 103 ccs. of solution and in case 2 about 98 ccs. A chemist would use method 2, but method 3 is used when preparing photographic solutions. Method 1 is not used for the reason given above, namely, that equal weights of different chemicals do not occupy the same volume.

The *percentage strength of a solution* therefore merely indicates how much of the chemical is dissolved in 100 ccs. of the solution.

To prepare a 7% solution of potassium bromide, therefore, take 7 Gms. of the salt, dissolve it in a little water, and add water *up to* 100 ccs. If we now measure out 100 ccs. of the solution we have measured 7 Gms. of the solid.

In the avoirdupois system a 10% solution of solid is made by taking 1 oz. and making up to 10 ozs. with water. Converting these figures into Gms. and ccs. we have 30 Gms. in 300 ccs., or a 10% solution.

Strictly speaking this is not correct since 1 oz. = 28.35 Gms., and 1 fluid oz. = 29.57 cc., so that 1 oz. in 10 fluid ozs. is equivalent to 28.35 Gms. in 295.7 cc. or 9.6 Gms. in 100. The error involved, however, is less than 5% and for ordinary purposes is therefore negligible.

If a photographic solution is made by any of the above methods, 1, 2 or 3, the error involved is less than 5% and therefore negligible for ordinary photographic purposes, though since the correct method is the easiest, it should be followed.

Although somewhat of an anomaly, it is possible to prepare a 100% solution of a substance like hypo by dissolving 100 Gms. (which do not occupy a space of 100 ccs.) and dissolving in sufficient water to make 100 ccs. of solution.

(b) A 10% solution of a liquid in water is made by taking 10 cc. of the liquid and adding water up to 100 cc.

The Meaning of "Parts"

It is often recommended to dissolve, say, 10 parts of a solid in 100 parts of water. Such a statement is meaningless because a solid chemical is weighed while a liquid is measured, though if the metric system is used, since 1 cc. of water weighs 1 Gm., then grams and ccs. may be considered synonymous with *parts*.

In the case of liquids, *parts* should be taken as meaning *units of volume*, and in the case of solids as *units of weight*. A "part" may therefore mean anything from a gram to a ton, or a cc. to

a gallon so long as the other quantities are reckoned in the same units of weight or volume.

Thus:

For use: A three parts		A 300 ccs.	A 15 oz.
	may mean	or	
B one part		B 100 ccs.	B 5 oz.

If the avoirdupois system is used and the formula contains both solids and liquids, if ounces (liquid) and ounces (solid) are substituted for "parts," the error involved falls within permissible limits.

Problem:

Mix one gallon of solution according to the following formula.

Sodium sulphite	10 parts
Pyro	1 part
Water to	100 parts

Now, one gallon equals 4000 ccs. Therefore, dissolve 400 Gms. of sulphite in water, add 40 Gms. of pyro, and make up to 1 gallon.

"Drops"

If a formula calls for, say, 5 drops of a solution, this is a very uncertain quantity because drops of liquid vary considerably in size. The average drop from the usual dropping bottle or burette measures about 1 minim or a little less than one-tenth part of a cc., so that 5 drops may be considered as 1/3 cc. or 5 minims.

The Hydrometer Test

Many photographers are accustomed to making up their stock solutions of hypo, carbonate, sulphite, etc., by means of the hydrometer. This method has the advantage that in case the hypo (say) has become moist and contains an unknown amount of water, a definite reading on the hydrometer will give a solution of the same strength as if perfectly dry chemicals had been used. When a stock solution is made from moist chemicals by weighing, the error caused by the presence of water may be as high as 25% or 50%.

The hydrometer method has the disadvantage that the adjustment of a solution to the required strength takes considerable time, the hydrometer reading does not convey an idea as to the percentage strength of the solution, while the hydrometer reading varies with the temperature. For instance, if a stock solution is made with hot water and this registers, say, 45 on the hydrometer, on cooling, the liquid may register 48 or 50. It is therefore absolutely necessary either to make all readings when the solutions have cooled to room temperature, or to prepare a table giving the variation of density of each solution with temperature.

Usefulness of Per Cent Solutions

The great advantage of stating the strength of any solution in parts per hundred is that a definite mental picture is at once created of its relative strength while by means of a number of stock solutions it is possible to compound certain formulae by simply measuring out a definite volume of each solution thus dispensing with a balance. Thus supposing we have a 10% solution of potassium ferricyanide and of potassium bromide already at hand and it is desired to make up the following solution:

Potassium ferricyanide	6 Gms.
Potassium bromide	2.3 Gms.
Water to	1000 ccs.

then it is only necessary to measure out 60 ccs. of the ferricyanide solution, 23 ccs. of the bromide solution and add water up to 1000 ccs. and the solution is made.

In the case of very concentrated solutions it is not always possible to use this method, though in view of the time saved and the accuracy of the method it should be applied whenever possible.

Suppose a formula calls for 0.1 Gms., it is impossible to weigh this amount accurately on the usual photographic scale, but by measuring out 1 cc. of a 10% solution, and adding this to the mixture, the problem is solved.

Photographic Arithmetic

It is often required to mix up a quantity of solution much greater than that given by the formula, in which case the photographer must perform a very simple exercise in arithmetic in order to secure the desired result. The two following examples indicate the method of solution of such simple problems.



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LEWIS M. SWAAB
1329 Vine Street, Philadelphia, Pa.

CAMERAMEN!

The J. I. Crabtree article, "How to Prepare Photographic Solutions," begins on page 1691 of this issue of MOTION PICTURE NEWS. It will run for several numbers.

Do Not Miss It!

These articles are not alone interesting, but are valuable as well.

Read the Paper that Dominates the Field!

A. Mix 6 oz. of solution according to the following formula:

Potassium ferricyanide	4 Gms.
Hypo	10 Gms.
Water to	100 ccs.

now 6 oz.=6 x 30=180 ccs. Therefore, we need 180/100 x 4=7.2 Gms. of ferricyanide and 180/100 x 10=18 Gms. of hypo. Dissolve these in a little water and make up to 180 ccs.

B. How would you mix 1 pint of a 7% solution of sodium sulphite?

To make 100 ccs. of a 7% solution we need 7 Gms. Therefore, to make 1 pint (500 ccs.) we need 5 x 7=35 Gms. To prepare the solution therefore, dissolve 35 Gms. of sulphite in water and make up to 1 pint.

Dilution of Liquids

It is often required to reduce the percentage strength of a solution. For example: How would you mix two gallons of 28% acetic acid, from a supply of glacial acetic acid?

To make 100 cc. of 28% acid we need 28 ccs. of glacial acid.
To make 1 cc. of 28% acid we need 28/100 ccs. of glacial acid.
To make 8000 ccs. of 28% acid we need 28 x 80=2240 ccs. of glacial acid.

Therefore take 2240 cc. of glacial acid and add water to make 2 gallons.

To dilute a solution three times we do not add three times the amount of water but twice the amount and so on. For example: One volume of solution plus 2 volumes of water=3 volumes of solution, which is three times as weak or three times as dilute as the original.

Stock Solutions

A stock solution is a concentrated solution to which water is added before use. In the case of simple solutions containing only one salt such as potassium bromide, sodium carbonate, etc., a 10% solution is most convenient because by multiplying the volume of the solution in ccs. by 10 we get the number of grams present in the solution. Thus 75 ccs. of 10% potassium bromide contain 7.5 Gms.

The limiting strength of solution which it is possible to make in any particular case depends on the solubility of the chemical, and as the solubility diminishes with temperature a solution should not be made stronger than a saturated solution at 40° F., otherwise in cold weather the substance would crystallize out. (The reader is referred to tables of solubilities given in most handbooks.)

A stock solution of sodium sulphite should be made as strong as possible (15% of the desiccated salt) because at such a strength the solution oxidizes very slowly and will therefore keep, whereas in weaker solution it combines with the oxygen in the air very readily and is then useless as a preservative.

Apparatus

Scales

For quantities up to 100 Gms. a double pan balance should be used and a larger one for quantities up to 1000 Gms. For still larger quantities a platform scale weighing in pounds may be used, because large metric scales are not readily procurable. For preparing small amounts of sample developers a small chemical balance weighing in hundredth parts of a gram is necessary.

Mixing Vessels

For small quantities of solution conical glass flasks are the most suitable. For larger quantities use enameled buckets. Earthenware crocks are usually unsatisfactory because when the glaze cracks, the solutions penetrate within the pores and thus contaminate any other solutions subsequently mixed in it.

A wooden stick or paddle is the best form of stirrer, but a separate one should be used for each solution so as to eliminate the possibility of contamination.

The paddle may also be used to measure out a definite volume of solution in a tank or crock by cutting notches in the paddle to correspond with definite volumes when held vertically. Such markings are only applicable, however, to the particular tank or crock for which the paddle was graduated, so that a separate paddle should be used for each tank or crock unless they are of the same shape and capacity.

This Article
Is to Be Continued
Next Week



In Thousands of Theatres

When the New Perfected AUTOMATICKET REGISTER is in your ticket booth, your ticket leaks and ticket troubles are over .

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Concerning Storm Music for the Photoplay

NO other word in conjunction with picture playing has created more criticism and dissatisfaction than the word "effect," and no other phase in the line of effects has been so thoroughly misused as "storm effects." In ninety-nine out of one hundred cases, "storm effects" are too loud, entirely out of place and of a low comedy nature. It should be remembered that the majority of people who attend the photoplay houses are serious in their serious moments, and object to the introduction of comedy where it is out of place. A wonderful and most explicit example of how to play storm music is furnished in the excellent production of Rex Beach, "The Brand," released through the Goldwyn Pictures Corporation.

McGill, a typical old-timer and good-hearted Alaskan miner, discovers his wife, Alice, in company with Bob Barclay, a former vaudeville actor. In his disillusionment and fury he drives the lovers into the snow storm. These furious storm scenes last about ten minutes. They must be considered a serious problem from the standpoint of musical film interpretation. To some orchestra leaders, these storm scenes may develop into a menace to his reputation. It is impossible to play ff. storm music for a period of ten minutes without creating monotony. Storm music rendered in such a manner is bound to lose its effect upon the audience's ears, or probably swell several cornet or trombone lips, and last, but not least, it may make a cripple out of the leader.

The storm scenes in "The Brand," which are the most realistic I have ever seen in any motion picture, constitute such an important part of the production that any musician who would attempt to musically overlook them will positively establish for himself the name of incompetency, and will create an atmosphere of dissatisfaction in every direction strong enough to mar his entire career. No music cut sheet or even music score, no matter how carefully compiled, can entirely solve the problem of the correct musical interpretation of storm music, if the secret of synchronization is unknown to the musician, or if known, not converted into practice, especially in storm scenes of such durability, length and importance as in "The Brand."

It is most natural that any storm or even battle scenes of considerable length are interrupted by interior scenes which, if musically judged upon their face value, do not necessitate accompaniment of a furioso. Such inferior scenes, or commonly called flashes, are just the things which are in most cases confusing to most of our musicians. It seems that most of them cannot find the happy medium, either through laziness, incompetency, or probably are not given a chance to determine the correct and dominating feature of such scenes, which are in every case the prime factors in deciding the character of the musical selections.

In storm scenes of such violence as in "The Brand," the ordinary furioso is absolutely valueless. It must be a composition which in its musical construction is equivalent to the huge violence of the Alaskan blizzard. It must be one able to musically portray the tremendous velocity and haunting sounds of the hurricane, and such results can only be attained through a medium which represents the acme of chromatic musical construction. At the same time, it must be a composition of such flexibility as to permit perfect phrasing and synchronizing from the softest pp. to the strongest ff. The furioso mentioned in the music cue sheet, Cue No. 14, is one of the numbers which would fittingly portray such a blizzard. It consists of six movements and has a playing time of eight minutes.

"THE BRAND"

Theme: "Think Love of Me" (Moderato), by Grey

Used by permission of Sam. Fox, through Berwin, Inc., 701 Seventh Avenue, New York.

Specially selected and compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

1—"Mountain Song" (From Mountain Music Suite), by Borch (3 minutes and 15 seconds), until—T: "Early in November."

2—"Sunrise on the Mountain" (From Mountain Music Suite), by Borch (3 minutes and 55 seconds), until—T: "What's the matter, little woman?"

3—Theme (30 seconds), until—T: "After Barley had gone."

4—Continue to action (1 minute and 35 seconds), until—T: "The first marriage ceremony."

5—"Sparklets" (Moderato), by Miles (50 seconds), until—T: "What McGill called home."

6—"When You Are Truly Mine" (Moderato), by Lee (1 minute and 45 seconds), until—T: "By midwinter Ophir awoke."

7—"Dramatic Narrative," by Pement (2 minutes and 40 seconds), until—T: "Have you struck anything?"

8—"Bleeding Hearts" (Andantino Sentimento), by Levy (1 minute and 30 seconds), until—T: "To make matters worse."

9—Continue ff. (1 minute), until—T: "Bob, I'm married."

10—"Dramatic Reproach," by Berge (1 minute and 20 seconds), until—T: "Careful as they were."

11—"Dramatic Recitative," by Levy (2 minutes and 50 seconds), until—T: "I love you like a father."

12—Theme (1 minute and 25 seconds), until—T: "But things went from bad."

13—"Dramatic Suspense," by Winkler (1 minute and 30 seconds), until—T: "Until long after dark."

14—"Half Reel Storm Furioso," by Levy (2 minutes and 45 seconds), until—T: "By midnight the storm."

Note: pp. during interior scenes.

15—Continue ff. (3 minutes and 40 seconds), until—T: "We picked 'em up."

Note: With ad. lib. snow storm effects.

16—"Agitato No. 69," by Minot (1 minute and 55 seconds), until—T: "But McGill had friends."

17—"Furioso ff.," by Kiefert (40 seconds), until—T: "Two years of profitless."

18—Theme ff. (2 minutes and 5 seconds), until—T: "Far away in the heart."

19—"Lento Allegro" (From Symphonette Suite), by Berge (4 minutes and 55 seconds), until—T: "Ablaze with hatred."

20—"Perpetual Motion" (Allegro Agitato), by Borch (2 minutes and 30 seconds), until—T: "News of the John Daniels strike."

21—"Savannah" (Alaskan one-step), by Rosey (2 minutes and 5 seconds), until—T: "Following the strong."

22—Theme (1 minute and 45 seconds), until—T: "Having broken his silence."

23—"Valse Divine" (Valse Lento), by Rosey (3 minutes and 55 seconds), until—T: "Four hours he passed."

24—"Hunkatin" (Popular one-step), by Levy (2 minutes and 40 seconds), until—T: "Shall I send a girl up."

Note: Begin pp., ff. during dance hall scenes.

25—"Sinister Theme," by Vely (3 minutes and 35 seconds), until—T: "Come with me and I'll show you."

26—Theme (3 minutes and 35 seconds), until—T: "No! No! Don't go!"

27—"Hurry No. 1," by Langey (1 minute and 50 seconds), until—T: "Now, go and carry my mark."

28—"Tragic Theme," by Vely (1 minute and 15 seconds), until—T: "Come, we'll go now."

29—Theme ff. (50 seconds), until * * * * * THE END.

In justice to this excellent production which is musically represented in the above cut sheet, I earnestly suggest that no musician substitute any storm scenes, but avail himself of those which are mentioned in the cut sheet.

A very valuable instrument while playing the storm scenes is of course the tympany. To my mind, the common wind producing machine is the poorest medium of creating storm atmosphere. Tympany rolls of slow crescendos and descrescendos are much more effective. The lone pianist can very easily imitate such rolls through tremolos in the low octaves. Such effects should be employed wherever possible, but no matter how appropriately employed, if overdone will positively become a nuisance.

Now the question arises—More than one aggressive musician has been forced to resign himself to musical doggerel caused by the ignorance of some of our still existing "one-reel age" exhibitors. Men of such calibre will either have to revise their ancient methods or suffer the unavoidable consequences. The only way to expect really good work of any musician is to either give him good tools or enable him to get them. Such method will positively result in satisfaction for the employer from a financial standpoint, and will create a larger and greater circle of patronage for his enterprises.

THE EDITORS.

Victorious Democracy at Broadway Theatre

THE management of the Broadway theatre and its musical director, James Bradford, in their joint endeavors to discover an appropriate overture to be presented in conjunction with the feature, "The Light of Victory," a Universal special production in which Monroe Salisbury starred, were fortunate to prevail upon the directors of Belwin, Inc., to allow them to have a pre-release of Gaston Borch's latest composition, "Victorious Democracy," dedicated to the League of Nations.

Every effort was made by Mr. Kashin, the managing director, and his able assistants to present "Victorious Democracy" in a fitting and dignified manner, and under the directorship of Mr. Bradford the orchestra gave an inspiring performance.

Needless to recount, it was acclaimed by a select and representative audience to be a triumphant musical interpretation of the world's emotions through the past European bloodshed.

Rorig of Elgin Takes Composers' Case to Trial

TROUBLE is brewing between Manager H. P. Rorig of the Orpheum theatre, Elgin, Ill., and the American Society of Composers, Authors and Publishers.

Test of copyrights alleged to be held by the society, which has headquarters in Chicago, is expected to result from the refusal of Manager Rorig to pay a royalty on music said to have been played in his theatre. Rorig has retained Attorney Walter Healy and the case will probably be taken into the courts.

Rights of the society have been questioned by theatre owners and entertainers throughout this section of the country, but until February 15 no active steps have been taken to test its rights. Various charges of infringement have been made by the society, but the courts have never been asked to fix their privileges.

In a letter to Manager Rorig February 15, E. S. Hartman, Chicago attorney, who has been retained by the society, alleges that he has specific information on alleged infringements. Unless steps are taken to pay a royalty at once, he states, proceedings will be instituted against him in the Federal court.

According to Hartman, $250 can be assessed against the theatre owner for every single violation proved.

Rorig stands firm in his determination to fight the charge to a finish.

"Music," he states, "is music, no matter whether it is played in a theatre or in a private home. This question has been argued so much that I have decided to learn, if possible, just what rights this society controls."

Other Elgin theatre owners, as well as local entertainers, have been charged with violations by the society. On each occasion, however, satisfactory arrangements were made.

Bach Serves Many Years in Industry

PACKARD BACH, organist at the Strand theatre in Philadelphia, who after April has announced that he will be at liberty, has been connected with the theatrical and motion picture business since he was eight years of age. Before entering the motion picture industry he was musical director with George M. Cohan, B. A. Rolfe and Jesse Lasky.

One of Mr. Bach's greatest assets, it is said, is the way he puts across his selections, creating for himself a personal following wherever he happens to be playing.

He has not announced his future plans.

"Nipponese" Wins Many Favorable Expressions

EXHIBITORS Mutual Distributing Corporation this week announced that Joseph O'Sullivan, director of music service for that organization has received many expressions of commendation on "Nipponese," the Japanese dramatic theme which he wrote for Sessue Hayakawa productions.

On account of the scarcity of Japanese music of a serious and dramatic character, musical directors are finding this number just what they want in interpreting the Japanese star's pictures, it is said.

Professor C. A. Shamp, director of music at the Auditorium theater, South Bend, Indiana, writes Exhibitors Mutual: "Kindly send me 'Nipponese,' by Joseph O'Sullivan, which I find excellent

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AT PRESENT AT STRAND THEATRE, PHILA.
(Kimball 3 Manuel Organ)

Mr. Bach has to play an encore every night, sometimes two and three and on eight different occasions stopped the show the week he played "The Storm," was the Record Breaker for the house.

COME SEE AND HEAR FOR YOURSELF ACT QUICK



RICHARD BACH

TRADE REVIEW, Feb. 15, Page 848

The Strand, Philadelphia
January 30, 31, Feb. 1

PROGRAM

1. a. "The Star Spangled Banner."
b. Overture, "Songs of the Old Folks" (Roberts), Strand Orchestra, J. Friedman, Director.
2. Paramount Pictograph.
3. Rolin Comedy, "Going, Going, Gone!"
4. Organ Solo, "The Storm." Richard Bach, Organist.
5. Fred Stone in "Under the Top."

The special musical attraction on this occasion, however was the "Storm," as played by Organist Richard Bach.

Mr. Bach makes a specialty of playing this famous selection with all electrical effects and other accompaniments. The fame of this had gone forth in the neighborhood, and when the selection was duly advertised, the response was large. Applause was generous and on the first evening the musician was presented with flowers by some of his admirers, while an encore was demanded.

The effects necessary to the full enjoyment of the approach of the storm in the peaceful valley, its roaring thunder and flashing lightning with its gradual spending of the fury of the elements to the contrasting quiet of the village once more, were well handled by Operator C. Rizzo.

Philadelphia Ledger said:

Mr. Bach has a most fascinating style at the organ. Pleasing the critical musical lovers with his big numbers and seems to make you sway in your seat with his light catchy numbers. Has a great way of putting over a Rag and seems very popular with the Young Folks.

**Address—RICHARD BACH,
4536 No. 13th St., Philadelphia, Pa.**

and far ahead of any Japanese compositions I now possess. Wish I had more like it, as such numbers are a boon to any conscientious musician playing the better class of music for photoplays."

LATEST MUSIC CUES

"CHILDREN OF BANISHMENT"

(Mitchell Lewis-Select)

Specially selected and compiled by M. Winkler.
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Bleeding Hearts" (Andantino Sentimento)

1—Theme (1 minute and 5 seconds), until—T: "Dick Broom, foreman."
2—"Mountain Song" (From Mountain Music Suite), by Borch (1 minute and 40 seconds), until—T: "Mr. Allen, McKenzie and his wife."
3—"Dramatic Recitative," by Levy (4 minutes and 15 seconds), until—T: "R. E. Hill of the firm."
4—"Dramatic Suspense," by Winkler (2 minutes and 15 seconds), until—T: "Dan Silver knocked out."
5—"Lento Allegro" (From Symphonette Suite), by Berge (3 minutes and 30 seconds), until—T: "Pay Day."
6—"Dramatic Agitato," by Hough (1 minute and 25 seconds), until—S: Close up of strangers on porch.
7—Theme (1 minute and 15 seconds), until—S: The fight.
8—"Agitato No. 69," by Minot (45 seconds), until—S: Interior of room in boarding house.
9—"Dramatic Narrative," by Pement (2 minutes and 10 seconds), until—T: "We are gypsies of the wild."
10—"Love Theme," by Lee (3 minutes and 45 seconds), until—T: "Come over tonight."
11—Theme (2 minutes and 25 seconds), until—T: "Allen leaves for the land office."
12—"Birds and Butterflies" (Intermezzo Capricioso), by Vely (2 minutes and 55 seconds), until—T: "Allen beats out Hill's agent."
13—"Le Retour" (Allegro), by Bizet (3 minutes and 50 seconds), until—T: "Will you come back and cook?"
14—"Sinister Theme," by Vely (3 minutes and 55 seconds), until—T: "He is my husband."
15—Theme (1 minute and 35 seconds), until—T: "Winter finds the."
16—"Sunrise on the Mountain" (From Mountain Music Suite), by Borch (2 minutes and 25 seconds), until—T: "Dick and Allen go to inspect."
Note: Tympany roll ff. during fall of tree.
17—"Forest Whispers" (Moderato Gavotte), by Losey (2 minutes and 45 seconds), until—T: "Every demonstration for."
18—Theme (1 minute and 25 seconds), until—T: "Hill and Burchard plan."
19—"Half Reel Hurry," by Levy (2 minutes and 30 seconds), until—T: "The first delivery."
Note: Begin pp. then to action.
20—Continue pp. and slow (35 seconds), until—S: Phonograph in action.
21—Popular number (1 minute and 20 seconds), until—T: "Something is wrong with Bream."
Note: To be played on phonograph.
22—Another popular number on phonograph (1 minute and 30 seconds), until—S: Bream leaves.
23—"Woodland Whispers" (Moderato), by Czibulka (2 minutes and 30 seconds), until—S: Allen falls into stream.
24—"Furioso No. 60," by Shepherd (40 seconds), until—S: Close-up near fire.
25—Theme (1 minute and 50 seconds), until—T: "I brought him back to you."
26—Continue ff. (25 seconds), until * * * * * THE END.

"THE WORLD TO LIVE IN"

(Alice Brady-Select)

Specially selected and compiled by M. Winkler.
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Lento Allegro" (from Symphonette Suite), by Berge

1—"Valse Divine" (Valse Classique), by Rosey (4 minutes), until—T: "To think of your friend."
2—"Babillage" (Allegretto Intermezzo), by Castillo (2 minutes and 45 seconds), until—T: "At the close of the friends."
3—Theme (2 minutes and 45 seconds), until—T: "Do you still play?"
4—Orchestra tacet (20 seconds), until—S: Rita at piano.
5—Piano improvise to action (45 seconds), until—T: "The Tinpanner's working day."
6—"Doloroso" (Moderato), by Tobani (3 minutes and 35 seconds), until—T: "Pretty girl your new secretary."
7—"Sparklets Intermezzo" (Moderato), by Miles (1 minute and 25 seconds), until—S: Close-up of phonograph record.
8—Pathetic composition (25 seconds), until—T: "But despite his father's warning."
Note: To be produced on phonograph.
9—"May Dreams" (Moderato Romance), by Borch (3 minutes and 50 seconds), until—T: "You've got quite the wrong."
10—Theme (2 minutes and 55 seconds), until—T: "When a girl is a tinpanner."
11—"Norma" (Melodious Waltz), by Luz (3 minutes and 35 seconds), until—T: "Mrs. Billings has been."
12—"At Twilight" (Moderato Romance), by Golden (3 minutes and 45 seconds), until—T: "In the small hours."
13—"Morning" (Dramatic), by Grieg (2 minutes and 45 seconds), until—T: "Knowledge of young Olversens."
14—"Romance" (Moderato), by Karganoff (2 minutes and 45 seconds), until—T: "But there are moments."
15—"Golden Youth" (Valse Lento), by Rosey (2 minutes and 5 seconds), until—S: Close-up of piano player.
16—Piano Solo improvise to action (35 seconds), until—T: "Shall I see you again?"
17—Theme (2 minutes and 45 seconds), until—S: Rita crying.
18—"Pathetic Andante," by Vely (1 minute and 15 seconds), until—T: "At Atlantic City."

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19—"By the River" (12/8 Moderato Romance), by Morse (3 minutes and 10 seconds), until—T: "I can't be happy."
20—"Love Theme," by Lee (1 minute and 15 seconds), until—T: "Meanwhile the sentimental."
21—"After Sunset" (Moderato), by Pryor (4 minutes and 45 seconds), until—T: "Glad your headache is better."
22—Theme (1 minute and 35 seconds), until—T: "That evening."
23—"Valse Moderne" (Valse Moderato), by Rosey (4 minutes), until—T: "This is a queer place."
24—"L'Adieu" (Dramatic), by Favarger (4 minutes and 25 seconds), until—T: "Why Ida, what are you."
25—"Bleeding Hearts" (Andantino Sentimento), by Levy (2 minutes and 45 seconds), until—T: "Make New York as fast."
26—"Tragic Theme" (Pathetic), by Vely (3 minutes and 45 seconds), until—T: "I suppose you are through."
Note: Railroad effects.
27—"Adagietto" (From Symphonette Suite), by Berge (2 minutes and 30 seconds), until—T: "I came to tell you."
28—Theme (2 minutes and 40 seconds), until * * * * * THE END.

"A MAN AND HIS MONEY"

(Tom Moore-Goldberg)

Specially selected and compiled by M. Winkler.
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Sleeping Rose" (Valse Lento), by Gaston Borch

1—"A La Mode" (Popular one-step), by Rosey (2 minutes and 45 seconds), until—T: "Oh, Harry, you were."
Note: Automobile effects.
2—Theme (4 minutes), until—T: "That evening."
Note: Automobile effects.
3—"Hunkatin" (Half Tone one-step), by Levy (2 minutes and 45 seconds), until—T: "Hello."
4—Theme (2 minutes and 15 seconds), until—T: "Take me back to the club."
5—"Sachem" (Popular one-step), by Rosey (2 minutes and 15 seconds), until—T: "Come on, Harry."
Note: Piano only according to action.
6—"What a Wonderful Mother You'd Be" (Direct cue) (popular song) (1 minute), until—S: When guests applaud.
Note: To be played on piano only.
7—"Dramatic Tension No. 9," by Andino (1 minute and 15 seconds), until—T: "The next morning."
Note: Effect of telephone-bell.
8—Theme (2 minutes), until—T: "John Sturgeon the family."
9—"Eleanor" (Characteristic Moderato), by Deppen (2 minutes and 45 seconds), until—T: "Three months later."
10—"Babillage" (Allegretto Intermezzo), by Castillo (4 minutes and 15 seconds), until—T: "It so happens that Betty."
11—Theme (2 minutes and 30 seconds), until—T: "It's a great life if."
12—"Constance" (Characteristic Moderato), by Golden (3 minutes and 30 seconds), until—T: "Why won't you say yes?"
13—Theme (2 minutes), until—T: "Aren't you ashamed of yourself?"
14—"Sparklets" (Bright Characteristic), by Miles (2 minutes and 45 seconds), until—T: "I'm awfully sorry, Mrs. De Long."
15—"Marionette" (Characteristic Allegretto), by Arndt (3 minutes and 15 seconds), until—T: "Good girl, everything's."
16—"Perpetual Motion" (Allegro Agitato), by Borch (45 seconds), until—T: "The next evening."
17—"Impish Elves" (Winsome Intermezzo), by Borch (1 minute and 15 seconds), until—T: "Your aunt is very ill."
Note: Effect of telephone-bell.
18—"Intermezzo" (Allegretto Characteristic), by Arensky (2 minutes and 45 seconds), until—T: "Is this my aunt's house?"
Note: Effect of automobile.
19—"Dramatic Tension No. 36," by Andino (2 minutes), until—S: When automobile stops.
20—"Half Reel Hurry," by Levy (4 minutes), until—T: "Which is the road to your"
Note: Glass crash and shot.
21—"Summer Showers" (Bright Moderato), by Logan (1 minute and 30 seconds), until—T: "Where are you going?"
Note: Storm effects.
22—Theme (45 seconds), until * * * * * THE END.

"AS THE SUN WENT DOWN"

(Edith Storey-Metro)

Specially Selected and Compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Mountain Song" (Moderato Andantino), by Borch

1—"Prudence" (Entr'acte Novelette), by Luz (2 minutes and 45 seconds), until—At Screening.
2—"Nola" (Intermezzo Allegretto), by Arndt (2 minutes and 15 seconds), until—T: "The only man in Gulch afraid."
3—Theme (3 minutes), until—T: "Every community has its outcasts."
4—"Western Intermezzo" (No. 11 A. B. C. Series), by Luz (2 minutes and 30 seconds), until—T: The Gulch's sense of humor" (shot).
5—"Western Hurry" (No. 11 A. B. C. Series), by Luz (2 minutes and 15 seconds), until—T: The favorite outdoor sport (shots).
6—"Western Galop" (No. 11 A. B. C. Series), by Luz (2 minutes and 15 seconds), until—T: Their only communication with.
7—"Wild and Woolly" (Western Allegro), by Minot (3 minutes), until—T: "Boys, reformin' is coming" (shots).
8—"Dramatic Finale" (Agitato Appassionato), by Smith (1 minute and 30 seconds), until—T: "Say, what do ye mean?"
9—"Gavotte Piquante" (Characteristic), by Pierson (2 minutes and 45 seconds), until—T: "I just happened to change" (door-knock).
10—"A La Mode" (Popular one-step), by Rosey (2 minutes and 45 seconds), until—T: "A Gospel pedler from."
11—"Perpetual Motion" (Allegro Agitato), by Borch (1 minute and 15 seconds), until—T: The warpath duds.
12—Theme (2 minutes and 45 seconds), until—T: "Bill, why did ye let them?"
13—"Tulips" (Intermezzo Moderato), by Miles (2 minutes and 15 seconds), until—T: "He shan't wake up."
14—"Organ Improvising" (3 minutes), until—T: After a long illness (Sunday services).

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15—"Me-ow" (Characteristic Novelty), by Kaufmann (1 minute and 45 seconds), until—T: "Well, well, if it isn't Ike."
16—"Dramatic Agitato No. 38," by Minot (30 seconds), until—T: "Ye durn little heiress."
17—"Movie Rag" (Characteristic), by Zamecnik (3 minutes), until—T: With her new boarder.
18—"Dramatic Tension No. 36," by Andino (2 minutes and 15 seconds), until—T: "I adore windows with gold mines."
19—"Hurry" (Half-reel Hurry), by Levy (3 minutes), until—T: "What do you mean by annoying?"
20—"Turbulence" (Allegro Agitato), by Borch (1 minute and 45 seconds), until—T: "Well, I'm willin' to quit."
21—"Savannah" (Popular One-step), by Rosey (1 minute and 45 seconds), until—S: When bartender drinks.
22—"Rondo" (Excerpts Beethoven Sonata Pathetique), by Berge (1 minute and 45 seconds), until—T: The duel.
23—Heavy Dr. Desc." (No. 18, A. B. C. Series), by Luz (2 minutes and 15 seconds), until—T: "Wow, I got 'im" (shots).
24—"Heavy Agitato" (No. 18, A. B. C. Series), by Luz (2 minutes and 30 seconds), until—T: "No more duels 'til" (shots).
25—"Heavy Andante" (No. 18, A. B. C. Series), by Luz (4 minutes), until—T: "You can deny me no longer."
26—Theme (1 minute and 15 seconds), until—T: "The Bible saved him."
27—"Hurry No. 22," by Minot (3 minutes and 15 seconds), until—T: "I've got to see Bill."
28—Theme (2 minutes and 45 seconds), until—T: "I have long known it," until * * * * END.

"IT'S A BEAR"

Specially selected and compiled by M. Winkler.
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Comedy Allegro" (Characteristic), by S. M. Berg

1—"Intermezzo" (Allegretto), by Puerner (2 minutes and 55 seconds), until—T: "Orlando's absent-minded."
2—"Visions" (Intermezzo Characteristic), by Buse (1 minute and 55 seconds), until—T: "While business holds me here."
3—Continue ff (1 minute and 15 seconds), until—T: Courageous insects.
4—Theme (3 minutes and 45 seconds), until—T: East goes West.
5—"May Dreams" (Moderato Romance), by Borch (1 minute and 20 seconds), until—T: Letterbox, Wyoming.
6—"Wild and Woolly" (Western Allegro), by Minot (1 minute and 5 seconds), until—T: The hired hands figured.
7—"Sinister Theme," by Vely (3 minutes), until—T: "Boys, this is the new boss."
8—Theme (3 minutes and 10 seconds), until—T: "You can pull that waiting."
9—"Savannah" (Popular one-step), by Rosey (2 minutes and 35 seconds), until—S: Children bathing.
10—"Impish Elves" (Winsome Intermezzo), by Borch (2 minutes), until—T: "No shooting; think of my furniture."
11—"Comedy Hurry," by O'Hare (1 minute and 35 seconds), until—T: "Do you think you will like."
12—"Hunkatin" (Comic one-step), by Levy (2 minutes and 40 seconds), until—T: Force of habit was strong.
13—Theme (2 minutes and 25 seconds), until—T: "A saloon is no place for a dog."
14—"Golden Youth" (Valse Moderato), by Rosey (3 minutes and 50 seconds), until—T: "Anybody can bluff once."
15—"Birds and Butterflies" (Intermezzo Capricioso), by Vely (2 minutes and 50 seconds), until—T: "Sea Cook—nobody could ride him."
16—Theme (2 minutes and 25 seconds), until—T: "Why, this seems like a nice horse."
17—"Galop No. 7," by Minot (1 minute and 35 seconds), until—T: The third trap.
18—"Three Graces" (Allegro), by Herman (1 minute and 45 seconds), until—T: Plans for the bear hunt.
19—Continue pp. (1 minute and 45 seconds), until—T: His new toy.
20—"Hurry No. 33," by Minot (1 minute and 50 seconds), until—S: "Boys, unsaddle horses."
Note: "Watch shots."
21—"Valse Divine" (Valse Lento), by Rosey (1 minute and 55 seconds), until—T: "This bear isn't stuffed."
22—"Sinister Theme," by Vely (3 minutes and 30 seconds), until—T: "Who's the tenderfoot?"
23—Theme (1 minute and 10 seconds), until—T: Pete and Slim, Texas cow punchers.
24—Continue pp. (1 minute and 15 seconds), until—T: "Boss, you'd better get."
25—"Hurry" (Half Reel Hurry), by Levy (3 minutes and 20 seconds), until—T: Cogney figured things.
26—"Dramatic Recitative," by Levy (2 minutes and 40 seconds), until—T: "You developed into a."
27—Theme (50 seconds)—until * * * * * END.

"HEART OF GOLD"

(Louise Huff-World)

Specially selected and compiled by M. Winkler.
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Peacefulness" (Andante Semplice), by Borch

1—Theme (3 minutes and 45 seconds), at Screening.
2—"Liselotte" (Moderato Rubato), by Adam (2 minutes and 45 seconds), until—T: "May Weatherbee."
3—Theme (2 minutes), until—T: "Don't be scared, little one."
4—"A La Mode" (Popular one-step), by Rosey (3 minutes and 45 seconds), until—T: "I hoped to be an artist."
5—"Scherzetto" (From Symphonette Suite), by Berge (3 minutes and 30 seconds), until—T: "Madame Estelle's husband" (bell) (sneeze effects).
6—Theme (2 minutes and 15 seconds), until—T: "Mixed dreams."
7—"Serenade" (Allegretto Moderato), by Kautzenbach (3 minutes and 15 seconds), until—T: "The following day."
8—"Petite Serenade" (Allegretto Serenade), by Horton (3 minutes and 45 seconds), until—T: "Two weeks later."
9—"Dramatic Tension No. 9," by Andino (3 minutes and 30 seconds), until—T: "I have copied the design."
10—"Alborada" (Intermezzo Caprice), by Andino (1 minute and 15 seconds), until—T: "If I hear any of you talking."
11—"Heart of Gold" (Characteristic Popular One-step) (2 minutes), until—T: "The first night of the Follies" (stage performance).
12—Orchestra tacet (45 seconds), until—T: "At end of song."
13—Theme (3 minutes and 45 seconds), until—T: "A difficult decision."
14—"Cupid and Butterfly" (Intermezzo Grazioso), by d'Albret (3 minutes and 30 seconds), until—T: "Jack Dernberg, an East Side—."
15—"Kathleen" (Valse Lento), by Berg (1 minute and 45 seconds), until—T: "Can you swear that 'Heart of'."
16—"Forest Whispers" (Morceau Characteristic), by Losey (3 minutes and 45 seconds), until—T: "Harry Collins, arbiter."
17—"Midsummer Night's Serenade" (Andantino Moderato), by Albeniz (3 minutes), until—T: "I have no love for Madame."
18—Theme (2 minutes), until—T: "To gratify the artistic soul" (telephone-bell).
19—"Tendre Amour" (Moderato Serenade), by Clements (4 minutes), until—T: "There will be a meeting of."
20—"Dream Faces" (Moderato Reverie), by Hollowell (4 minutes and 30 seconds), until—T: "On trial."
21—"Allegro Agitato No. 8," by Andino (2 minutes and 15 seconds), until—T: "That money belongs to me."
22—"Andante Panthetique," by Berge (1 minute), until—S: At the police court.
23—"Perpetual Motion" (Allegro Agitato), by Borch (2 minutes and 15 seconds), until—S: When Mike enters court.
24—"Rondo" (Excerpts Beethoven Sonata Pathetique), by Berge (3 minutes and 15 seconds), until—T: "Annie Wilkes, she is no longer."
25—"Hurry No. 26," by Minot (3 minutes), until—T: "But without the evidence of."
26—Theme (45 seconds), until—T: "Will you trust me with your"—until * * * * * END.

"THE PROBATION WIFE"

Theme: "Think Love of Me" (Moderato), by Grey

1—Theme (1 minute and 30 seconds), until—T: "We beg to introduce."
2—Continue to action (2 minutes and 25 seconds), until—T: "I understand so well."
3—"Weird Oriental Dance," by Levy (45 seconds), until—T: "There was a poor little orphan."
4—Continue pp. (1 minute and 5 seconds), until—T: "Peter Marr, a rich old."
5—"Mysterious Nights" (Valse Dramatique), by Berg (2 minutes and 15 seconds), until—S: Young man with violin.
6—"Elegie," by Massenet (30 seconds), until—T: "Can that sob stuff."
Note: To be played as violin solo.
7—"Elegie," by Massenet (2 minutes and 15 seconds), until—T: "What do you want to marry."
Note: To be played with orchestra.
8—Repeat: "Mysterious Nights" (Valse Dramatique), by Berg (2 minutes and 50 seconds), until—T: "And so you see my dear."
9—"Atonement" (3/4 Andante), by Zamecnik (2 minutes and 35 seconds), until—T: "Then another life opened."
10—"Melody" (Moderato), by Kretschner (40 seconds), until—T: "And about this time."
11—Continue to action (3 minutes and 55 seconds), until—T: "A break for liberty."
12—"Pizzicato Misterioso," by Minot (2 minutes and 30 seconds), until—T: "That afternoon fate."
13—Theme (1 minute and 55 seconds), until—T: "Why you're the man."
14—"Adagietto" (From Symphonette Suite), by Berge (2 minutes and 35 seconds), until—T: "And so happy, healthy."
15—"Visions" (Intermezzo Characteristic), by Buse (2 minutes and 45 seconds), until—T: "Beth Mowbray was not."
16—"Dramatic Suspense," by Winkler (3 minutes and 35 seconds), until—T: "And so they were married."

(Continued on next page)

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(Continued from preceding page)

17—Theme (2 minutes and 30 seconds), until—T: "As time went on."
18—"The Vampire" (Dramatic), by Levy (2 minutes), until—T: "And so, thanks to Nina's."
19—"Valse Divine" (Operatic Medley), by Rosey (2 minutes and 10 seconds), until—T: "As the play went on."
20—Continue pp. (1 minute and 5 seconds), until—T: "Another evening."
21—Theme (4 minutes and 50 seconds), until—T: "At the Claridge."
22—"Sleeping Rose" (Valse Lento), by Borch (3 minutes and 45 seconds), until—T: "This is our dance."
23—"Hunkatin" (A half tone one-step), by Levy (1 minute and 40 seconds), until—S: Interior of automobile."
24—"The Wooing Hour" (2/4 Moderato Grazioso), by Zamecnik (2 minutes and 45 seconds), until—T: "The next day at three."
25—Theme ff. (2 minutes and 30 seconds), until—T: "Brace up, there he is now."
26—Continue to action (1 minute and 20 seconds), until—T: "And that night."
27—"Birds and Butterflies" (Intermezzo Capricioso), by Vely (3 minutes and 10 seconds), until—T: "Huntley only wanted."
28—Theme (3 minutes), until * * * * * THE END.

NEW THEATRES BUILDING

INDIANA

T. G. Perfect of Huntington announces that he will start the erection of a new theater there to seat 1,000 persons.

A $50,000 theatre building is to be erected at Gary on the west side of Broadway, near Sixteenth avenue. It will have a frontage of 50 feet with a depth of 125 feet, and the Mid City Realty Company is said to be financially interested in the project.

At Huntington, T. J. Perfect, owner of the Huntington Motion Picture Company, will erect a new theatre on Jefferson and Washington streets to seat 1,000 persons.

NEBRASKA

S. H. Goldberg announces that the theater being erected by the World Realty Company on Douglas avenue, near Fifteenth street, at Omaha, will be completed by May 1st. It will have a larger seating capacity than the Sun theater.

NEW YORK

On the site of the Colonial theater at Plattsburg, which was burned last year, a new picture theater will be erected.

OHIO

At New Boston a new motion picture theatre will be erected on the corner of Glenwood avenue and Gallia street. It is being erected by J. S. Davis, former mayor of New Boston, and the theatre will seat 600.

Business Offerings

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[In addition to Advance Reviews—covering pictures shown too early to be included in The Complete Plan Book—readers will also find under this heading each week the reviews of short features and serial episodes.]

"Go Get 'Em Garringer"

(Astra-Pathe.—Five Reels)

DEAD men and bullets are thickly scattered throughout the five reels of "Go, Get 'Em Garringer." It may be surmised from the first that it is a Western. Further and still abundant proof is offered in the many wild horse-back rides taken by the principals. Anyone who didn't know how to ride certainly didn't know how to act in this particular instance. By this profuse use of the dead men, the bullets and the riding, John Clymer has succeeded in evolving a regular old-fashioned Western melodrama, with action enough for a serial and with plot enough to interest.

The leads are well taken by Helene Chadwick and Franklyn Farnum, two popular players, while old Dick La Reno and Joe Rickson, villains of scores of pictures, provide a brace of heavy characters that are among those killed when all is said and done.

The plot concerns the bad men who are in danger of being run to earth by the hero sent to the town for clean-up purposes only. The love interest is worked in cleverly.

All in all, "Go, Get 'Em Garringer" will find its field among those patrons of the picture who hanker after the nickcarter-fied type of story. We almost heard the small boys yelling and stamping their feet every time a bullet found its mark.—*Peter Milne.*

"An Amazing Wife," with Mary McLaren

(Universal Special—Directed by Ida May Parks)

If Miss McLaren has been a drawing card to you in the past, here is a chance to make a general clean-out, because, besides the star, you have the story. It is full of interesting twists which keep one in continual suspense.

The heroine, now an orphan, marries a young man, but he soon proves to be a bad character. He gets into a scrap at a cafe, is hit on the head with a bottle, and is killed. The heroine, becoming terror-stricken, runs away from the scene. While sitting on a bench in the park, she picks up an old newspaper. In the list of casualties she notices the name of a lieutenant, who bears the same name as that of her dead husband, listed as missing. In desperation, she goes to the lieutenant's parents and claims to be their son's wife. Although they state their son never told them about a marriage, they believe her story and take her in.

Some months elapse and the lieutenant, who was a prisoner at a German camp, wounded, escapes and returns. It is from now on that the story becomes intensely interesting. The point that will most puzzle the spectator is how the heroine will be able to get out of the tight fix without being exposed as an impostor. Of course, after the hero fails to give her away, because he is moved by her pathetic story told him in private, many a spectator will say to himself: "Well, he will eventually fall in love with her." It is true he does fall in love with her, but the question will still haunt one as to how they are going to become husband and wife. The spectator is at all times aware of the villain's presence in the person of the hero's cousin, who, having suspected a "nigger in the woodpile," investigates, and through the city hall records uncovers the deception. He is trying to force his attentions upon her. But here is where the author has shown creativeness!

After many interesting as well as exciting turns the story takes, the hero really falls in love with the heroine. But the heroine's several meetings with the villain, during which she begs him not to expose her, promising to disappear from their lives, arouse the hero's jealousy. He has an encounter with the villain, during which the latter sneers at the former for claiming as his wife an impostor and perhaps a woman of the streets. This disrespectful remark angers the hero. He comes to hands with the villain. During the fight the hero's still fresh wound opens and he faints. Fearing the end of his life is near, he sends for a priest and has the marriage solemnized; but he eventually recovers. They are now a bona-fide husband and wife and a happy couple.

The picture is clean and should have a wide appeal.—Released in April. Length, 5 reels.—*P. S. Harrison.*

"A Fight for Love," with Harry Carey

(Universal Special—Directed by Jack Ford)

Leaving the story to one side, the scenery shown alone is worth the price of admission. It is simply exquisite. In some of the views, tall trees are shown growing right out of the water of the lake; such scenes are rare and the sight worth seeing. The balance of the views have been photographed among the pine and other trees, with lakes and rivers and snow-capped mountains in the background. The whole combination forms a picture that is really enchanting. The Universal people, for the past several years, have made it a practice of taking many of their pictures in Big Bear Valley, California, where wealth of natural scenery abounds; so their cameramen have acquired a keenness for spotting artistic locations such as squirrels possess for spotting chestnuts.

As to the merits of the story, hardly any spectators can say, after looking at the picture, that it has not held their interest, has not offered them some thrills, or has not generally entertained them. The fact that it deals with the Canadian life of the Northwest is enough to make them anticipate great pleasure.

The story is rather strong. A small number of you might think it crosses the line of your allowance; but there is a way to tone it down somewhat; for instance, you can eliminate part of the scene showing the knife duel between the villain and the Red Skin without injuring the story. There is also a thrilling fight shown as taking place between the hero and the villain upon the edge of a high cliff, the villain eventually being thrown down the precipice and killed. While one audience, however, might consider these features a little too strong, there are fifty others who will enjoy it immensely. Released March 24. Length, 6 reels.—*P. S. Harrison.*

"THE FORBIDDEN ROOM"—FOX

Story of Love and Politics, with Gladys Brockwell Starred

THE woman in politics and in love, too; that is the theme of "The Forbidden Room." Compromised with the man she loves by his political enemies, the woman proceeds to compromise one of the political enemies, in the way of giving him a taste of his own medicine. The plot comes out in court and all ends for the best.

There is a remarkable story interest to this picture and no little dramatic intensity provided by the woman's scheme, its carrying out and the ultimate uncovering of it in the court room. Its various intricacies are well handled both in the writing and the producing, with the result that the picture ranks with the best that the star, Gladys Brockwell, has done.

Miss Brockwell is excellent in the many emotional scenes in which she is the pivotal figure. Her support, headed by William Scott, J. Barney Sherry and Harry Dunkinson, is fully able to cope with the various highly dramatic moments with which the picture is loaded. The direction of Lynn Reynolds is also commendable. Mr. Reynolds, usually associated with the out-door picture, shows himself well equipped to handle a subject of this opposite character—Length, 5 reels.—Released March 2.—*Peter Milne.*

THE CAST

Ruth Lester.....Gladys Brockwell
Anthony Curtis.....William Scott
Mason Clark.....J. Barney Sherry
Chief of Police.....Harry Dunkinson
Detective.....Al Fremont
Lawyer.....William Burress
Hotel Manager.....T. S. Guise
Stool Pigeon.....Louis King
Judge.....R. Dunber
Stenographer.....Lillian West
Virginia Clark.....Virginia Lee Corbin
Francis Clark.....Francis Carpenter
Story by W. S. Van Dyke.
Staged by Lynn F. Reynolds.
Photographed by J. Dev. Jennings.

ADVERTISING AIDS

PAPER:—Two one-sheets; two three-sheets; one six-sheet; one twenty-four-sheet.
LOBBY DISPLAY:—Ten 8x10 black and white photographs; ten 11x14 black and white; three 22x28 colored.
PRODUCTION CUTS:—Five two-column; four one-column. These present intimate scenes between the various leading characters, moderate in tone.
ADVERTISING CUTS:—Four two-column; two one-column. The two-columns are particularly effective both as regards illustrations and arguments.
SLIDE AND MUSIC CUE SHEET also provided at all Fox branches.

AD TALK

The eternal feminine in politics; this is the theme of the latest William Fox photodrama, "The Forbidden Room," which will be seen at the ——— theatre on ——— of ——— week, with Gladys Brockwell in the principal role. As Ruth Lester the star takes the character of a stenographer, loved and respected by her employer, the district attorney. Through the evil machinations of the chief of police and a contractor, who have grown to fear the honest and open-minded attorney, she is compromised before the man she loves. And not only is her own reputation damaged, but also is his name dragged through the mirk and mire of scandal.

How Ruth Lester sets to work to clear her name and the name of the man she loves from the dark shadow of suspicion forms a photoplay of absorbing interest and not a little dramatic intensity. Her plot, when revealed, proves sensational and effective and in one of the most daring court room scenes ever screened the true facts in the case are made known and the corruptness of the city officials held up to the public gaze.

Miss Brockwell, always praised for her emotional acting, plays the role of Ruth with deep feeling. She is an actress who has the faculty of holding an audience throughout a long close-up, a task which few can accomplish. Her work in "The Forbidden Room" is just about the crowning achievement of her career. Her support includes William Scott, J. Barney Sherry, Harry Dunkinson and other capable players. The film was produced under the direction of Lynn Reynolds from a story by W. S. Van Dyke.

THE STORY

Ruth Lester resigns her position as stenographer in the office of the chief of police owing to his insulting advances. Soon afterwards she secures employment with the district attorney, Anthony Curtis, an upright young man bent on putting the corrupt chief and Mason Clark, a crooked contractor, out of the running. Anthony and Ruth become fast friends and when he is sent to the mountains to rest she accompanies him in her official capacity. One day while they are fishing Ruth slips and Anthony takes her in his arms, then and there professing his love for her. Unluckily emissaries of the police chief have secreted themselves in the bushes with a camera. The embrace is duly recorded on the film and, when published in the papers, the city enjoys the biggest scandal in years.

To Ruth this comes as a terrible shock and none the less to Anthony. In fact, he suspects that Ruth was after all in the employ of the chief. Stunned at his accusation of her, Ruth lays a careful plan and soon afterwards the city enjoys another juicy morsel when Mason Clark and Ruth are arrested for violating the hotel ordinance. On the stand Ruth incriminates herself until, during a short recess, she has the opportunity of talking to Clark alone. She says that if he will write a confession stating that the picture that appeared in the papers was a frame-up she will tell the true story. Clark agrees and then Ruth exonerates him—and herself—letting all the facts in the case be known. Her own good name restored and the corrupt forces put to rout, Ruth finds happiness in Anthony's arms.

SUGGESTIONS

The title of the picture suggests a mystery story and is rather misleading in this respect although it must be confessed it will attract. The big point to play up your advertising is the theme, woman in politics, with the additional bouquet to throw at the female of the species that this particular woman puts in all over her male enemies. A number of advertisements can be derived from such a plan of action.

If you are on the look out for something sensational use the situation in which the heroine compromises herself with her lover's political enemy in order to force a confession of his crookedness. This has a certain amount of appeal and can be presented in a forceful way.

Star, director and supporting cast are well known. Use their names. You can use superlatives in describing Miss Brockwell's emotional ability and you'll come close to the truth of the case.

(Continued on page 1705)



Two-column ad cut

"SATAN JUNIOR"—METRO

Viola Dana Excellent in New Comedy Role

VIOLA DANA'S ability, personality and evident enthusiasm are qualities that make nearly every one of her screen appearances thoroughly enjoyable. Given a story of fair value she can always be counted on to provide an entertainment of more than merely fair value. And with a particularly amusing and originally written story such as offered her in Van Zo Post's "Diana Ardway" she gloriously succeeds in putting gloom down for the count in the first reel and keeping him there for the other four. The Dana ability and personality have been reinforced by a story, the interest of which is as sure as the tide.

As a result "Satan Junior" takes its place along with the best in picture comedy. The story is laughably original, to the screen at least, in its principal character and general outline. Diana Ardway, rich, and accustomed to getting all sorts of moons when she cried for them, sets eyes on Paul Worden, a much-talked-of playwright, and straightway begins to pursue him. Worden will have none of her, but she persists and persists, pursues and pursues, until finally he just has to capitulate to save himself.

This romantic chase, set in beautiful mountain scenes, tasteful settings and expertly photographed, is the sum and substance of one of the best hour's entertainments we have ever set through. Milton Sills is a personable Worden. Herbert Blache is the star's new director.—Length, 5 reels.—Released March 3.—*Peter Milne.*

THE CAST

Diana Ardway.....Viola Daua
Paul Worden.....Milton Sills
"Tad" Worden.....Lloyd Hughes
Emmeline Ardway, Diana's aunt.Alice Knowland
Marjorie Sinclair.....Lilie Leslie
Juan-Kai, Chinese servant.....George King
From Van Zo Posts' "Diana Ardway."
Adapted by John H. Collins.
Directed by Herbert Blache.
Photographed by John Arnold.

ADVERTISING AIDS

PAPER:—Two one-sheets; two three-sheets; two six-sheets.

LOBBY DISPLAY:—Photographs are provided in 8 x 10 sepia; 11 x 14 sepia and 22 x 28 colored. These include star photographs and production scenes. Title and synopsis cards are also provided with each set of still to complete the display.

CUTS AND MATS:—Star cuts are provided in one-half, one and two-column sizes, these being designed so that they may be used in any form of publicity and advertising the exhibitor may desire to make up.

SLIDE AND MUSIC CUE SHEET on hand at all Metro exchanges.

AD TALK

Viola Dana, than whom there is no better comedienne on the screen today, will be seen on the ———— theatre screen on ———— of ———— week when "Satan Junior" is shown for the first time in this city. Miss Diana has a perfectly delightful part in this picture, that of Diana Ardway, the strong-minded daughter of a millionaire, who sets eyes on Paul Worden, supposedly a wicked playright but in reality just a playright, and who determines to have him for her husband. Naturally Paul is taken somewhat aback by Diana's swift decision in his direction and he decides to fight. And fight he does but eventually he must needs capitulate to the charms of the impulsive Diana.

Like all pictures, the story loses all value in the mere telling. We can not include the delightful comedy, the myriad clever touches injected by the star in this brief outline of the plot. But suffice it to say here that Miss Dana was never in a more amusing picture than "Satan Junior." Her forte has not always been considered comedy but no one can consider it anything else after witnessing her performance here. Her support includes such well known players as Milton Sills, Lilie Leslie and Lloyd Hughes.

"Satan Junior" is adapted from the story "Diana Ardway" by Van Zo Post and was produced under the direction of Herbert Blache. Feature comedies are all too scarce these days and it is a pleasure to be able to announce such a completely amusing and prettily set picture as "Satan Junior."

THE STORY

To a pretty resort in the Catskills comes Paul Worden to work on his play. He loves the quiet and peace of the place and enjoys his rides with Marjorie Sinclair, the actress, who is to take the leading part in the piece and who is stopping at a nearby hotel. But Paul's peace is very severely interrupted one day when Diana Ardway pops into his life. Diana hails from Castle Towers and is the daughter of a millionaire. Also Diana is accustomed to having her own way in everything she undertakes and she undertakes to win Paul for her husband! This proves rather difficult as Paul treats her as a child and continually tries to get rid of her. But Diana persists and soon she has the field clear to herself after a hand to hand encounter with Marjorie in which the good lady of the stage goes down to inglorious defeat.

Paul then imports his younger brother who has a record for capturing ladies' hearts but instead Diana captures his, in this instance, and treats it as one would a football. The younger brother retreats in disgrace. Diana sees the time approaching that she will have to act quickly. Her father is coming home and he, being a steel magnate, rules with an iron hand. So she kidnaps Paul one day, drives him over the hills in her automobile and then stalls the car. Her aunt pursues and, on Diana's plea that Paul attempted to abduct her, drags the unfortunate playwright home to the man of steel. Then and there Diana announces that she would never, never marry any man who didn't love her and what is poor Paul to do but to announce his passionate desire to claim the little lady as his wife?

CATCH LINES

To all girls and other unmarried ladies, hark ye! In "Satan Junior" which is now playing at the ———— theatre there is shown an absolutely infallible method to catch the elusive male. You don't have to wait for him to take the initiative after all. The matter is simple. Merely take it yourself. However the best lesson is in "Satan Junior." See it and be enlightened.

Viola Dana in another comedy role—a story altogether different in a setting of rare beauty—a procession of laughs and smiles.

"Man proposes, God disposes" as a general rule. But man is out of it altogether in "Satan Junior." The phrase should be amended, "Woman proposes——" for poor Paul doesn't get a chance to say "boo" when Diana starts after him. See this romantic comedy at the ———— theatre. Your laughing capacity will be increased.

Viola Dana, premier comedienne of the screen, in the most delightful picture of her career. Let her shine your face, the price is small and it'll do you more good than anything else around town just now.

SUGGESTIONS

You can certainly go ahead and advertise this picture as one of the best comedies you have ever played, no matter what you have played before. The idea of the story seems original to the screen and so it should be played up to its fullest extent. Dwell on the fact of the girl chasing the man until he is obliged to surrender himself to her. Interesting sketches, paintings and arguments can be based on just such a line of procedure and if you follow it out well you will certainly have a most novel and interesting campaign. In fact as the idea is so topsy-turvy you can build all sorts of unique little stunts on this basis.. Play with it in your advertising, you ought to have as much fun as Alice in "Through the Looking Glass."

Feature Viola Dana as the best comedienne on the screen. She is. She has ability, personality, is petite, cute, and what not. Let 'em know that "Satan Junior" is a worthy successor to "The Gold Cure" which seems to have gone well all over the country. And then the title. Here again are further possibilities opened up in the way of decorative advertising and word arguments. In fact the picture's advertising possibilities are limitless, all things considered.



VIOLA DANA
Star cut

"A TASTE OF LIFE"—BLUEBIRD

One That Will Stand Boosting; Story Handled Carefully

WHEN this picture comes around to you, don't be afraid to boost it strong; it is an enjoyable farce, with plenty of laughable as well as exciting situations. As the plot has been constructed intelligently, and as it has been handled carefully, the suspense runs pretty strong throughout the entire length of the picture.

The story deals with a woman who is married to a wealthy man. His wealth brings her idleness, so she becomes discontented and consequently unhappy. The heroine falls an innocent victim to the wealthy man's schemes, who wants to offer his dissatisfied wife manufactured evidence for her divorce. In the course of the story the hero, husband of the heroine, is also dragged into the net by the heroine, to serve as cover for her own innocent misdeeds. But in the end everything turns out happy.

The story at times approaches the danger point. For instance, the heroine becomes intoxicated, not knowing the effects of liquor, never having tasted it before. She only loved the cherries; but as there was too much "fire-water" mixed up with the cherries, the floor soon began hitting the ceiling. She is also taken to a roadhouse. But since none of these acts are done with an evil purpose in view, those amongst you who cater to exclusive family patronage may be able to get by without offending them. Released March 2.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Kitty Dillingham.....Edith Roberts
Horace Dillingham.....Edith Roberts
Horace Dillingham.....Billy Mason
Jonas Collamore.....George Hernandez
Mrs. Collamore.....May Emory
Detective.....Harry Todd

By Paul West and Maximilian Foster.
Scenario by Fred Myton and Waldemar Young.
Directed by Jack Dillon.

THE STORY

..Kitty Dillingham finds that her husband, Horace, a lawyer, is unable to keep pace with her money demands, particularly her seemingly insatiable desire for expensive cherries, so she decides to become his stenographer. The Jonas Collamores are in a different fix. Mrs. Collamore has an idea that she wants to be free and as a consequence her heroic and fat husband decides to let her get a divorce. He visits Dillingham's office for the purpose of getting legal advice and finds him out—but Kitty is in. In order to keep the client Kitty accepts his invitation to lunch, at which alas, she swallows many maraschino cherries surrounded by what is conventionally known as cocktail and when the meal is over Kitty's head is in a whirl.

They are ordered from the cafe and Jonas then escorts her to a road house. Detectives follow them, being in the employ of Mrs. Collamore. They notify her and she and Horace, her lawyer,

(Contiuued on page 1707)

CATCH LINES

Maraschino cherries started the whole thing—Kitty Dillingham found herself in a hopeless situation with Jonas Collamore—Mrs. Collamore found herself in a similar one with Horace Dillingham—compromised without doubt—divorce action? No just plain comedy action in "A Taste of Life."

Kitty made a mistake—though she was tasting life when he was only biting into a maraschino cherry—such a mistake and such humorous complications—all in "A Taste of Life" now at the ———— theatre.

"A Taste of Life" takes a new and a humorous slant on matrimonial complications—see them wound and unwound in five reels of pure fun.

Edith Roberts furnishes most of the feminine interest and Billy Mason and George Hernandez provide wonderful comedy—"A Taste of Life" is a taste of fun.

AD TALK

"A Taste of Life," a farce comedy with Edith Roberts in the principal role will be the featured attraction at the ———— theatre on ———— of ———— week. Written by the late Paul West and Maxmilian Foster. "A Taste of Life" tells the amusing story of two married couples. Kitty Dillingham, wife of struggling Horace, a lawyer, a gentleman of fine family but with little money, decides to go to work in his office to help meet expenses. Then one day there comes to Horace's place of business, a little man, quite fat and very excited who looks upon himself as a martyr. Horace is out and Kitty, believing him to be an important client, accepts his invitation out to lunch.

What is her surprise then when later in the day she comes to the realization that the fat gentleman, Jonas Collamore is bent on compromising himself to give his adored wife sufficient grounds for a divorce. Now Kitty does care much about the Collamore matrimonial affairs but she is quick enough to realize that if Collamore uses her to compromise him, the effect will work the other way also. How she manages to wriggle out of the perilous and funny situation and how the tables are turned completely forms a climax, rapid in action, full of surprises and laughs.

Edith Roberts plays her role with fine appreciation of its values while Billy Mason, George Hernandez, May Emory and Harry Todd, comedians all, render fine assistance to the star. The picture was produced under the direction of Jack Dillon.



Two-column scene cut

"HER CODE OF HONOR"—UNITED

Brilliant Star in Exceptionally Powerful Picture

THAT favorite theme of the independent producer, the love affair in which the principals are suddenly shocked into the realization that they are brother and sister, only to discover at the next turning that they are not, has been employed as the basis of "Her Code of Honor," in which Florence Reed appears for the first time on the United program. Of course this type of story finds a welcome audience, but, regardless of its pulling power, it must be said that "Her Code of Honor" presents the story in the most powerfully dramatic form that it has been our privilege to see.

It is skillfully developed. A touch of mystery surrounds the central male character. And this mystery gives a sense of impending danger, a sense that takes a firm grip on the spectator, and when finally it accumulates in the denouement its power is sweeping. Miss Reed also counts as an important factor in the force of the picture. Her performance is always effective. She is one of the ablest of screen actresses, her power of expression, her sense of shadings, are admirable and prominent complements of her most captivating and alluring personality. If Miss Reed gave more generously of her time to the studio she would become a screen figure of tremendous account.

John M. Stahl has handled the picture with care and a real sense of the ever accumulative force of his theme. The picture is laid in extravagant settings, appropriate backgrounds for extravagant action. William Desmond's hero is a worthy foil for Miss Reed's heroine, while Robert Frazer and Alec Francis handle prominent parts with skill.—Length, 6 reels.—Released March.—*Peter Milne.*

THE CAST

Helen Alice ..... Florence Reed
Eugene La Salle ..... William Desmond
Richard Bentham ..... Robert Frazer
Jacques ..... Irving Cummings
Tom Davis ..... Alec Francis
Jane ..... Marcelle Roussillon
By Irene Reals.
Directed by John M. Stahl.
Photographed by Harry Fishbeck.

ADVERTISING AIDS

PAPER:—Two one-sheets; two three-sheets; one six-sheet; one twenty-four-sheet.
LOBBY DISPLAY:—Ten 8x10 photographs; eight 11x14; two 22x28.
PRODUCTION AND STAR CUTS:—Two two-column (cuts and mats); one three-column (mat only). One and two-column stock cuts of star are also provided (in mat form also).
ADVERTISING CUTS:—One one-column; one two-column.
SLIDES AND MUSIC CUE SHEET also obtainable at all United exchanges.

AD TALK

Florence Reed, that talented actress who shines with equal brilliance on either stage or screen, will appear at the ——— theatre on ——— of ——— week in her first United photoplay entitled "Her Code of Honor." This has been termed one of the strongest of recent productions by those in the trade thoroughly familiar with a wide diversity of subjects and its exhibition at the ——— theatre is considered an event of importance by the management. Miss Reed is an actress of sure ability, captivating personality, compelling beauty. Her performances go deep, her characterizations always ring true, sincerity and a real feeling are qualities inseparable from her scenes before the camera or the footlights.

In "Her Code of Honor" she has what is without doubt the most difficult role of her screen career. The story is a succession of startling scenes, startling because of their realism, scenes which build to a climax of tremendous power. Alice Davis loves Eugene La Salle. It is a love deep and profound on both sides. They are supremely happy in anticipation of their coming marriage when, on a certain night, a terrible revelation seems to banish all possibility of such a union! The story rises to a wonderful denouement in which the capabilities of the players are strained to their utmost and when it is done—well, that is to be seen in "Her Code of Honor."

Miss Reed receives sterling support from William Desmond, Robert Frazer and Alec B. Francis, players of ability and individual popularity. The picture was made under the direction of John M. Stahl.

THE STORY

Helen studies art in the Paris Latin quarter. She gives her love to Jacques and is heartbroken when she discovers that he is married. Afterwards she turns to Tom Davis, another American art student, as the only friend she has. Davis inherits a fortune and returns to the United States to take up his position.

Years later he is happy and content on his Long Island estate with Alice, the very image of Helen, who looks upon him as her father. Alice falls in love with Eugene La Salle, and the two plight their troth. On the night of Eugene's return from the trip abroad the engagement is announced before a party of their friends. One of the guests proposes a marriage rehearsal and the game is soon under way. As Eugene takes a ring from his finger Alice gazes at it in abject horror and runs upstairs.

It appears that that very day Davis had told her her history, that Jacques was her father. In a deathbed note from her mother she is told that a certain ring will identify Jacques or someone related to him as he prized the ring highly. Eugene then is Jacques' son. The lovers are of the same flesh and blood!

This news she communicates to Eugene. The only way out as they see it is to take their lives, but as they are about to do so a whispered oath of Alice's convinces Eugene that there is some mistake. He turns away his pistol and then reveals the fact that Jacques was only his stepfather, that he had taken his name as a matter of course because he had never known his own father. And so the lovers find the dreadful barrier removed.

CATCH LINES

"Her Code of Honor" directed that both she and the man she loved should die! There was a falsity somewhere in that code—on its discovery depended their happiness, their very lives! Was that falsity discovered? See "Her Code of Honor."

A barrier of flesh and blood reared itself between Alice and Eugene—they had loved but found that this barrier insisted on intruding itself—what was it? The answer lies in one of the strongest photoplays of the season, "Her Code of Honor."

A secret kept for twenty years brought tragedy into two lives when finally revealed! On that secret is based "Her Code of Honor," a startling, compelling photoplay.

Florence Reed, brilliant actress, in a wonderful role. Her performance gets under the skin. William Desmond, also a star, is her leading man. And the picture, "Her Code of Honor," bristles with dramatic moments and reveals a denouement the force of which is incalculable.

SUGGESTIONS

Here is another picture based on the lovers who for a time think they are blood relations. In the catch lines on this page it was the idea to include a note of mystery. Why not follow out this idea in your newspaper and lobby advertising? Don't give your plot away, for with the case of this picture the relations of the two are kept secret until only a short time before the denouement. To tell the story, then, would be to subtract from the suspense generated by the picture itself. Strive for a touch of mystery, talk of the separation of the lovers—leave the why and wherefore to the imagination.

Go strong on Florence Reed's acting. She is certainly capable and in the few pictures she has done has gained many friends. Her recent Broadway play "Roads of Destiny" was probably seen by numbers of out of town people and one might be mentioned with profit to the exhibitor.

Another card in the picture is William Desmond, who sandwiched in a picture as leading man when he was in New York. He is a star himself and a comer, so don't neglect him.

"THE FORBIDDEN ROOM"

(Continued from page 1702)

CATCH LINES

How the disclosures of a single woman caused the biggest sensation a modern city ever saw.

Gladys Brockwell in the supreme emotional role of her career.

Corrupt politics and evil officials put to rout through the clever trick of a girl.

In which a girl publicly drags her own name in the dirt to clear the man she loves of the shadow of a monstrous crime.



One-column star cut

"THE SCARLET SHADOW"—UNIVERSAL SPECIAL

Fans Will No Doubt Like This One; Comedy Is Entertaining

PICTURE goers should derive enjoyment out of this clean dramatic offering. The light comedy touches that are well distributed throughout the picture add to the entertaining values.

The fundamental idea of the plot is formed upon the fact that the Puritanical relatives of the heroine consider a second marriage a disgrace and a sin. Whatever act the heroine does in the story is attributed by her aunt to the Scarlet Strain that runs through the veins of the heroine, due to her mother's "disgraceful conduct." When the fact that the heroine's great sin, her second marriage, is disclosed to the spectator, the surprise is relieving and its source amusing.

The plot is free from objectional features, the kind that jar as well as leave a bad taste. An extensive review was published in last week's issue, on page 1377.—Released March 3.—Length, 6 reels.—*P. S. Harrison.*

THE CAST

Elena Evans.....Mae Murray
Aunt Alvira Evans.....Martha Mattox
Harvey Presby.....Frank Elliott
Van Presby, his nephew.....Ralph Graves
Edith Presby, Van's mother....Clarissa Selwynne
Joseph Fleming.....Williard Louis
The Gardener.....J. Edwin Brown

By Lorne H. Fontaine and Katherine L. Roberts.
Scenario by Harvey F. Thew.
Directed by Robert Z. Leonard.

THE STORY

Elena Evans is kept under the rigid surveillance of her aunt, who insists that as long as her (Elena's) mother showed the "scarlet stain" the daughter shall be kept safe. All her precautions are to no avail, however, as Elena insists on sneaking out to the movies with Van Presby. When they return Aunt Alvira surprises them and insists that they get married. When they are on their way for a license the next morning, Van's uncle, Harvey, sees them, and, learning the situation, refuses to let the foolish ceremony proceed. He takes Elena to the home of Van's mother in the city and leaves her there.

The interest that Harvey shows in Elena annoys Mrs. Van Presby, as she hopes to marry him herself. As a consequence she schemes to marry Elena off as soon as possible. To this end she fosters the interest of Joseph Fleming in Elena and tells the girl that as she is in the way and possessed of a bad reputation through her mother, she had better marry Fleming. As a consequence Elena accepts his proposal of marriage.

At a dinner given to announce it, however, she revolts at the whole affair and throws her ring in Fleming's face. She retreats to her room and is there attacked by Van, who is tipsy. She throws him out of the room, flings a few things into her bag and determines to leave. As she is rushing out of the house she runs into Harvey, who hastens to explain that the whole scheme was none of his and that he wants Elena to marry him. And Mrs. Evans' "scarlet stain" turns out to be the deadly sin of marrying a second time!

AD TALK

Mae Murray, the star of so many Universal attractions, will be seen again on the screen of the ———— theatre on ———— of ———— week, when "The Scarlet Shadow" is shown for the first time in this city. This is the story of a young woman who is ejected from her aunt's home over a perfectly innocent escapade with a college youth. The youth's uncle, a wise man and a good-hearted fellow, takes her to the boy's mother and gives her a home there. The mother takes an immediate dislike to her, as she sees that Harvey, her protector, is considerably interested in her and she wants him for her second husband.

How she contrives to get rid of the girl by marrying her off to a disreputable millionaire and how she rebels and finds, to her joy, that Harvey wants her as his wife, are events which are set down in "The Scarlet Shadow" to the tune of thrills and comedy. The picture keeps moving rapidly from beginning to end and there's never a dull moment. Miss Murray appears to her usual attractive advantage and has the support of a cast of capable screen artists.

"The Scarlet Shadow" was written by Lorne Fontaine and Katherine Roberts, done into scenario form by Harvey Thew and produced under the direction of Robert Leonard, who has been Miss Murray's director in all her Universal attractions.

ADVERTISING AIDS

PAPER:—Two one-sheets, two two-sheets, one six-sheet, one twenty-four-sheet. Paper shows star in a series of striking poses and scenes.

LOBBY DISPLAY:—Sets of 8x10 and 11x14 photographs are provided, with synopsis and title cards included. A photograph of Mae Murray is also provided to center the display. These pictures may be used for the making of special cuts as well as lobby display purposes.

ADVERTISING CUTS AND MATS:—Two one-column, one two-column, one three-column. These contain good pictures and catching arguments, and are so made that they can easily be sawed apart with the purpose of inserting other matter the exhibitor may wish to prepare himself.

PRODUCTION AND STAR CUTS:—Scene cuts are provided in two and three-column sizes, while star cuts special for this production are also furnished in one and two-column size. Stock star cuts are also procurable.

Slide and music cue sheet among accessories provided at all Universal exchanges.

SUGGESTIONS

Here is a title that attracts and one which contains a number of possibilities that can be carried through into the advertising matter itself. Reference to the title both in pictures, art decorations and catch lines and arguments will have the result of building up the interest created by the display of the title itself. For newspaper advertising you might throw a dark shadow back of a cringing figure (Mae Murray), with such wording as "This shadow menaced this girl's happiness—how did she overcome it?" etc., would suit.

For your own lobby decorations or throw-

(Continued on page 1709)



Two-column cut

"IT'S A BEAR"—TRIANGLE

Should Give Substantial Satisfaction; Grins Aplenty

WHILE the plot is not very strong, the picture is as delightful as you wish to run in your theatre. It starts easy, but gradually works up to a climax, comical enough to satisfy the senses of the greatest majority of picture goers.

The hero of the story is the son of wealthy parents living in the East. He is an entomologist, or in plain English, a Bug-hunter. His father thinks him worthless, but when need arises for some one to go West and look after his father's sheep interests, the hero does not hesitate to go. The ranch boys take him for a tenderfoot, but he soon puts one over them. In the end, he finds a real girl with whom he becomes united.

There are not many situations that will cause hard laughs, nevertheless, the satisfaction the picture will give is none the less substantial. It belongs to the class that make a person grin and otherwise feel happy inwardly without the outward visible demonstration in the form of noisy laughs.

The picture is clean and should appeal well, especially to high class audiences.—Released March 16. —Length, 5 reels.—*P. S. Harrison.*

THE CAST

Orlando Winthrop.....Taylor Holmes
School Teacher.....Vivian Reed
William Cogney.....Howard Davies
An Old Flame of Cogney's..Edna Phillips Holmes
The Bear.....Bessie"
By Nina Wilcox Putnam and Norman Jacobsen.
Directed by Lawrence Windom.
Photographed by Sam Landers.

SUGGESTIONS

If you played the Taylor Holmes-Essanay comedies make the exhibition of "It's a Bear" in the way of a gala return of the star. Recall his past successes at your house, dwell on his personality and his particular style of comedy. People will remember him from past performances and will doubtless make it a point to see him in this production if you work along these lines.

As for this picture it concerns the tenderfoot in the west; his triumph over tricks and villains. Bring out the comedy element. A light comedy, well done, is the spice of life these days. The conventionality of the theme matters little if you put pep, humor and originality into your advertising of it. And mention the authors. They are well known in the fiction world. Their Saturday Evening Post stuff is popular.

There are many funny moments in the story that you can work your advertising around. A glance at the synopsis will reveal them to you. Dos't tell them all. One or two will suffice. They get the curiosity up which is your main consideration.

AD TALK

Taylor Holmes, who will be remembered for the many fine comedies he turned out while with the Essanay company will be seen at the ——— theatre on ——— of ——— week in his first Triangle picture "It's a Bear." This is one of the most amusing stories ever written by that clever team, Nina Wilcox Putnam and Norman Jacobsen and tells the story of a young Bostonian's adventures in the far west whither he journeys to look into matters pertaining to the conduct of his father's sheep ranches. Orlando is the gentleman's name and he arrives in the western town with all the marks of the tenderfoot sticking to him.

Of course, the villain's henchmen think they are going to have an easy time of it with Orlando. With the treatment they will accord him, they reason, he will return to Boston within the week. But such is not the case. Invited into a poker game with all the experts of the place Orlando winds up with all the cash, invited to partake of liquid refreshment he proves himself able to stand up to the bar with the most hardened citizen of the lot, invited to ride a bucking broncho guaranteed to throw a tenderfoot several yards, he accepts the challenge and masters the animal.

In fact, every way the villain and his men turn they meet their Waterloo. It is all accomplished to the tune of excellent comedy. Mr. Holmes plays his role with a sincere appreciation of it and gets the most out of the comedy situations in which he is the center. The support is of the best while the direction was in charge of Lawrence Windom, the man responsible for Mr. Holmes' Essanay pictures.

THE STORY

No one ever thought much about Orlando Winthrop. His only reasons for attracting attention were that he was a son of the wealthy Winthrops of Boston and that he entertained queer ideas about bugs. But when word came east that the Winthrop sheep ranches in the West were being robbed by the foreman, Cogney, Orlando seemed to take a new lease on life as he packed his grip and took the flier for other climes.

Once in the west Orlando was the butt of the ranchers' jokes. At least they thought he was to be. They got him in a poker game with the purpose of removing all his spare change and when they got through they found out they didn't have any change themselves. They thought to teach him how to drink "crude likker" and he drank them all under the table. He even mastered the bucking broncho which the boys gave him with the hope that he would go sailing skyward and as suddenly earthward.

All Orlando's triumphs Cogney watched with distastes. He found, however, that Orlando was a man to be reckoned with and not a milksop as he had at first thought. So Cogney hires two villains to kill off some of the Winthrop sheep. But this plan too is frustrated by Orlando. Warned by a friend he catches the plotters redhanded. Then it comes to a fight and even in this manly art Orlando proves himself somewhat the superior of Cogney. At its conclusion a party from the east arrives, including Orlando's fiancee. But when she sees him ease his teeth into a large chunk of tobacco she decides that Orlando is altogether too rough and she leaves him, much to his pleasure, as there is a girl in the west who has won his heart.

ADVERTISING AIDS

PAPER:—One one-sheet; one three-sheet; one six-sheet.

LOBBY DISPLAY:—11 x 14 and 22 x 28 are the sizes of the photographs, which may be obtained either tinted or in sepia.

CUTS:—As on all Triangles pictures there are furnished two one-column cuts and one two-column. These serve to bring out humorous character of the production. One of the one's is frankly an advertising cut, while the other two may be employed in either text or advertising columns.

SLIDES are among the accessories provided at all Triangle exchanges.

CATCH LINES

Taylor Holmes returns to the screen in a whirlwind comedy in which a tenderfoot from the east proves successful in the west. It is written in the most humorous style of Nina Wilcox Putnam and Norman Jacobsen, and that's saying a lot.

"It's a Bear" of a picture, this "It's a Bear" in which Taylor Holmes, the distinctly unusual and clever comedian makes his return to the screen.

They thought the bean-fed Bostonian couldn't play poker but he extracted their loose change in a very painful manner. They thought he couldn't ride but he got the better of a bucking broncho. They thought he couldn't fight but he packed a nifty wallop in each fist. They were too startled by that time to think about his lovemaking but he showed them something in that line too. His demonstrations make one of the cheeriest comedies it has ever been our pleasure to show. Don't miss it.

"TASTE OF LIFE"

(Continued from page 1704)

follow to the roadhouse. Collamore to make everything easy for his wife, removes his collar, coat and vest and is all ready to be compromised when Kitty recognizes her husband's voice and the general seriousness of the situation. Out the window she goes and when the detectives break into the room all trace of feminity that they discover is a peculiar hair pin. They set to work on this clue but then Kitty with Collamore's aid, decides to turn the tables, with the result that they set a trap for Horace and Mrs. Collamore and compromise them. Of course all ends happily, both couples straightening out their domestic affairs at the last minute.

SUGGESTIONS

A farce-comedy with a dual matrimonial mixup such as is presented in "A Taste of Life" should be advertised with a lot of snappy copy. You will note by reading the synopsis that many of the situations have recurred time and again in features of dramatic character. Here fun is derived from them. You might describe these situations, to all intents and purposes with the utmost seriousness, ending up any of your arguments with a line that throws the whole thing into comedy.

Follow the same line of work in pictures and special drawings. But get life and zest into your copy whatever you do. Farce-comedies are always welcome and if you present such products to your patrons in a brisk and easy style they will be attracted.



TAYLOR HOLMES IN TRIANGLE SPECIAL "IT'S A BEAR" ▽

One-column scene cut

"A HEART IN PAWN"—ROBERTSON-COLE

Productions Like This Make an Art of Producing

IT is pictures of the caliber of " A Heart in Pawn " that raise picture production to the level of art. It is contributions of this character that you can shake before the eyes of would-be reformers and make them take a back seat. Barring the stage, there is hardly an agent in existence that can drive truth home more vividly or more impressively than screen entertainments of this worth.

One remarkable thing about the acting of Mr. and Mrs. Hayakawa is the absence of all gestures; and yet, in that motionless starring of theirs, one could read whole books. Young aspirants to stardom would do well to see this picture and study it closely. They can learn a great deal out of it.

An extensive review was published in last week's issue on page 1533.—Released through Exhibitors' Mutual.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Toyama.....Sessue Hayakawa
Emily Stone.....Vola Vale
Sada.....Tsuri Aoki
By Frances Guihan and Thomas J. Geraghty.
Directed by William Worthington.
Photographed by Dal Clawson.
Distributed by Exhibitors Mutual.
Controlled by Robertson-Cole.

THE STORY

Toyama, an ambitious Japanese youth, secretly marries Sada. It is his fond desire to go to America to study but his drink-sodden father refuses to grant him the necessary funds. By working in a tea house as a Geisha girl, Sada raises enough money to permit Toyama to make the trip. She tells him it was a legacy and he departs satisfied while Sada goes back to her dancing and singing. In the States Toyama makes a fine record at college and soon becomes the valued assistant of Dr. Stone, who works in his laboratory on a cure for inherited vices. Stone's daughter Emily, half Japanese, grows to admire Toyama and he looks with favor on her.

Sada, in repulsing the advance of a guest at the tea garden, kills him. She is sentenced to die, but when her child is born in prison the sentence is commuted to life imprisonment. Toyama's father writes to his son immediately the first sentence is made known. The news so affects him that he takes to drink and for a time forgets all that is decent in his life. Stone eventually finds him and restores him to his old self. Shortly afterwards he dies, leaving Emily in Toyama's care, and expressing his wish that they marry.

With Emily as his wife, Toyama returns to Japan, not knowing that Sada is still alive. When he discovers this he is torn with emotion. Emily adopts his child not knowing its parentage. Sada escapes from prison and comes to see Toyama. In his dire predicament Toyama determines upon harakari to remove the stain of dishonor from his name. But Sada, seeing the prison guards approach the house, leaps into the nearby lake, so saving the man she loves his life.

AD TALK

Sessue Hayakawa, the distinguished Japanese actor, will be seen at the ———— theatre on ———— of ———— week in his latest dramatic production, entitled "A Heart in Pawn." Written specially for him by Frances Guihan and Thomas J. Geraghty. "A Heart in Pawn" tells the story of Toyama, a young and ambitious Japanese, who secretly marries Sada. It is his fond hope to go to the United States to study, but his inebriated father isn't at all in sympathy with this idea. Sada, however, is, and by dancing in a tea house she secures sufficient funds to enable Toyama to make the trip and presents the money to him, saying that it is a legacy from her father.

Toyama makes a brilliant record at college in the United States and becomes fast friends with Dr. Stone, one of the professors at the institution. Dr. Stone's daughter, Emily, half Japanese, looks with favor on Toyama and he grows very fond of the girl. When he hears that his love in Japan has been executed for murder he feels justified in making Emily his wife, particularly as it was the last wish of Dr. Stone.

The two are married and return to Japan. What transpires in the far-off land of the cherry blossom constitutes a climax of tremendous power and effect. Hayakawa appears to distinct advantage in the stellar role and receives fine support from his wife, Tsuri Aoki as Sada, and from Vola Vale as Emily Stone. The picture was produced under the direction of William Worthington and shows artistry in every one of its scenes.

ADVERTISING AIDS

PAPER:—Two one-sheets ; one three-sheet; one six-sheet; one twenty-four-sheet. The twenty-four is a striking silhouette scene, while all other paper brings out the strong dramatic character of the production.
LOBBY DISPLAY:—Eight 11 x 14 photographs and title card; two 22 x 28.
CUTS AND MATS:—One three-column mat; one two-column cut and mat; one one-column cut and mat; one thumbnail cut.
SLIDE AND MUSIC CUE SHEET listed among accessories.

SUGGESTIONS

The noted Japanese actor should be the center of all advertising on this. He is a favorite.

(Continued on page 1715)



Sessue Hayakawa in a scene from "A Heart in Pawn."

"THE TWO BRIDES"—PARAMOUNT

An Artistic Production That Also Has the Punch

AS an artistic piece of work, there are few of those released that can equal this contribution. As an entertainment, opinion will undoubtedly vary. Those who like art, irrespective of such elements as make a picture popular with the majority, may be well satisfied with it, while those who look for a "punch" in a picture may be highly disappointed.

Miss Cavalieri is a beautiful woman; she is also as good a dramatic actress as there is on the screen today. With a good story to back her up, she ought to make a hit with the picture going public.

A detailed review was published in last week's issue on page 1377.—Released Feb. 9.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Lina di Marchesi.....Lina Cavalieri
Prince Marko, an Art Collector..Courtenay Foote
Count Gabrielle di Marchesi, Diana's Cousin
Warburton Gamble
Donata di Marchesi, a Sculptor.....Hal Reid
Marchesi's Housekeeper.....Mrs. Turner
Young Wife.....Miss Richards
Boy.....Sherry Tansey
Sherman.....R. E. Milash
Doctor.....Emil Roe
By Alicia Ramsey.
Scenario by Margaret Turnbull.
Directed by Edward Jose.
Photographed by Hal Young.

CATCH LINES

Prince Marko saw the statue for which Diana posed and stated that he would make the model his wife. His boast accomplished, Diana discovered what led her to believe her husband had paid for her—a climax of unusual power closes this story.

Diana discovered that her husband had bought not the man she thought she loved—she resented being a mere chattel in his hands—she did not know that her husband's love for her was boundless and her ignorance of this forced her into a great mistake—see "The Two Brides."

Diana was of flesh and blood—her counterpart was stone with a heart of marble—see "The Two Brides" at the ———— theatre today.

Lina Cavalieri in what is without doubt her greatest picture—a part exactly suited her in a story of unusual dramatic crises.

The story of two brides and one bridegroom!

AD TALK

Lina Cavalieri, the renowned operatic and motion picture star, will come to the ———— theatre on ———— of ———— week in her latest Paramount photoplay entitled "The Two Brides." This feature offers her a singularly appropriate role, that of the daughter of an Italian sculptor who serves also as his model. Prince Marko sees the statue that the clever artist has carved from her pose and expresses himself as desiring to marry the original—whatever the cost. Diana, the daughter, overhears this and decides to teach the prince a lesson by snubbing him, but whatever her conclusions they are soon after altered by the sudden death of her father and the disappearance of the man with whom she believes herself in love. She then accepts Prince Marko's offer of marriage.

But it is not long after this that she learns that the Prince literally bought her—bought off Count Gabrielle, the man she had previously fancied! Anger and rebellion rage within her and she flees back to the distant island where she spent her early days. The dramatic climax which then caps the story puts the finishing touch of merit on "The Two Brides." In every respect it is a picture of merit—merit in dramatic construction, acting, directing and scenic investiture.

Mme Cavalieri appears to stunning advantage in the role of Diana, while Courtenay Foote as Prince Marko and Warburton Gamble as Count Gabrielle contribute generously to her support. Produced under the direction of Edward Jose from Margaret Turnbull's scenario of Alicia Ramsey's story, "The Two Brides," makes its appearance on the screen here as one of the artistic achievements of the Paramount program.

SUGGESTIONS

"The Two Brides" appears like a very good title—one which will lend itself well to advertising that will carry out its significance. A good idea would be to use two figures in your advertising, one a picture of the star in some striking pose, the other a duplicate, only obviously designed as a sculptor's work. Under these employ one of the catch lines printed elsewhere on this page and, supplemented by the routine of the announcement, you will have an advertisement that will attract notice.

The title is also one which will attract attention in itself alone, particularly if you use a line to the effect that there is only one husband in the case. You might dwell on the fact that in this feature the star has a role exactly suited her talents and that she appears to unusual advantage. Courtenay Foote should also be mentioned because of his performance and his past work which has always attracted favorable comment.

THE STORY

Prince Marko, patron of the arts, sees the statue of an island goddess done by Donata di Marchesi, for which his daughter, Diana, posed. He falls in love with the work of art instantly and when Donata introduces him to Diana, his affections are transferred to the living, breathing goddess. Di Marchesi lives on an island in the Mediterranean and one day there comes there his profligate nephew, Count Gabrielle. Diana falls in love with him and Prince Marko realizes that to save the girl for himself he must get rid of the Count. Knowing that he is desperately in need of money he makes him an offer of a large sum if he will but leave the island, never to return. To this Count Gabrielle agrees.

Shortly afterwards Donata dies and Diana accepts the Prince's offer of marriage. It is not until considerably later at a reception in Rome that Diana discovers that her husband literally bought her. She is unable to realize his motive and thinks that he does not love her. She breaks the statue for which she posed to bits and returns to the lonely island, but is shortly afterward joined by both Prince Marko and Count Gabrielle. The two men fight on a high cliff and Count Gabrielle uses a knife, lacerating Marko's shoulders. Diana watches her husband, by an almost superhuman effort, gather his strength and push the intruder from the cliff. Then he faints. Diana rushes to his rescue, realizing then that it is her husband she loves.

For days Prince Marko lies in a critical state. His brain is affected. Diana brings the pedestal on which Donata made the statue to her husband's bedside and, donning the proper draperies, poses as the goddess of the island again. The sight of her restores Prince Marko's health and Diana goes to his arms.

ADVERTISING AIDS

PAPER: Two one-sheets; two three-sheets; one six-sheet; one rotogravure one-sheet. Six-sheet is love scene, the two threes contain scenes with star in dramatic poses, there is the usual star portrait on one of the ones, while the other is a love scene.

LOBBY DISPLAY:—Eight 8x10 black and white photographs; eight 11x14 sepia; one 22x28 sepia; 8x10 photographs of star.

CUTS AND MATS ON PRODUCTION:—Five one-column; three two-column; two three-column. One of these, a two-column, is unusually striking, showing star posed as the goddess.

STOCK CUTS AND MATS OF STAR:—Five one-column; three two-column; two three-column.

ADVERTISING LAYOUTS:—One three-column; one two-column; one one-column.

SLIDE AND MUSIC CUE SHEET available at all Paramount exchanges with other accessories.

"THE SCARLET SHADOW"

(Continued from page 1706)

CATCH LINES

Her aunt said that she was cursed with the Scarlet Shadow! Because she went out to the movies one night with a young college fellow she drove her from her home! What was the Scarlet Shadow? See the picture and find out.

Mae Murray, the brilliant Universal star, in a picture divided evenly between comedy and drama and thoroughly enjoyable from beginning to end.

She spurned wealth and threw her engagement ring in the millionaire's face the night of the announcement-dinner. She fled into the night to where?



Adolph Zukor *presents*

Lina Cavalieri

in

"The Two Brides"

A Paramount Picture

One-column ad. cut

"THE HAND INVISIBLE"—WORLD

Montagu Love Vehicle Marks Harry Hoyt's Directorial Debut

"THE HAND INVISIBLE" is wholly the product of the World Film scenario department. Wallace Clifton wrote it, Clara Beranger did the continuity, and Harry O. Hoyt makes his bow as a director on it. With Montagu Love as the star, the picture tells the story of an ambitious man who, when his wife sustained an accident which prevented her from bearing him an heir, divorced her and married a young girl who had given herself to a man of her own age. The son is born and years later, when he is to be married, the ambitious one discovers that he is not his own. But he is stricken with paralysis, is unable to speak, and is forced to watch the marriage ceremony in silence. He dies afterwards.

Virginia Hammond carries the sympathetic role of the first wife. George Le Guere, Muriel Ostriche and Martha Mansfield are others.—Length, . reels.—Released March 17.—*Peter Milne.*

THE CAST

Rodney Graham.....Montagu Love
Alice Graham.....Virginia Hammond
Arthur Haynes.....William Sorrelle
Ruth Haynes.....Marguerite Gale
Katherine Dale.....Martha Mansfield
Mrs. Dale.....Kate Lester
Dick Allen.....George Le Guere
Rodney Graham, Jr.....George Le Guere
Helen Haynes.....Muriel Ostriche

Story by Wallace C. Clifton.
Scenario by Clara S. Beranger.
Directed by Harry O. Hoyt.
Photographed by Alfred Moses.

ADVERTISING AIDS

PAPER:—One six-sheet; two three-sheets; two one-sheets.

LOBBY DISPLAY:—Two 22 x 28 colored photographs; eight 8 x 10 black and white.

CUTS AND MATS:—Advertising cuts are three in number, two one-column and one two-column.

Production cuts are also three in number, two three-column and one two column.

A two and three-column cut containing interesting studio scenes with explanatory titles are provided in mat form.

AD TALK

Montagu Love, the distinguished star of the World Film forces, will be the main attraction at the ——— theatre on ——— of ——— week in "The Hand Invisible," his latest picture. Film lovers will find this production of special interest in that besides offering the star a role which brings his full versatility into play, it introduces a new director to the films in the person of Harry O. Hoyt, long one of the World Film's foremost scenario writers. His work in the picture will no doubt be received with interest by all those who have enjoyed his many Carlyle Blackwell-Evelyn Greeley comedies, which have added considerable fame to his name.

Aside from the new director, the picture offers a highly intense variety of dramatic fare. Mr. Love is cast as Rodney Graham, a steel magnate who, in the latter years of the nineteenth century, becomes discontented because an accident has incapacitated his wife and has put all chance of her bearing him an heir to rout. But instead of treating her kindly the business leader determines upon divorce, so that he may marry again and gratify his fondest ambitions. No sense of kindness enters into the case, and when he achieves his heart's desire he has left a tragic trail behind him. His divorced wife suffers with a broken heart while his second wife died when she presented him with Rodney Graham, Jr.

How retribution finally overtakes the man of might is a story grippingly told in the five reels of "The Hand Invisible." Mr. Love has the support of such capable players as Virginia Hammond, George Le Guere, William Sorrelle, Marguerite Gale, Martha Mansfield, Muriel Ostriche and Kate Lester.

THE STORY

Rodney Graham, high in the steel industry in the latter part of the nineteenth century, divorces his wife after an accident has rendered her incapable of bearing him an heir. He seeks the hand of Katherine Dale, a debutante of the day, who has given of her love to Dick Allen, a young engineer, subsequently killed in a mine cave-in. She marries him and dies after the birth of a son, but Rodney Graham's ambition is achieved. He has an heir, and it matters little to him that the way to the fulfillment of his desire was strewn with tragedy for others. Graham's stepbrother, an author, Arthur Haynes, had opened the door of his house to Mrs. Graham after the divorce. In a denunciation of Graham he had prophesied that some day he would live to repent his cruelty.

Years later Rodney Graham, Jr., graduates from college. He meets Haynes' daughter,

(Continued on page 1715)



Two-column scene, mat of which obtainable at World headquarte.

"THE LIGHT OF VICTORY"—UNIVERSAL SPECIAL

Holds Interest Throughout; Hero Drunk Most of Time

THERE is no doubt in my mind that quite a number of picture goers will enjoy this picture well. For one thing, it holds the attention, because the end cannot be foretold; for another, the star has a following that like him, no matter what the story. But discriminating picture patronizers, especially families, may not fall all over themselves on account of it.

From their point of view, the objectionable feature will no doubt prove to be the fact that the hero, from the beginning of the story until the end, is drunk; and when towards the last he redeems himself with his death, he dies drunk. To such picture goers, the fall of a hero and his becoming a derelict for a scene or so for the sake of contrast, may be excusable, but to have him under the influence of strong liquor all the way through the picture may not prove very appealing.

The picture is built around the American navy, the hero being a Naval Officer himself. The naval atmosphere is realistic and adds to the picture certain impressiveness, especially at the beginning. So far. it is the first time since the first days of the war that the American Navy has been used as the basis of a picture plot, and had the story been of the pleasurable sort and the kind that appeals to the better emotions, the picture no doubt would have made a universal hit.—Released March 17.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

"Traction Jim" Crips.....Bob Edmond
Lt. Kenwood Cripps.....Fred Wilson
Capt. Ned Ravenslee.....Andrew Robson
Lt. Geo. Blenton.....Monroe Salisbury
Capt. Eric von Prohme.....Fred Kelsey
Jane Ravenslee.....Betty Compson
Andy.....Norval MacGregor
Lehua (the half-caste).....Beatrice Dominiguez
Otto Schmidt.....George Nickolls

Story by George Hull.
Scenario by Waldemar Young.
Directed by William Wolbert.

ADVERTISING AIDS

PAPER:—There is a six, threes and ones on this production, aside from a twenty-four that might be used again, as it contains pose of star (straight), his name prominently displayed with the title in a small strip below. One of the threes is another portrait, while the rest of the paper brings out the southern "south-sea-island" character of production.

LOBBY DISPLAY:—Stills in various standard sizes and star photographs are available with synopsis and title cards.

PRODUCTION CUTS:—These in one, two and three-column sizes.

ADVERTISING CUTS:—In one and two-column sizes, these containing good pictures and arguments.

STAR CUTS:—Stock cuts of Salisbury in one and two-column sizes.

SLIDE AND MUSIC CUE SHEET ready at all Universal exchanges.

AD TALK

Monroe Salisbury will be seen at the ——— theatre on ——— of ——— week in his first Universal Special attraction, entitled "The Light of Victory." This is one of the most unusual pictures which has been produced with this popular star in the leading role. As is the case in "The Man Without a Country," it tells the story of a man embittered toward the United States, ready to do it any harm he is capable of. On an island in the southern Pacific, the man, once an honored officer in the United States Navy, lies a victim of perpetual drunkenness. All sense of honor, of home, of country is gone from him. He lives cursing the land of his birth in a drunken stupor.

But there comes a time, a great emergency, that regenerates the man. The sight of the flag under which he had served, which he had honored and protected, kindled that little spark of decency that remained, and with an heroic effort he rose above the low station in life to which he had sunk, only to be killed by an enemy bullet thereafter. But he died with a prayer for his native land—not a curse.

A big, appealing story is this, and presented with all care to detail, to dramatic construction and characterization. Mr. Salisbury is splendid in the role. His acting ability is afforded wide scope and he rises to every situation with a surety of emotion and conviction of expression that make his performance one of the best, if not the best, that he has ever contributed to the screen. Betty Compson, Beatrice Dominiguez and Norval MacGregor are among those in the cast who contribute most effectively to Salisbury's support.

THE STORY

Lieutenant George Blenton, U. S. N., is a heavy drinker, and for this reason his fiancee, Jane Ravenslee, breaks her engagement with him. Aboard the U. S. S. Victory in water of the southern Pacific, Blenton is sent ashore to one of the islands, entrusted with an important commission. He becomes intoxicated and his companions find him later in the gutter. With no defense to offer before the ship's court, he is put ashore on the desolate island of Tafofu. After a year he becomes known as Keoki, the beach comber. There is only one other white man on the island, Andy, the lighthouse keeper, who attempts to straighten Blenton up, but to no avail. He is constantly drunk, and when he finds that Lehua, a half-caste, keeps a large supply of liquor he makes his home with her.

But in time Jane feels that she treated Blenton too harshly and takes ship to find him. The boat is torpedoed by a German submarine and Jane is made the captive of the captain. The craft puts in at Tafofu and awaits the coming of the Victory, when it will let loose a torpedo. Lehua learns of this and rushes to Andy with the news. Knowing the ship will stay out of the harbor when the light is gone, he smashes the mechanism. Blenton, who constantly curses his country and who has made friends with the German captain, takes him to the lighthouse, as he knows how to operate the light by hand. But the sight of the Victory regenerates the man, and he flashes the signal of danger, informing his ex-mates that a submarine lies in wait. The guns of the Victory destroy the submarine, and at this the captain and Blenton fight, the former being killed. But Blenton is mortally wounded by another German. He dies saluting the flag under which he served while Jane and the officers of the ship are happy that he died a patriot after all.

CATCH LINES

He bore the land of his birth, the United States of America, a grudge. Again and again he cursed the day that he had served under the Stars and Stripes, but he died with the Light of Victory in his eyes—he died an American and was proud of it—see Monroe Salisbury in "The Light of Victory," a great attraction.

(Continued on page 1712)



Monroe Salisbury in "The Light of Victory"

Two-column scene cut

"BOOTS"—PARAMOUNT

Dorothy Gish Attractive and Comedy Dominates This Picture

AFTER her retirement from the screen for quite a while Dorothy Gish has been coming back strong, beginning with her appearance in "Hearts of the World." She has followed this with several delightful pictures, but she has never been seen in anything in which her personality is more appealing than in "Boots." Here she is a slavey in a London inn, her life wrapped up in romance which she knows from the books she reads, until a young Scotland Yard detective, posing as a student, comes to the inn to frustrate a plot by Bolshevists to blow up the hall where the King of England, President Wilson and other dignitaries are to meet. It is "Boots" herself who has the larger share in frustrating the villainess, and the fight between the two women is one of the unique incidents of the picture. While there is plenty of heart interest, it is the comedy that counts. There is a strong supporting cast, including Richard Barthelmess as the young detective. Miss Gish and her tomboyish character are the points to be played up.—Released Feb. 16.—Length, 5 reels.—*R. E. Pritchard.*

THE CAST

"Boots" .....Dorothy Gish
Everett White .....Richard Barthelmess
Mme. de Valdee .....Fontine LaRue
Nicholas Jerome .....Edward Peil
Lydia Hampstead .....Kate V. Toncray
The Chauffeur .....Raymond Cannon

By Martha Pittman.
Scenario by M. M. Stearns.
Directed by Elmer Clifton.

CATCH LINES

"Boots" frustrates a Bolshevig plot in "Boots." Boots! Who is she? Where did she get the name? See the picture and find out, incidentally you're in for one of the best laughs and one of the best thrills that have come along this season.

Dorothy Gish, one of the heroines of "Hearts of the World" in another Paramount comedy-drama.

A story of a little London slavey, a little girl who thought her sweetheart enmeshed by a Bolshevik adventuress. She formed a different opinion after a whirl of exciting and funny incidents.

Bolshevik Menace Romance! Forget about 'em in Russia for once and see how Cupid put 'em to rout—a humorous and exciting story told in "Boots."

AD TALK

Dorothy Gish comes again to the screen of the ——— theatre on ——— of ——— week in her latest Paramount photoplay entitled "Boots." Great things were promised by the producers as regards this production. It was heralded as a really unusual feature and after a private exhibition before the management it came to the same conclusion. Not since her appearance in Griffith's great work "Hearts of the World" has the vivacious little actress been seen in such a thoroughly congenial role. She is life itself as the little London slavey caled "Boots" because one of her important duties is cleaning up the footgear of the boarders.

Her romance with a Secret Service agent and the manner in which she helps him frustrate a Bolshevik plot form a story filled with excitement, incident of an original character and humor. The story has a number of unusual twists and the development of the character of the slavey is as interesting as it possibly could be, made so by the wonderful performance of Miss Gish and the careful treatment of the scenarist.

"Boots" is the work of Martha Pittman, a new author, whose maiden effort promises a great future for her. It was done into scenario form by M. M. Stearns and produced under the direction of Elmer Clifton, the same man responsible for Miss Gish's two previous Paramount successes, "Battling Jane" and "The Hope Chest." The combined talents of these three results in an offering worthy indeed to take rank with the best of Paramount pictures.

THE STORY

Imaginative, emotional, impulsive and charming, "Boots" is a slavey living in the London slums. She is employed in a boarding house where she shines shoes for the boarders, among them being Everett White, but "Boots" is unaware that he is attached to the Secret Service, and is trailing a band of Bolshevist conspirators. The leader of the malcontents, who aim to destroy with bombs a building in which a peace conference is to be held, is a woman whose acquaintance White assiduously cultivates for the purpose of obtaining from her the details of the Bolshevist plot. "Boots" loves White and he treats her with such consideration as to inspire belief in her that he returns her affection. But when "Boots" finds him one day kissing the woman, her love romance is wrecked.

She has a garden in the rear of the house where she works during her leisure hours and she goes there to forget her troubles. She begins to dig when suddenly the earth gives way and she is precipitated into a tunnel where White is struggling with several Bolshevist agents. They overpower and gag him and after placing a time bomb near him, make their escape. "Boots" rescues White, who tells her of the bomb. "Boots" picks it up, carries it out and throws it into the river where it explodes without inflicting damage. "Boots" faints without realizing that she has saved the peace delegates and her sweetheart as well, but when she is revived she finds herself in the arms of the man she had believed a traitor to her faith.

ADVERTISING AIDS

PAPER:—Two one-sheets; two three-sheets; one six-sheet. All good comedy paper with the exception of one of the one's which is the usual star portrait.

LOBBY DISPLAY:—Eight 8x10 black and white photographs; eight 11x14 sepia photographs; one 22x28 sepia; 8x10 photographs of star.

CUTS AND MATS ON PRODUCTION:—Five one-column; three two-column; two three-column. Here too is the comedy of the picture ..well brought out. The "boots" of the title is the basis of many of the cuts, affording original scenes that will bring the crowds.

STOCK CUTS AND MATS OF STAR:—Five one-column; three two-column; two three-column.

ADVERTISING LAYOUTS:—One three-column; one two-column; one one-column. These are something of a new departure for Paramount, bring out the "boot" angle and a lot of comedy.

A two-column mat with story is also provided for special publicity.

SLIDE AND MUSIC CUE SHEET also among the accessories obtainable at all Paramount exchanges.

SUGGESTIONS

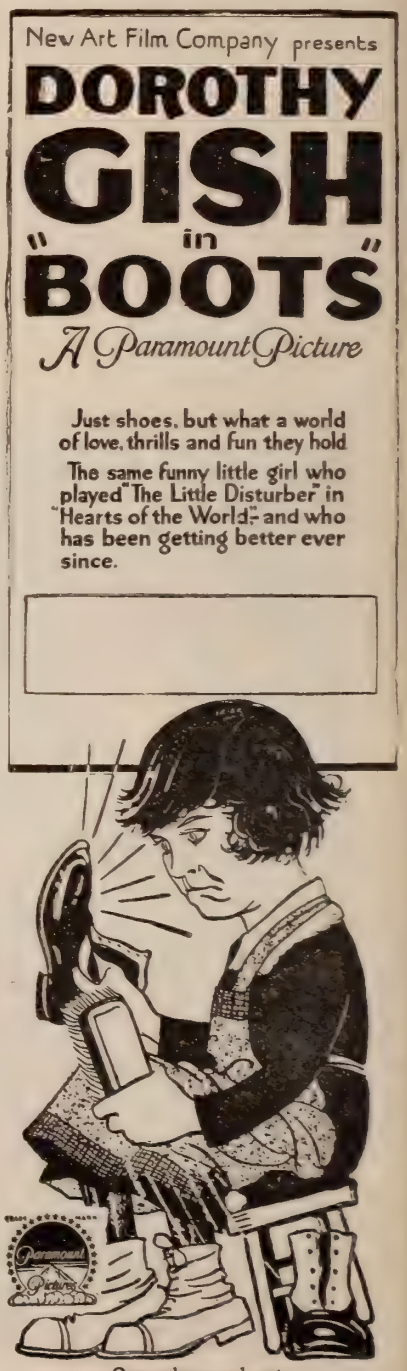
Special Service on "Boots" appeared on page 1349, Motion Picture News, issue of March 1. The exhibitor will find a variety of exploitation suggestions in this issue that are easy to follow out.

"THE LIGHT OF VICTORY"

(Continued from page 1711)

Would he operate the light and let the unsuspecting ship come into the harbor to be torpedoed by a submarine? Wouldn't his latent manhood, his patriotism, his last bit of decency assert themselves before the Victory was blown to atoms? What message would he send to the ship? See "The Light of Victory," with Monroe Salisbury.

Once a Lieutenant in the United States Navy, he was now an habitual drunkard, known as Keoki, the beach comber. Once proud to fight under the Stars and Stripes, he now cursed the very suggestion of his native land. But he died singing its praises. A regeneration dramatically startling in the great Monroe Salisbury picture, "The Light of Victory."



One-column ad cut

"A GENTLEMAN OF QUALITY"—VITAGRAPH

Earle Williams in Novel Dual Role

IN a dual role with mystery the predominating element of the sustaining interest in plot, Earle Williams is seen again in Vitagraph's screen version of Frederic Van Rensselaer Dey's novel "A Gentleman of Quality," produced under the direction of James Young, and prepared for screen adaptation by Edward Montague. The imagination is called upon to stretch itself a bit, but inasmuch as most mystery dramas when produced for either stage or screen call upon the imagination for a stretch or two, this cannot be said to be a failing of Earle Williams' latest Vitagraph feature. The mystery is there strong—strengthened in part by cutting to quick action, in part by the scenarioist and in a measure by the direction of Mr. Young who played strongly in the directions to the mystery element.

Suspense, always predominating in mystery drama of the excepted brand, has been sustained to a marked degree from beginning to end, particularly in respect to the real identity of the dual characters of Ashton and Hertford. In his characterization of Lord Hertford, Mr. Williams gives one of the best flashes of character acting seen on the screen. Although his role calls for a comparatively few feet of film to bring it out, its quality stands out as one of the strong points of the entire production. Mr. Williams' make-up in this role is exceptionably good as make-ups go. It is the other role in which the audience will see the Williams that they know best, and to his many followers the picture will appeal. Its mystery element will hold the interest of others who may not hold themselves out as Williams' fans. Katherine Adams, Joyce Moore, James Carpenter, Robert Bolder, George Pierce and Ronald Byram are in support. —Length 5 reels.—*Joseph L. Kelley.*

THE CAST

John Ashton } .....Earle Williams
Lord John Hertford }
Lady Mercy.....Katherine Adams
Hope Hollister.....Joyce Moore
Harry Hollister.....James Carpenter
Robert..... Robert Bolder
Dean Douglas.....George Pierce
Richard Hertford.....Ronald Byram
By Frederic Van Rensselaer Dey.
Directed by James Young.

SUGGESTIONS

Of course your dual role is the big thing about advertising this picture. No ordinary dual role here! Glance over the catch-lines. They have been written with the idea of incorporating them in advertising, either newspaper or special lobby. They suggest the mystery of the plot, its extravagance, its undeniable sensationalism. Of course others can be written, but it appears to us that they should hold to these lines. You'll have the people guessing about the picture if you adhere to the course advised. They'll guess, they'll come to the box office, which is a direct result of the guessing.

AD TALK

In one of the most fascinating dual role pictures ever released, Earle Williams makes his appearance on the screen of the ——— theatre on ——— of ——— week. Entitled "A Gentleman of Quality" and released by Vitagraph, this picture tells the story of John Ashton, who, after a quarrel with his guardian in New York, makes his way to London. As he walks along the street he is clutched by a man—obviously a servant—who addresses him as Lord John Hertford and his master. Ashton tries to brush the fellow aside, but the other is insistent in his demands. He speaks of Lady Mercy and the terrible shock it was to her when he, her husband, disappeared!

Hardly knowing whether he or the servant is suffering from some mental aberration, Ashton finally consents to accompany him home. And so he makes his entrance into the home of Lord Hertford. Lady Mercy is greatly concerned and, her arms around his neck, weeps over his sudden disappearance and again over his happy return. Ashton is nonplussed, but decides to get out of the situation by having them cable his guardian as to his identity. The guardian, peeved at Ashton's actions, sends back word that he never knew him!

Now indeed does Ashton begin to doubt his identity. But there is none to turn to, to corroborate his own statement as to who he is! A pretty situation this for a gentleman to be in. Of course it is responsible for a number of intense dramatic moments and laughable incidents and is worked out to an unusual climax. Patrons of better pictures should mark the date of the showing of "A Gentleman of Quality" in red letters.

THE STORY

In New York City John Ashton quarrels with his guardian, Hollister, and leaves him, believing him dead. He makes his way to London and is surprised and amused one day when an excited man-servant grasps his arm and addresses him as Lord John Hertford. To the humor the fellow who will not be denied, John accompanies him to the Hertford home, where Lady Mercy addresses him as her husband and expresses great consternation regarding his long absence. All this is a mystery to John, and he begins to doubt his own identity. He wavers and questions himself when, after his truthfully told story and a cable inquiry sent by Lady Mercy, a wire comes from Hollister to the effect that he never knew a John Ashton!

The facts of the case are these. After his wedding Lord John Hertford went to the door of his home and never returned. His mind a blank, he had wandered to India and there one day his brother finds him. He decides to hurry home with the news, but his boat is shipwrecked and he remains on an island for full seven years. In the meantime Ashton, convinced that Lady Mercy's real husband is dead, accepts his identity and lives with her after a marriage ceremony. When Hertford's brother finally returns he accuses Ashton of being an imposter. After a struggle Ashton decides to leave and give up the place that rightfully belongs to Hertford. But a cable on the brother's desk is discovered saying that the real Lord is dead, and so the imposter stays on, happy with his wife and using the title, which, it develops after all, is rightfully his.



EARLE WILLIAMS
Vitagraph Star, in scene from
"A GENTLEMAN OF QUALITY"
Two-column publicity cut

"SIS HOPKINS"—GOLDWYN

Characterization Is Good; Picture Above the Average

CONSIDERING all factors, "Sis Hopkins" is not a bad picture. Although a few of your patrons might think that it does not come up to the standard of her former contributions, most of them will consider it satisfactory and worth while the money and time spent.

The story is not as strong as most of those furnished Mabel Normand in the past, but her matchless impersonation of her role makes up for the plot's deficiencies and raises the picture to above the average standard.

An oil can full of oil furnishes the cornerstone of the plot. While the heroine, on her way home from the grocery store with a basketful of provisions, allows the grocery clerk to make love to her, a dog overturns the basket. The oil can rolls into the little pool below in her father's property. The villain, unaware of the cause of the oil's presence, takes it as a sure surface indication of rich oil deposits. He tries to get the old man to give him the heroine as his wife, but the heroine refuses to marry him. In the end he buys the property, but his disappointment is great when he discovers the can.

Miss Normand is extremely comical as a country girl. The supporting cast is good. Direction, photography and artistic effects are all up to the Goldwyn standard. — Released Feb. 16. — Length, 5 reels.—*P. S. Harrison.*

THE CAST

Sis Hopkins.....Mabel Normand
Ridy Scarboro.....John Bowers
Vibert.....Sam De Grasse
Pa Hopkins.....Thomas Jefferson
Ridy's Father.....Nicholas Cogley
Miss Peckover.....Eugenie Ford
By Rose Melville.
Directed by Clarence G. Badger.
Photographed by Percy Hilburn.

CATCH LINES

A swindler swindled, but in one of the most humorous ways you ever did see. The famous "Sis Hopkins" of Rose Melville's on the screen.

Here is the Mabel Normand picture that you have been waiting for. The comedy that suits her from nose to toes.

Just because a dog upset a can of oil into a well—well just because of that the fun started. It's only a little thing at the start, but it increases until titters become a gale of laughter. See "Sis Hopkins," the laughing hit of the season.

AD TALK

Mabel Normand as "Sis Hopkins," the role made famous on the stage by Rose Melville, makes her appearance in the Goldwyn picture of that name at the ———— theatre, beginning ————. Why she has not done it before is one of the mysteries of the cinema. The part is completely a part of her. She obliterates her own personality as she never has done before, and the story told is as absorbing as a drama.

Sis Hopkins' dog really starts things. He overturns the family oil can. It rolls into the spring on the Hopkins farm and its contents permeate the hitherto undefiled water. Vibert, the town's financier and schemer, by accident tastes the water and concludes that the simple-hearted Hopkinses have an oil well on their worthless land. Whereupon his manner becomes oil itself. He sends Sis to the local educational fount—a funny seminary—and vaguely mentions ultimate marriage.

But this can't go on. Not only does Sis prove an intractable pupil, but her real sweetheart suspects Vibert of an ulterior motive, and when Sis takes a drink from the spring and makes a wry face the boy follows suit. Then they realize the miser's scheme and proceed to foil him in a clever and amusing manner.

Miss Normand receives good support from such popular players as John Bowers, Sam De Grasse, Thomas Jefferson and Eugenia Ford. The picture was produced under the direction of Clarence Badger, who has brought out the comedy of the play with fine appreciation.

THE STORY

Sisseretta Hopkins, called Sis for short, because it is a name that most of the inhabitants of New Harmony stumble on, is loved by her father and Ridy Scarboro, clerk in the general store. Everyone else takes her as something of a joke, even Vibert, wealthy man of the town, but in time he sees it to his advantage in courting the attentions of Sis. It all starts because of Sis's dog. He knocks an oil-can into the well and Vibert tastes the water. He thinks there's an oil strike on the land, and because of his stinginess he plans to marry Sis to secure it. To this end he sends her away to boarding school, hoping to make a lady of her. But it doesn't do much good. Sis sets the place in pandemonium and makes it frightfully difficult for Miss Peckover, the principal, who has her cap set for Vibert.

Eventually Vibert gives up his matrimonial plans, realizing that Sis will never measure up—or down—to his standards of a lady. So back she comes from school, and Ridy is glad, for while she was away he was obliged to suffer the terrible pangs of jealousy. Vibert inveigles Pa Hopkins into agreeing to part with the property for a small sum, and he is about to sign the deed when Sis, having also tasted the water, comes in and succeeds in tripling his figure. Pa is happy, so's Sis and so's Ridy. The only one who isn't is—Vibert, for the oil experts tell him that he can't get very rich on plain water!

SUGGESTIONS

Your old patrons are familiar with the title of the play even if they have never seen it. It was one of the biggest successes of its time. Supposing that you believe your younger clientele is unaware of the previous career of "Sis Hopkins," inform them of it in a line beneath the title and then state that in the picture the star goes back to the eccentric comedy role which she was seen in in the old Keystone pictures. In advertising it get small-town atmosphere into your newspaper and copy, your lobby decorations and any special drawings or paintings you may care to make. And show the star in eccentric dress and pose.

In the Goldwyn press sheet a number of exploitation devices are given which should be noted by exhibitors wishing to get the full value of the picture. These suggestions are mostly for the larger theatre. The smaller ones should follow out the suggestions given above.

ADVERTISING AIDS

PAPER:—Lithographs are provided in ones, threes and sixes, while a rotogravure one-sheet is also among the accessories.



Two-column ad cut

"PUT UP YOUR HANDS"—AMERICAN

Improbable Plot, But Should Be Enjoyed by All

PICTURE goers will no doubt enjoy this picture, in spite of the improbability of the plot, because they can not take it seriously. The story consists of a series of adventures, in which the heroine is the principal. These incidents are presented in a manner which, besides holding the interest, causes good, hearty laughs.

A rich gold claim forms the nucleus of the story. The father of the heroine leaves for the West to look over the ground where gold strikes have been reported. The heroine, a young athletic girl, follows him there. She meets the hero, but when the villain, secretary to the father of the heroine, who wants her for himself, notices that a love affair is about to result, starts his secret machinations against the hero. In the end, however, his schemes are defeated, and a union between the hero and the heroine results.

In some of the situations the star appears dressed as an athlete, wearing only B. V. D.'s. While broad-minded people may think nothing wrong of it, some would-be reformers might be "shocked." In such a case, you can trim down the scenes, thus sparing the feelings of such objectors.

The action of the plot is rapid, while the construction of the story is such as to create fairly strong suspense.—Released in March.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Olive Barton.....Margarita Fisher
Peter Barton.....George Periolat
Leonard Hewitt.....Emory Johnson
Alvin Thorne.....Hayward Mack
"Highball" Hazelitt.....William Mong
"Three Gun" Smith.....Gordon Russell
Bridget.....Kate Price

Produced by the American Film Company, Inc.
Story and Scenario by L. V. Jefferson.
Directed by Edward Sloman.
Distributed by Pathe.

CATCH LINES

She preferred a boxing match to an afternoon tea any day in the week and shocked the minister and her mother's guests by staging one for their benefit! When she landed in the West she found a land to her own liking and she gave the inhabitants some anxious moments. See her activities in "Put Up Your Hands," the latest American comedy-drama with Margarita Fisher in the stellar role.

Leonard Hewitt couldn't get money to develop his mine, "Highball" Hazelitt couldn't get a drink, Peter Barton couldn't manage his daughter, Olive, Olive couldn't get enough excitement, "Three Gun" Smith couldn't get enough villainy, Alvin Thorne couldn't get Olive to marry him. But there's one thing that can be gotten by you—and that's a series of wonderful laughs, punctuated by a number of thrills in "Put Up Your Hands," an American comedy starring Margarita Fisher.

"Put Up Your Hands," Margarita Fisher's coming to the ——— theatre and is going to take all the extra laughs you have right away from you in her latest American comedy.

AD TALK

Margarita Fisher, the bright and vivacious American comedienne, will come to the screen of the ——— theatre on ——— of ——— week in her latest comedy entitled "Put Up Your Hands." This has to do with a tomboy girl's adventures in the broad West and provides Miss Fisher with a most congenial and amusing role, and one which she makes the most of. As Olive Burnam she is loathe to attend very proper teas and one day shocks all her mother's friends by starting a boxing match when the minister is sipping oolong. The penalty for this is that she shall not accompany her father on his western trip but "shall not" has no meaning in Olive's vocabulary and she secrets herself in one of the compartment's of her father's private car, only making her presence known when it is too late to turn back.

Then begin her adventures in the West, adventures thrilling and amusing enough for all, adventures made romantically interesting by the presence of a handsome young mining engineer and villainously interesting by the presence of a secretary to Barton bent on marrying his daughter. Of course, everything comes out ideally for the two lovers before the picture is done, but not before some excellent entertainment has been provided.

Miss Fisher derives her support from a particularly able cast that includes Emory Johnson, William V. Mong, George Periolat, Hayward Mack, Gordon Russell and Kate Price. Edward Sloman directed the production from an original story and scenario furnished by L. V. Jefferson.

THE STORY

Olive Barton doesn't fit at an afternoon tea. She prefers a boxing match and one afternoon shocks her mother's friends, including the minister, by turning the tea into a fight. So naughty is she that her father refuses to take her on his trip west, but when, after he has started, Olive pops out of the cupboard of the private car, he has to consent to her accompanying him. Alvin Thomas, Barton's secretary, is not in the least sorry over Olive's sudden appearance, for he looks with favor on the capitalist's daughter. Olive, however, doesn't look with favor on him.

Arriving at their destination, the party starts across the desert in an auto. They lose their way and water gives out. Stranded in an ocean of sand they welcome the appearance of Leonard Hewitt, a young engineer, and his old partner, "Highball" Smith, even though they do look like bandits. The prospectors, for such they prove to be, lead them into the town. Hewitt and "Highball" have struck it rich and the town has gone dry, which irritates the latter not a little. However, Olive undertakes to show the women how to make the ex-saloon attractive to the men by turning it into a gymnasium.

At the grand opening "Three Gun" Smith attempts to break the party up but is repulsed by Hewitt. There then follows a battle between Smith and Thomas on the one side and Hewitt and "Highball" on the other, the two conspirators hoping to gain possession of the mine without paying for it. But the right triumphs, with Olive's assistance, and in the end Barton gets a rich and handsome son-in-law.

ADVERTISING AIDS

PAPER:—One one-sheet; two three-sheets; one six-sheet.
LOBBY DISPLAY:—Eight 11 x 14 colored photographs and title card; one 22 x 28 colored scene; one 22 x 28 of star.
CUTS:—One-column cuts of Margarita Fisher are obtainable and may be used in either advertising or publicity programs.
SLIDE AND MUSIC CUE SHEET on hand at all Pathe exchanges.

SUGGESTIONS

Here you have another Margarita Fisher comedy with a catchy title. Advertising should be light, full of "pep" and designed to bring out the fact that an eastern girl plays more or less havoc with the West.

It has been suggested before on Margarita Fisher pictures that you advertise her name as synonymous with light comedy. This form of entertainment always has been one of the most popular. People like a comedy-drama or a farce comedy every once in a while for a change from the serious type of subjects. Create a Margarita Fisher type of advertising. Standardize it and the results should show on the profit side of the ledger.

"THE HAND INVISIBLE"

(Continued from page 1710)

Helen, and they fall in love. Telling Graham of their engagement, young Rodney is terrified when his father goes into a paroxysm of rage. He refuses to permit the marriage until his former wife visits him and tells him that he should not let an old antagonism stand in the way of the young people's happiness. So Graham consents. Then a few days before the wedding, when old quarters are being renovated, Graham discovers a photograph and a letter, possessions of his second wife, that bring him to the realization that Rodney Graham, Jr., is not his son. During his fury a stroke of paralysis strikes him dumb and deprives him of the use of his limbs. So he is obliged to watch the wedding of the boy and the girl. Haynes' prophecy has come true. Graham dies without ever revealing the secret that might have blighted the happiness of the young people.

CATCH LINES

Rodney Graham was a steel magnate and thought that he could employ business methods in his home to gratify his personal ambitions. He left a trail of broken hearts, but twenty years afterwards retribution overtook him and demanded its toll. Just how can be seen in "The Hand Invisible."

Wrongs committed by man are bound to overtake him and exact retribution at one time or another. Rodney Graham laughed when he was told this but the Hand Invisible struck and he learned. A dramatic photoplay with a powerful characterization by Montagu Love is "The Hand Invisible."

A story of two generations, how the evil done by one man caused tragedy and how retribution finally overtook him.

"HEART IN PAWN"

(Continued from page 1708)

Mention also that his wife, Tsuri Aoki, plays one of the principal roles in the production. The story is a dramatic version of the eternal triangle and has numerous possibilities for strong advertising, particularly if you center your arguments about the fact that the hero marries, believing his first wife dead, only to discover her still alive.

Scenes both in Japan and the United States offer a welcome contrast which could be brought out in sketches, special drawings and lobby advertising.

CATCH LINES

Sessue Hayakawa in his latest dramatic offering, "A Heart in Pawn," a vivid story of the Orient and the Occident.

He married, believing his first wife dead, but found later and to his horror that she was still alive. The way out? See it told in gripping fashion in "A Heart in Pawn."

Sessue Hayakawa has been termed the best dramatic actor on the screen today—see his latest work, "A Heart in Pawn," in which his wide range of expression is given full play.

A story of tragedy and romance laid in the land of the cherry blossom and on our own west coast.

Index to Complete Plan Book and EXHIBITORS' BOX OFFICE REPORTS

EDITOR'S NOTE—Exhibitors will find here a complete list of all feature pictures for the current quarter arranged alphabetically as an index to The Complete Plan Book for this period, naming the picture, the producer, the star, the release date, and designating the issue of Motion Picture News which contained the original review.

The following also contains our reviewer's opinion encompassed in a brief single line and gives the comments of exhibitors who have shown the picture and forwarded their opinions. And we also publish a final line fairly summarizing a consensus of all opinions received on each picture. As many of the exhibitors do not comment on every picture (merely checking it Big, Average or Poor), we arrive at the consensus not only by the actual comments made and published, but are also guided by the reports from exhibitors who have made no actual comments but have merely checked the box office value of the picture.

All the pictures mentioned are five-reel features, unless marked otherwise. Serials are reviewed also. At the conclusion of this department will be found the "Flash-Backs," being comments on films released previous to December 15, 1918.

PICTURE BRAND STAR RELEASED PLAN BOOK

ADELE (UNITED) KITTY GORDON (JAN. 26).....FEB. 1
(Six Parts)
"Exhibitors who are 'larry' of war pictures at this time need have no hesitancy in booking this for the full run."—M. P. News.
Exhibitor Comment—"A good picture liked by all and well produced. Big to average business." "Good, but patrons are tired of war stories. Average to big business." "Good picture. War stuff dead. Average business."
Consensus—"Good picture, good puller."

ADVENTURE SHOP, THE (VITAGRAPH) GRIFFITH (JAN. 6) JAN. 11
"Better than an average picture."—M. P. News.
Exhibitor Comment—"Fair picture." "Star not popular here. Picture not much."
Consensus—"Satisfactory picture, average puller."

AFTER THE WAR (ARGOSY) CUNARD (JAN 26).....JAN. 11
"Timely subject possessing unusual advertising possibilities."—M. P. News.
Exhibitor Comment—"A strongly dramatic story with star's work exceptionally good, as well as her support. Another good offering for city trade. Good business."

ALL OF A SUDDEN NORMA (EXHIBITORS-MUTUAL) BESSIE BARRISCALE (DEC. 29).....DEC. 28
"Star plays 'Within the Law' Society drama."—M. P. News.
Exhibitor Comment—"Excellent. Very pleasing. New star for our house."

AMAZING IMPOSTER, THE (AMERICAN) MINTER (FEB. 2) FEB. 8
"Lots of ginger in this one. Star's features better."—M. P. News.

AND A STILL SMALL VOICE (RBSN-COLE) WALTHALL (DEC. 23) (Six Parts).....DEC. 21
"Walthall satisfactory in drama built on old lines."—M. P. News.
Exhibitor Comment—"New star for our house. Picture and story excellent. Photography too dark in some parts."

AS THE SUN WENT DOWN (METRO) EDITH STOREY (FEB. 10).....FEB. 22
"Edith Storey in screen version of Baker's play."—M. P. News.

BELOVED IMPOSTER (VITAGRAPH) LESLIE (DEC. 16)..DEC. 21
"Light one with fine photography and good scenes."—M. P. News.
Exhibitor Comment—"Just fair and nothing startling." "Pretty picture. Average business."
Consensus—"Satisfactory picture, average puller."

BETTER 'OLE, THE (WORLD) SPECIAL CAST (MAR. 17)..MAR. 8
(Seven Parts)
"Novel and very entertaining; characterizations good."—M. P. News.

BEYOND THE LAW (EMMETT DALTON) DEC. 22.....DEC. 14
(Six Parts)
"Entertaining picturization of the Dalton Brothers' story."—M. P. News.

BLUFFER, THE (WORLD) ELVIDGE (JAN. 20).....JAN. 18
"An expose of society's seamy side that is entertaining."—M. P. News.
Exhibitor Comment—"Very pleasing program offering." Average business."
Consensus—"Pleasing picture, average puller."

BONDS OF HONOR (EXHIBITORS-MUTUAL) HAYAKAWA (JAN. 19).....FEB. 8
"This picture should not fail to please wholly."—M. P. News.
Exhibitor Comment—"Splendid in every particular." "Very good. Pleased our patrons. Big business." "A dandy picture. Very gripping. Best double exposure ever produced. All pleased."
Consensus—"Splendid picture, strong puller."

BRAND, THE (GOLDWYN) REX BEACH CAST (MAR. 9)..MAR. 8
(Seven Parts)
"A Rex Beach story of the far North that rings the bell."—M. P. News.

BRANDING BROADWAY (ARTCRAFT) HART (DEC. 15).....DEC. 7
"Star keeps you guessing in subject which is bound to go."—M. P. News.
Exhibitor Comment—"Good picture. Pleased everybody. Played to good business under adverse conditions." "Big business seven days." "Good, but not up to Hart's pleasing quality. Star remains good card." "Extra big and big business seven days."
Consensus—"Excellent production with strong drawing powers."

BREED OF MEN (ARTCRAFT) W. S. HART (FEB 2).....FEB. 15
"Star registers strongly in one that should please everybody."—M. P. News.
Exhibitor Comment—"Very good. Big business. Hart will have to change his style of work. Has too many imitators. Drew a very big opening and sent them out pleased. An average Hart picture."
Consensus—"Satisfactory picture, strong puller."

BREEZY JIM (TRIANGLE) CRANE WOLBER (FEB. 23)....FEB. 22
"Shows its age plainly. Hot stuff for hero worshippers."—M. P. News.

CABARET GIRL, THE (BLUEBIRD) CLIFFORD (DEC. 30)..JAN. 4
"The title tells the whole story."—M. P. News.
Exhibitor Comment—"Average business." "Good picture, average business." "Big business."
Consensus—"Good picture, average puller."

CALL OF THE SOUL, THE (FOX) BROCKWELL) (JAN. 19) JAN. 18
"'Wronged Girl' story with few moments that appeal."—M. P. News.
Exhibitor Comment—"Pleased. We had no complaints." "Well liked. Extra big business."
Consensus—"Satisfactory picture, good puller."

CANNIBALS OF THE SOUTH SEAS (EXHIBITORS MUTUAL) MARTIN JOHNSON'S.....DEC. 15
Exhibitor Comment—"Big business. Now in its second week with me and playing capacity. Don't let imaginative ideas account of lack of clothes keep you from booking this winner." "Picture gave good satisfaction." "Held up the show to big business." gave good satisfaction." "Held up the show to big business." "Patrons disappointed. The picture shows nothing that the paper shows. The exchange told me that the paper I received was for the following installment."
Consensus—"Excellent picture with great drawing powers."

CAPTAIN'S CAPTAIN, THE (VITAGRAPH) JOYCE (JAN. 6).JAN. 4
"Popular Alice Joyce in an average story."—M. P. News.
Exhibitor Comment—"Not good. Poor business." "Joyce misplaced. Has no right in comedies. Picture not liked. Consequently business 'flopped' after opening." "Fair. Poor vehicle for Alice Joyce." "Pleased all." "Not so good as 'Everybody's Girl'." "Average business."
Consensus—"Fair picture, average puller."

CAROLYN OF THE CORNERS (PATHE) BESSIE LOVE (MAR. 9).....MAR 1
"Strong story, but a little loose. Muman touches plentiful."—M. P. News.

CHEATING CHEATERS (SELECT) C. K. YOUNG (JAN. 19)..FEB. 1
"Crook play that gives star chance to do excellent work."—M. P. News.
Exhibitor Comment—"Went over good. Yet the public seems to think Young out of place in this. Big business."

CHILD OF M'SIEU (TRIANGLE) BABY MARIE OSBORNE (FEB. 16).....FEB. 22
"Film lacks heart interest, action and suspense."—M. P. News.

CODE OF THE YUKON (SELECT) LEWIS (DEC. 23).....DEC. 21
(Six Parts)
"Outdoor scenery loves this. Plot built on revenge."—M. P. News.
Exhibitor Comment—"Pleased average." "Santschi holds this up. A good drama, not scenic." "Fair picture, average business." "A satisfactory production. Ferris not known here, only through his work in 'The Barrier.' Poor drawing card." "Excellent story. Star new but did splendid work. Big business."
Consensus—"Satisfactory picture with average drawing powers."

COME AGAIN SMITH (HODKINSON) J. W. KERRIGAN (FEB. 10).....FEB. 1
"Fits the star like proverbial glove; interest is plentiful."—M. P. News.

COMMON CAUSE, THE (BLACKTON-VITA) (JAN. 5).....DEC. 7-14
"Contains all elements necessary to pleasing entertainment."—M. P. News.
Exhibitor Comment—"Best war picture we have run or seen yet. Drew big business and pleased all." "Good picture but public tired of war pictures. Average to poor business."
Consensus—"Fine picture, good puller."

COMMON CLAY (PATHE) FANNIE WARD (MARCH 2)....FEB. 8
"Audience will likely praise this Ward picture."—M. P. News.

COURAGE FOR TWO (WORLD) CARLYLE BLACKWELL (FEB. 17).....FEB. 15
"Star with Miss Greeley offer fine comedy drama."—M. P. News.
Exhibitor Comment—"Big business two days."

CRAVING, THE (BLUEBIRD) FRANCIS FORD (JAN. 13)..JAN. 18
"Holds suspense clear through. Staging well done."—M. P. News.
Exhibitor Comment—"A novelty in photography, nothing more. Might go strong in 'bone-dry' territory as a 'turrible' example of what 'likker' will do to a man. Business was a poor average."

CROOK OF DREAMS (WORLD) LOUISE HUFF (MAR. 3)....MAR. 1
"Clever story with star in appealing role."—M. P. News.

CROWN JEWELS (TRIANGLE) ANDERSON (DEC. 15).....JAN. 4
"Critics may find fault with direction of this."—M. P. News.
Exhibitor Comment—"Poor business."

DANGER ZONE, THE (FOX) TRAVERSE (DEC. 29).....JAN. 18
"Melodrama sheds sensationalism, but little realism."—M. P. News.
Exhibitor Comment—"Pleased. Big business." "Fair picture, fine sets. Drew fair for new star." "Patrons liked this one." "Star not known. Not interesting to 75 per cent of patrons."
Consensus—"Satisfactory picture, good puller."

DAY DREAMS (GOLDWYN) MADGE KENNEDY (JAN. 12) JAN. 25
"One of the REAL artistic offerings; cast excellent."—M. P. News.
Exhibitor Comment—"Silly, impossible story, but beautiful scenes, and star is popular. Big business." "Stories like this don't go here." "Very poor. The worst Kennedy has ever done. The Duck was the star. Story to blame." "They don't enthuse over Miss Kennedy here. This was very poor picture and our patrons said so. Poor business."
Consensus—"Fair picture, average puller."

DIVORCEE, THE (METRO) ETHEL BARRYMORE (JAN. 20).JAN. 25
"Star in a brilliant screen achievement."—M. P. News.
Exhibitor Comment—"Best story this star has had for some time. Very classy picture indeed. Average business daily to extra big Saturday." "The sort of a picture that will fill your house and cure your box office. At least in cities, but possibly will be over the heads of small town patrons. The best thing Barrymore has had in ages. And she makes the most of it." "Very good picture. Big business."
Consensus—"Excellent production, strong puller."

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DON'T CHANGE YOUR HUSBAND (ARTCRAFT) DE MILLE'S (JAN. 26) ..... FEB. 8
"Points a moral to married folk, or those to be married."—M. P. News.
Exhibitor Comment—"A very fine production. One of the best. Big business." "Extra big business seven days straight." "This with Arbuckle comedy packed them in and patrons raved over the feature."
Consensus—"Excellent production, strong puller."

DRIFTERS, THE (HODKINSON) KERRIGAN(JAN. 6).....
Exhibitor Comment—"Story, star and cast very good. Photography and direction good. Finishing poor. Very spotted and the titles all exceptionally dark, detracting greatly from good qualities of production. A fault that this producer don't remedy, even with all the complaints."

DUB, THE (PARAMOUNT) WALLACE REID (JAN. 19)..... JAN. 25
"Well produced and entertaining farce of crook sort."—M. P. News.
Exhibitor Comment—"Excellent picture." "Immense." "Good picture, average drawiug power." "A fair Reid picture. Big business." "Average business. Star well liked here. Story well done. Regular program release. 'Good picture,' is the verdict."
Consensus—"Excellent production, good puller."

ECHO OF YOUTH, THE (GRAPHIC) SPECIAL CAST (FEB. 16) ..... MAR. 8
"Cast is good and picture is clean and compelling."—M. P. News.

ENCHANTED BARN, THE (VITAGRAPH) BESSIE LOVE (JAN. 27) ..... JAN. 25
"Has all good points necessary to interesting picture."—M. P. News.
Exhibitor Comment—"Very good. Average business."

FAIR ENOUGH (AMERICAN) FISHER (DEC. 29)..... JAN. 4
"This should get over with non-critical audiences."—M. P. News.
Exhibitor Comment—"Very good. Big business." "Good." "Dandy picture. Big business." "A pleasant picture to watch." "Big business."
Consensus—"Good picture with good drawing powers."

FAITH (METRO) BERT LYTELL (FEB. 3)..... FEB. 8
"Picture with deep appeal and excellent star."—M. P. News.
Exhibitor Comment—"Only fair. Star is capable of bigger and better things. Average and poor business."

FALSE FACES (PARAMOUNT-ARTCRAFT) WALTHAL (FEB. 16) ..... MAR 1
(Seven Parts)
"Strong melodrama of the spy sort; should please."—M. P. News.

FIGHTING THROUGH (HODKINSON) E. K. LINCOLN (JAN. 27) (Six Parts) ..... FEB. 1
"An example of excellent production with patriotism uppermost."—M. P. News.

FOR FREEDOM (FOX) WILLIAM FARNUM (DEC. 29)....JAN. 11
(Six Parts)
"Picture looks like good stories were scarce."—M. P. News.
Exhibitor Comment—"Went over great. Well liked." "Fine picture. Bad weather but big business." "Very fine picture. Big business two days." "Fine picture but did not draw. People thought it a war picture." "Weather bad, average to poor business."
Consensus—"Fine picture, strong puller."

FOR THE FREEDOM OF THE EAST (GOLDWYN) (JAN. 19) (Six Parts) ..... JAN. 25
"Has features to exploit that should put it over."—M. P. News.

FORTUNE'S CHILD (VITA.) GLADYS LESLIE (FEB. 10)..FEB. 8
"Heart appeal is there and photography and sets also good."—M. P. News.

GAME IS UP, THE (BLUEBIRD) RAY-CLIFFORD (JAN. 20) JAN. 25
"Pictures in this class are rarity these days.'—M. P. News.

GIRL DODGER, THE (PARAMOUNT) CHARLES RAY (FEB. 9) ..... MAR. 8
"Author comes in for big share of credit; rare comedy."—M. P. News.
Exhibitor Comment—"This is certainly Chas. Ray's best picture since 'Clodhopper' if not the best he ever made."

GIRL OF MY DREAMS (ROB.-COLE) RHODES (DEC 15) DEC. 14
(Six Parts)
"Billie Rhodes registers to advantage."—M. P. News.
Exhibitor Comment—"Great. Patrons pleased. Billie Rhodes scored big." "A corking good picture but don't get the money." "An extraordinary comedy. Get it quick before the other fellow." "A real success. Excellent picture. Extra big business seven days."
Consensus—"Excellent picture, big puller."

GIRL PROBLEM, THE (VITAGRAPH) CORINNE GRIFFITH (MAR. 3) ..... MAR. 1
"Matinee sort of picture; display of women's wear."—M. P. News.

GIRL WITH NO REGRETS, THE (FOX) PEGGY HYLAND (JAN. 26) ..... FEB. 8
"Clean crook play that should give complete satisfaction."—M. P. News.
Exhibitor Comment—"Nothing big, though satisfying. A crook story with a punch."

GOLD CURE, THE (METRO) DANA (JAN. 13)..... JAN. 18
"Star's cleverness and much foolishness makes continued laugh."—M. P. News.
Exhibitor Comment—"Extra good. The best Dana production ever played. One continued laugh. Average business." "Well liked. Average business. "Big business." "Very good picture. Big business." "Well liked. Always draws business."
Consensus—"Excellent picture, good puller."

GOOD-BYE BILL (PARAM'NT) MASON-TRUEX (DEC. 15) DEC. 21
"Laugh at the Kaiser's expense; film padded some."—M. P. News.
Exhibitor Comment—"About the worst yet." "Very good comedy drama." "One day cured me. Took it off and substituted 'The Squaw Man.'" "Terrible stuff. One out of fifty liked it. Pictures like this raise the dickens with business. Poorest picture in many months."
Consensus—"Ordinary picture with fair drawing powers."

GO WEST, YOUNG MAN (GOLDWYN) T. MOORE (DEC. 29). FEB. 8
"Situations are unreal but it's a Tom Moore production anyway.—M. P. News.
Exhibitor Comment—"Well liked. Extra big business." "Picture nothing but Moore, but Cannibal picture held up tht show." "Not his best but held up well second day." "Nothing extra in picture but went over all right." "Good picture. Extra big business." "Good Comedy Western." "Very tame after Tom Mix play." "Tom Moore means capacity business for us."
Consensus—"Fine picture, big puller"

GREAT ROMANCE, THE (SCREEN CLASSICS) LOCKWOOD (JAN. 19)..... JAN. 25
(Six Parts)
"Romance and adventure story laid in beautiful setting."—M. P. News.

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Exhibitor Comment—"Harold Lockwood was one of the most popular male stars on the screen. Extra big business." "Settings were remarkable. Great. Well liked. Lockwood still packs them in."
Consensus—"Excellent production, strong puller."

GREAT VICTORY, THE (SCREEN CLASSICS) (JAN. 6)..... JAN. 4
"Fact and fiction combined in a war history."—M. P. News.
Exhibitor Comment—"Duck this one. Simply a rehash of old war stuff. Withdrew it third day. "If you haven't an orchestra to help put this thing over the Lord help you."
Consensus—"Ordinary picture, satisfactory puller."

HAPPY THOUGH MARRIED (PARAMOUNT) ENID BENNETT (FEB. 23) ..... MAR. 1
"Amusing film that also appeals to finer emotions."—M. P. News.
Exhibitor Comment—"Miss Bennett not popular here. Poor business."

HARD BOILED (PARAMOUNT) DOROTHY DALTON (FEB. 2) ..... FEB. 15
"Light story but should please all your patrons."—M. P. News.
Exhibitor Comment—"Pleased a majority of our patrons. Big and average business." "Miss Dalton's friends were disappointed in this and the title was bad."
Consensus—"Fair picture, good puller."

HEART OF GOLD (WORLD) HUFF (FEB. 10)..... JAN. 25
"Romance with comedy touches and plenty of suspense."—M. P. News.

HEART OF HUMANITY, THE (JEWEL) PHILLIPS (JAN. 5) JAN. 25
(Nine Parts)
"A war subject that should draw larger crowds each day."—M. P. News.
Exhibitor Comment—"Great. Greater than 'Birth of a Nation' or 'Heart of the World.' Big to extra big business seven days. Will hold over at advanced prices." "Most satisfying picture ever played this theatre. Couldn't take care of the people. Seven days." "Standing room all week, two shows daily." "We exhibited this picture four days with the last day the biggest. I consider it the best war picture I have had the leasure of seeing. Photography and settings and direction could not be improved on. Every man, woman and child in America should see it." "Third week, dollar top, turn-away business."
Consensus—"Extraordinary production, tremendous puller."

HEART OF WETONA, THE (SELECT) N. TALMADGE (JAN. 5) JAN. 4
"The best Norma Talmadge yet."—M. P. News.
Exhibitor Comment—"Extra big business." "Average business. "Big business. Pleased." "A splendid picture well received." "Very good; one of her best." "Always good." "Second run, big business."
Consensus—"Excellent production with strong drawing powers."

HELL ROARIN' REFORM (FOX) TOM MIX (FEB. 16)..... MAR. 1
"Full of action and interest; star has human part."—M. P. News.
Exhibitor Comment—"Tom Mix is there with the goods. Big business." "A fine Western. Brought a big crowd, especially children. This star has arrived in force. Average business."
Consensus—"Fine picture, strong puller."

HERE COMES THE BRIDE (PARAMOUNT) J. BARRYMORE (JAN. 19) ..... FEB. 1
"John Barrymore and good cast make most of usual story."—M.P.News.
Exhibitor Comment—"Comedy forced and mechanical. Average business." "An entertaining picture that amused and sent them out well pleased. Proved more satisfactory from a business standpoint than I had anticipated." "Average to big business." "Very good and pleased all." "Barrymore very unpopular here; nothing to him." "Star's support good. Not a big drawing card but a good picture."
Consensus—"Satisfactory picture, good puller."

HER INSPIRATION (METRO) ALLISON (DEC. 30)..... JAN. 18
"May Allison in average romantic drama."—M. P. News.
Exhibitor Comment—"Big business." "Fair. A pleasing picture but not her best." "Above the average for program picture."
Consensus—"Satisfactory picture, good puller."

HIDDEN TRUTH, THE (SELECT) ANNA CASE (JAN. 20)...FEB. 1
"Combination of Western Mystery, Society and Melodrama."—M.P.News
Exhibitor Comment—"Poor business."

HIGHEST TRUMP, THE (VITAGRAPH) WILLIAMS (FEB. 3) ..... FEB. 1
"Entertaining spy and war drama with loads of action."—M. P. News.
Exhibitor Comment—"Good picture, average business." "Star's name got an average opening. Buried all photos pertaining to war. An excellent picture but war pictures are impossible." "Good picture but producer would do well by cutting out war stuff for a while."
Consensus—"Fine picture, good puller."

HIS PARISIAN WIFE (ARTCRAFT) FERGUSON (JAN. 19)..FEB. 8
"Elsie Ferguson has never appeared to better advantage."—M. P. News.
Exhibitor Comment—"Only fair. Star is pretty but not a drawing card. "Average business." "Ferguson's best. Went over big. They all liked it." "Very fair picture. No one but Ferguson could get it over." "Excellent in detail. Good story. Most satisfactory. Extra big business seven days."
Consensus—"Satisfactory picture, good puller."

HOOP-LA (ROBERTSON-COLE) BILLIE RHODES (JAN. 26) FEB. 22
"Another boost for Billie Rhodes; Clean comedy."—M. P. News.
Exhibitor Comment—Good. Star and picture well liked by our patrons." "Good comedy drama. Good business two days."
Consensus—"Fine picture, good puller."

HOPE CHEST, THE (PARAMOUNT) D. GISH (DEC. 29).....JAN. 4
"A human little story that will please."—M. P. News.
Exhibitor Comment—"Very nice picture. In a class by herself and very well liked. Story very good." "Very good indeed. Dorothy Gish will bring in the money after a few more like this." "My people still talking about this one. A dandy comedy with heart interest. Keep Gish in this line of stuff and Pickford can say good-bye to us and we will not shed copious tears."
Consensus—"Satisfactory picture, good puller."

I'LL SAY SO (FOX) GEORGE WALSH (DEC. 22)..... NOV. 16
"Walsh fans will like it but it contains no other appealing elements.—M. P. News.
Exhibitor Comment—"Big business." "Cleaned up. Broke our house records." "Good. Sub-titles great. Big business." "Fair picture. Other attractions outdrew it. This star has lost ground." "Good picture. Average business." "Very good. A regular Walsh picture. Big business." "Big business."
Consensus—"Good picture with strong drawing powers."

INDESTRUCTIBLE WIFE, THE (SELECT) ALICE BRADY (JAN. 26) ..... MAR. 1
"A regular matinee picture. Go easy."—M. P. News.

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IN FOR THIRTY DAYS (METRO) ALLISON (JAN. 27).....JAN. 25
"An obvious comedy, but one which gets the laughs."—M. P. News.
Exhibitor Comment—"Good program picture to average business." "A very pleasing picture. Average business."
Consensus—"Good picture, average puller."

IN THE HOLLOW OF HER HAND (SELECT) BRADY (DEC. 29).....JAN. 11
"All things unite to make this Brady triumph."—M. P. News.
Exhibitor Comment—"Drew well; only fair as to pleasing." "Good picture, good story, average business."
Consensus—"Fine picture, good puller."

IRISH EYES (TRIANGLE) STARKE (DEC. 15).....DEC. 21
"Opinion may vary in regard to this as entertainment."—M. P. News.
Exhibitor Comment—"Average business."

I WANT TO FORGET (FOX) NESBIT (DEC. 15).....JAN. 4
"Second Nesbit vehicle is ordinary spy melodrama."—M. P. News.
Exhibitor Comment—"Well named. We all want to forget. Average business." "Fair program picture. Should not be classed as a standard." "It got by very well to average business."
Consensus—"Fair picture, average puller."

JANE GOES A-WOOING (PARAMOUNT) MARTIN (JAN. 5).JAN. 18
"Care given in producing it but story is not unusual."—M. P. News.
Exhibitor Comment—"Average business." "Pleasing production. Story rather weak. Has been in better ones." "Nice picture. Pleased majority. Vivian Martin becoming better liked."
Consensus—"Fair picture, average puller."

JOHNNY-ON-THE-SPOT (METRO) HALE HAMILTON (FEB. 17).....MAR. 1
"Average comedy drama made interesting because of star."—M. P. News.

KEY TO POWER, THE (EDUCATIONAL) (DEC. 22).....DEC. 14
(Six Parts)
"Human touches make this interesting."—M. P. News

LAW THAT DIVIDES, THE (HODKINSON) KATHLEEN CLIFFORD (JAN. 20).....
Exhibitor Comment—"Big business. Good program picture. Many favorable comments. Good story."

LIFE'S A FUNNY PROPOSITION (EXHIBITORS' MUTUAL) WILLIAM DESMOND (JAN. 6).....FEB. 22
"Clean comedy situations make this a likely winner."—M. P. News.
Exhibitor Comment—"Star is new in our house. Average business. A clean picture, well liked."

LIGHT OF WESTERN STARS, THE (UNITED) DUSTIN FARNUM (JAN. 5).....OCT. 26
"Works up well in rugged outdoor atmosphere."—M. P. News.
Exhibitor Comment—"Big business seven days." "Good picture." "Big business." "Very good picture. Big business three days." "Broke all records both days. Run continuous. Couldn't handle them." "Sorry I could not hold it longer. Extra big business." "Fine picture. Big business." "Good picture, patrons pleased, broke house record." "Very good picture to big business." "Broke record on second day. Fine picture."
Consensus—"Excellent picture, big puller."

LIGHT, THE (FOX) THEDA BARA (JAN. 12).....JAN. 25
"Bara has best story in a good while; of vampire type."—M. P. News.
Exhibitor Comment—"'Flu' scare affecting business. Average to big." "Average business." "Regular Bara stuff. Average business."
Consensus—"Satisfactory picture, good puller."

LION AND THE MOUSE, THE (VITAGRAPH) JOYCE (FEB. 24).....FEB. 22
(Six Parts)
"A special of the full-blooded variety."—M. P. News.

LITTLE MISS HOOVER (PARAMOUNT) CLARK (DEC. 29).JAN. 4
"Miss Clark's charm in a pleasing setting."—M. P. News.
Exhibitor Comment—"Average picture. Her other pictures have hurt her as a drawing card and this one didn't get over real good." "Nothing to enthuse over. Somebody ought to give Marguerite Clark a story with some meat on it. Too obvious and somewhat cheap ideas."
Consensus—"Fair picture with good drawing powers."

LITTLE ORPHANT ANNIE (PIONEER) COLEEN MOORE (DEC. 22) (Six Parts).....DEC. 21
"They don't make them more touching than this one."—M. P. News.

LITTLE WHITE SAVAGE, A (BLUEBIRD) CARMEL MYERS (FEB. 20).....MAR. 1
"Story handled skillfully; holds interest throughout."—M. P. News.

LITTLE WOMEN (W. A. BRADY-PARAMOUNT) JAN. 5.....NOV. 23
(Six Parts)
"This attraction will appeal chiefly to the literary element."—M. P. News.
Exhibitor Comment—"Given special treatment and this picture is a winner. Worked the churches and schools and turned them away. Great chance for a good musical director to put this picture over." "A fine production. Neat attraction for children. Average business."
Consensus—"Fine picture, good puller."

LONG LANE'S TURNING, THE (ROBERTSON-COLE) HENRY B. WALTHALL (FEB. 10).....FEB. 22
"Story improbable but should please great number of fans."—M. P. News.
Exhibitor Comment—"Picture excellent, star good, weather against us.'

LOVE AUCTION, THE (FOX) PEARSON (FEB. 9).....FEB. 22
"Charged with high power emotionalism."—M. P. News.

LOVE HUNGER, THE (HODKINSON) LILLIAN WALKER (FEB. 23).....MAR. 8
"Wild melodrama; story to blame; don't blame director or star."—M. P. News.

LOVE IN A HURRY (WORLD) BLACKWELL (JAN. 13).....JAN. 11
"Nice romance against background of sane spy drama."—M. P. News.
Exhibitor Comment—"Got by and that's all." "Big to average business."
Consensus—"Pleasing picture, average puller."

LOVE NET, THE (WORLD) MADGE EVANS (DEC. 30)...DEC. 21
"Star in story of childhood and second childhood."—M. P. News.

LUCK AND PLUCK (FOX) GEORGE WALSH (FEB. 2).....FEB. 15
"Stunts and Speed Characterize star's latest."—M. P. News.
Exhibitor Comment—"Walsh dandy. Played to big audience. Brought this star back to popularity. Extra big business two days." "Average business." "Looks like an old-time Walsh picture." "Walsh always means S. R. O." "Walsh liked. Bad weather kept attendance down."
Consensus—"Fine picture. Strong puller."

MADE IN AMERICA (HODKINSON) (FEB. 16.....MAR. 1
(Eight Parts)
"Shows making of American soldier, stages of training."—M. P. News.

MAGGIE PEPPER (PARAMOUNT) ETHEL CLAYTON (FEB. 23).....FEB. 22
"Reviewer thinks it will cause walls to bulge."—M. P. News.

MANDARIN'S GOLD (WORLD) KITTY GORDON (FEB. 10)..FEB. 8
"Well cast drama sustained by expert handling and unusual atmosphere."—M. P. News.
Exhibitor Comment—"A good story capably handled by the gorgeously gowned Kittie. And her support was satisfactory. It pleased our patrons, and that's what we are in business for. Big business. "Average business two days."
Consensus—"Fine picture, good puller."

MAN HUNTER, THE (FOX) WILLIAM FARNUM (FEB 23) MAR. 8
(Six Parts)
"No chance for a kick here; fits star exceptionally well."—M. P. News

MAN IN THE OPEN, A (UNITED) DUSTIN FARNUM (Six Parts) FEB. 23.....FEB. 15
"Star's second 'United' is big in every respect."—M. P. News

MARRIAGE FOR CONVENIENCE, A (KEENEY-SHERRY-GENERAL) CATHERINE CALVERT (FEB. 24).....MAR. 8
"Strong in action and character portrayals."—M. P. News.

MIDNIGHT PATROL, THE (SELECT) INCE CAST (FEB. 3) FEB. 22
"Production of high quality. Strong action story."—M. P. News.
Exhibitor Comment—"Big business seven days."

MIDNIGHT STAGE, THE (PATHE) KEENAN (JAN. 12).....JAN. 11
"Powerful Western with Keenan in dual role."—M. P. News.
Exhibitor Comment—"Attendance better than average considering our influenza scare. Production excellent. Star at his best. Photography, direction and scenes of the best. Action tense, gripping, and very realistic. Entire week." "Big business."
Consensus—"Excellent picture, strong puller."

MILLIONAIRE PIRATE, THE (BLUEBIRD) MONROE SALISBURY (FEB. 10).....FEB. 15
"Story of impossible kind, but good acting puts it over."—M. P. News

MOLLY OF THE FOLLIES (AMERICAN) MARGARITA FISHER (FEB. 16).....FEB. 15
"Should prove entertaining to all; clean theme."—M. P. News.

MORAL DEADLINE, THE (WORLD) JUNE ELVIDGE (FEB. 24).....FEB. 22
"Familiar yet appealing plot is basis of star's vehicle."—M. P. News

MRS. WIGGS OF THE CABBAGE PATCH (PARAMOUNT) MARGUERITE CLARK (FEB. 9).....MAR. 1
"This is Miss Clark's best picture in a long time."—M. P. News.
Exhibitor Comment—"Gave excellent satisfaction. Big and average business."

MYSTERY GIRL, THE (PARAMOUNT) CLAYTON (DEC. 27).DEC. 7
"One for the imagination with lots of real entertainment."—M. P. News
Exhibitor Comment—"Fair picture to average business." "Poor business." "Very good. Big business." "Hard to understand. Star good. Badly put together. O. K. after one and a half reels." "It pleased, but is not one of Miss Clayton's best hits." "Not up to the Paramount standard. This is one of Paramount's ten per cent mediocre."
Consensus—"Good picture with good drawing powers."

NARROW PATH, THE (PATHE) FANNIE WARD (DEC. 15)..DEC. 7
"One of the 'wronged girls' kind with no appeal to emotions."—M. P. News.
Exhibitor Comment—"Very good picture." "Big business."
Consensus—"Fine picture. Big puller."

NATURE GIRL, THE (BLUEBIRD) MESERAU (JAN. 6)....JAN. 4
"Above the average—exteriors delight to the eye."—M. P. News.
Exhibitor Comment—"Average business."

OH, JOHNNY (GOLDWYN) BENNISON (JAN. 19).....FEB. 1
"Comedy of contrasts marks Louis Bennison's screen debut."—M.P.News
Exhibitor Comment—"New star made impression." Big business." "New star went nicely. They liked him." "Pleased all. Good drawing card. Big business two days." "Very good, but star is unknown. He should become very popular." ""An extra good program feature. Here is a picture that has a little of everything. The star is a comer. A little boosting and he can't help getting business for you. Extra big business."
Consensus—"Fine picture, big puller."

OLD MAID'S BABY, THE (PATHE) BABY MARIE OSBORNE (FEB. 23).....FEB. 15
"Weak story that little star handles well; should please."—M. P. News

ONCE TO EVERY MAN (FROHMAN) SHERRILL (DEC. 29).DEC. 21
(Six Parts)
"Starts and ends in fight with many punches between."—M. P. News

OUR TEDDY (FIRST NATIONAL) ROOSEVELT FILM (JAN. 19) (Six Parts).....FEB. 1
"Entertaining to unusual degree; thrills enough for anyone."—M. P. News.
Exhibitor Comment—"Fair picture. Did not run it second day." "Was a disappointment. William Nigh, director, did not maintain his high standing on 'Four Years in Germany.' Will require hard work to put it over. Average business."
Consensus—"Ordinary production, average puller."

OUT OF THE FOG (METRO) NAZIMOVA (FEB. 17).....FEB. 15
(Seven Parts)
"A triumph of the Pictorial Art."—M. P. News.

OUT OF THE SHADOW (PARAMOUNT) FREDERICK (JAN. 5).....JAN. 25
"Star strikes good one after several months."—M. P. News.
Exhibitor Comment—"Very fair production. Better than the last two she has had." "Drew well. Fine picture." "The best showing Pauline Fredericks has made for months. The story is good, with the suspense element in evidence." "Drew well. Pleased almost every one. Frederick's bst in several months. An excellent picture. Settings beautiful."
Consensus—"Satisfactory picture, good puller."

PAID IN FULL (PARAMOUNT) PAULINE FREDERICK (FEB. 23).....MAR. 8
"Star is at her best here and story is compelling."—M. P. News.

PEGGY DOES HER DARNDEST (METRO) ALLISON (FEB. 24).....MAR. 1
"A May Allison comedy that registers nicely."—M. P. News.

Gives You All Data on the Pictures

PICTURE BRAND STAR RELEASED PLAN BOOK

POOR RICH MAN (METRO) BUSHMAN-BAYNE (DEC. 28)..JAN. 4
"Two stars in a rather sluggish comedy-drama."—M. P. News.
Exhibitor Comment—"Pleased. Average business first day, extra big Saturday." "Average picture. Stars help to put it over. Extra big, average to big in three days." "The best made by these people for ages. Pleased everyone." "Very good entertainment with popular stars."
Consensus—"Satisfactory picture, good puller."

PRODIGAL LIAR, THE (ROBERTSON-COLE) WILLIAM DESMOND (FEB. 17).....MAR. 8
"Helps you greet your patrons with a broad grin."—M. P. News.

PRODIGAL WIFE (SCREENCRAFT) BOLAND (DEC. 22)..DEC. 14
(Six Parts)
"Sex play considered remarkable by interviewer."—M. P. News.
Exhibitor Comment—"Fair. Good story but poorly directed and acted. Title has good drawing power."

QUICKSAND (PARAMOUNT) DORO. DALTON (DEC. 22)..DEC. 28
"Reviewer thinks picture was wrecked at the start."—M. P. News.
Exhibitor Comment—"Everybody liked star and picture. Wonderful directing." "Pretty thin. Average business."
Consensus—"Satisfactory picture, good puller."

RACING STRAIN, THE (GOLDWYN) MAE MARSH (DEC. 22.....
Exhibitor Comment—"Extra good attraction." "Picture pleased. Good conventional story." "Picture pleased. Star seemed quite at ease and the picture pleased at each performance." "Big business two days."
Consensus—"Fine picture, good puller."

RESTLESS SOULS (TRIANGLE) ALMA RUBENS (FEB. 2)..FEB. 1
(Six Parts)
"Skilful handling makes delicate subject very good picture."—M.P.News
Exhibitor Comment—"Good picture, average business."

ROMANCE AND ARABELLA (SELECT) CONSTANCE TALMADGE (FEB. 3) .....FEB. 15
"Good star saves weak story; romance is keynote."—M. P. News.

ROMANCE OF HAPPY VALLEY, A (ARTCRAFT) D. W. GRIFFITH'S (JAN. 26).....FEB. 8
"New Griffith picture seems a sure-fire winner."—M. P. News.
Exhibitor Comment—"Average business." "Average business seven days." "Splendid production. Pleased immensely and drew after third day. Opened poor, closed big."
Consensus—"Pleasing production, average puller."

ROPED (UNIVERSAL SPECIAL) CAREY (JAN. 18).....JAN. 4
(Six Parts)
"Star should please everybody in this production."—M. P. News.
Exhibitor Comment—"Good picture and pleased, but opened just after the 'Flu.' Average business."

ROUGH NECK, THE (WORLD) LOVE (FEB. 3).....FEB. 1
"Latest Montagu Love picture shows excellent team work."—M.P.News.
Exhibitor Comment—"Extra big business."

SANDY BURKE OF THE U-BAR-U (GOLDWYN) LOUIS BENNISON (FEB. 23) .....FEB. 15
"Western subject full of human appeal and action."—M. P. News.

SEALED ENVELOPE, THE (BLUEBIRD) FRITZI BRUNETTE (FEB. 17) .....MAR. 8
"Will compare favorably with many successful specials."—M. P. News.
Exhibitor Comment—"Average business."

SEA WAIF, THE (WORLD) LOUISE HUFF (DEC. 30).....DEC. 28
"Love story made sustaining by skillful handling."—M. P. News.
Exhibitor Comment—"Big business." "Don't know why but World pictures are slipping fast. Both days we showed this picture it rained, but doubt if good weather would have improved business. Poor business."
Consensus—"Fair picture, average puller."

SECRET GARDEN, THE (PARAMOUNT) LILA LEE (JAN. 12) .....JAN. 25
"Plenty of action but not the happy type for star."—M. P. News.
Exhibitor Comment—"Story punk. Awful." "Rotten pitcure. Poor business." "Lila Lee gaining. Fair story." "Weak. Direction fair. She will never be a star. Hasn't the goods."
Consensus—"Ordinary picture, poor puller."

SET FREE (BLUEBIRD) EDITH ROBERTS (DEC. 16)....NOV. 16
"Light romantic drama with lots of entertainment."—M. P. News.
Exhibitor Comment—"Average business." "Average." "Big business." "Rotten. Poor business."
Consensus—"Fair picture with average drawing powers."

SHADOWS (GOLDWYN) GERALDINE FARRAR (JAN. 26)..MAR. 1
"Should break all records. Many good points shown."—M. P. News.
Exhibitor Comment—"Very fine production. Star has fine opportunities. Has strong suspense element. Well directed, good plot. Big business." "Everyone voted this the best Farrar yet." "Patrons claim it one of the best she has done. Very good picture to big business." "This subject went over very poor. Farrar not drawing as she should." "Great. Geraldine Farrar's best picture with Goldwyn. Big business."
Consensus—"Excellent production, strong puller."

SHADOWS OF SUSPICION (SCREEN CLASSICS) HAROLD LOCKWOOD (FEB. 23) .....MAR. 1
"Last Lockwood picture starts well but slumps at finish."—M. P. News.

SILENT STRENGTH (VITAGRAPH) HARRY T. MOREY (FEB. 17) FEB.15
"Dual role subject that looks good. Should please all."—M. P. News.

SILVER KING, THE (PARA-ARTC.) FAVERSHAM (JAN. 12).JAN. 18
"Melodrama that offers much chance for criticism."—M. P. News.
Exhibitor Comment—"Faversham as a motion picture attraction is almost nil. The new generation did not think much of the picture. The old scoffed at automobiles and modern contraptions in the classic of forty years ago. Pretty good picture, at that, tough. Average business." "Good. Of the old school type. Well produced and good cast. Average business." "Drew fairly well. Those who saw it liked it." "Fair production. No particular drawing power."
Consensus—"Satisfactory picture, fair puller."

SIS HOPKINS (GOLDWYN) MABEL NORMAND (FEB. 16)
Exhibitor Comment—"Pleased very much. Was very good outside of overdoing the part in one or two scenes." "Fair picture, but Normand is no draw for this house." "Patrons divided about this one. Ran three days to fair business. Personally did not think much of it." "Went over big with another feature."
Consensus—"Satisfactory picture, average puller."

SMILES (FOX) JANE AND KATHERINE LEE (FEB. 23)...MAR. 8
"Lee children in one that sets a record for them."—M. P. News.

PICTURE BRAND STAR RELEASED PLAN BOOK

SPENDER, THE (METRO) BERT LYTELL (JAN. 6).....JAN. 4
"Excellent comedy backed by wholesome philosophy."—M. P. News.
Exhibitor Comment—"Excellent; great; let's have more of them." "Bert Lytell at his best since 'The Lone Wolf.' Made a great hit with the people. Cannot say enough for 'The Spender.'" "A dandy picture to extra big business. If any other company had this they would have made it a special."
Consensus—"Excellent picture, strong puller."

SQUAW MAN, THE (ARTCRAFT) DEXTER (DEC. 15).....NOV. 16
(Six Parts)
"This should please and also draw very well."—M. P. News.
Exhibitor Comment—"This was so good simply had to repeat it. Don't fail to book this winner." "Two days to big busines at advanced prices. Exceptionally good." "De Mille did himself proud on this one, the cast being splendid. The fact that this has been done in stock so many times, to say nothing about a previous picture, was responsible for just average business." "Good picture. Average business two days. Elliott Dexter made a decided hit with everyone. Consider it good program picture."
Consensus—"Excellent production with strong drawing powers."

STRING BEANS (PARAMOUNT) RAY (DEC. 22).....DEC. 21
"Ray fans will welcome this interesting one."—M. P. News.
Exhibitor Comment—"Typical Ray picture that pleased very well." "Ray in his element. Just the sort of picture he is liked in best." "Keep ray in this stuff and no exhibitor ought to kick. City-bred director who opened the show with a moonlight scene, in which chickens were scratching around, ought to check up on his rural stuff."
Consensus—"Satisfactory picture with good drawing powers."

SUE OF THE SOUTH (BLUEBIRD) EDITH ROBERTS (FEB. 3) .....FEB. 22
"Don't say any more about this than you have to."—M. P. News.

SYLVIA ON A SPREE (METRO) WEHLEN (DEC. 16).....DEC. 28
"She glimpses a 'fast' life that is extravagant, anyway."—M. P. News.
Exhibitor Comment—"Just an average picture. Pleasing. Big business." "Like all Metros. Pleased." "Picture well liked but star doesn't draw."
Consensus—"Fine picture with good drawing powers."

TODD OF THE TIMES (PATHE) KEENAN (FEB. 9).....FEB. 1
"Star's work is good and story has been treated well."—M. P. News.

TOO FAT TO FIGHT (GOLDWYN) McINTYRE (DEC. 15)..DEC. 14
(Six Parts)
"Nobody loves a fat man but they'll vote for this one."—M. P. News.
Exhibitor Comment—"Excellent production. Big business." "Poor business. "Very good, mut war pictures are dead." "Fair picture but this type of story is passe now. Only fair business."
Consensus—"Good picture, good puller."

TRICK OF FATE, A (EXHIBITORS-MUTUAL) BARRISCALE (FEB. 24) .....MAR. 1
"Bessie Barriscale is doing best work of her career."—M. P. News.
Exhibitor Comment—"Very pleasing story. Above the average program picture."

TWILIGHT (DE LUXE) DORIS KENYON (FEB. 23).....MAR. 8
(Six Parts)
"Delightful picture of youth; construction is good."—M. P. News.

TWO GUN BETTY (HODKINSON) BARRISCALE (DEC. 16).DEC. 14
"Bessie Barriscale pleases in a 'Different' role."—M. P. News.
Exhibitor Comment—"Best she played. Is getting to be a favorite." "If anyone wants a surprise Western comedy drama, book this. Gave great satisfaction to exceptionally large audience."
Consensus—"Excellent picture, strong puller."

UNDER THE TOP (ARTCRAFT) FRED STONE (JAN. 12)..JAN. 18
"Star's new Artcraft stands up better than his first."—M. P. News.
Exhibitor Comment—"Average to poor business." "Too mechanical. Star 'camera conscious.'" "The story and star were rotten. Nobody liked them. Poor business." "Nothing to this outside Stone's personality. Forty-five minutes of awful stuff. Last fifteen minutes good." "A big disappointment. Just a kid picture. Nothing to it. After advertising circus clowns, lions, etc., everyone wanted to see the circus. Not an animal in it. Business poor."
Consensus—"Fair picture with ordinary drawing powers."

UNVEILING HAND, THE (WORLD) KITTY GORDON (MAR. 17) .....MAR. 8
"A melodrama that often oversteps bounds."—M. P. News.

VAGABOND OF FRANCE, A (PATHE) KRAUSS (JAN. 26)..JAN. 18
(Four Parts)
"French-made picture shows padding. Titles need improving."—M.P.News.

VENUS IN THE EAST (PARAMOUNT) WASHBURN (JAN. 26) JAN. 8
"If you get by with this picture you should be satisfied."—M. P. News.
Exhibitor Comment—"Very good picture. Big business." "They liked this one. Nice story. Washburn pleased them." "Bryant Washburn does not pull. Charlie is a better star." "The best picture that this star under his present management has given us."
Consensus—"Satisfactory picture, good puller."

VIRTUOUS WIVES (FIRST NATIONAL) STEWART (JAN. 5).JAN. 11
"Lavish production marks star's return to screen."—M. P. News.
Exhibitor Comment—"First class in every respect. Wonderful cast. Highly complimented on this one." "Extra big to highly pleased audiences." "Extra big business." "Splendid production. Pleased large audiences. Some complaints on story not following book." "Biggest business in theatre's existence." "True to the story. Wonderful cast. That's why it broke records. Extra big business nine days and big business balance of two-weeks' run in medium-size town."
Consensus—"Excellent production with exceptional drawing powers."

WAY OF A MAN WITH A MAID, THE (PARA) WASHBURN (DEC. 29) .....JAN. 11
"Good example of the 'better story' we hear about."—M. P. News.
Exhibitor Comment—"Highly entertaining. Clean and well done." "Big business." "Poor business." "Well liked. The kind they want." "Good heart interest story. Satisfied most everyone. Flagg comedy with it killed whole show. Terrible stuff." "Washburn scored again in this every-day story that appealed to all sorts and conditions of fans." "Fair story. Got by with it to big business."
Consensus—"Fine picture with very good drawing powers."

WHAT EVERY WOMAN WANTS (ROBERTSON-COLE) GRACE DARMOND (FEB. 10).....MAR. 8
"Looks good enough for treatment as a special production."—M.P.News.

INDEX CONCLUDED AND "FLASHBACKS"

WHAT LOVE FORGIVES (WORLD) CASTLETON (JAN. 6).JAN. 4
"Interesting with good comedy titles but not well balanced."—M.P.News.
Exhibitor Comment—"Just picture, no story or action." "Average business."
Consensus—"Fair picture with average drawing powers."

WHEN A MAN RIDES ALONE (AMERICAN) RUSSELL (JAN. 19) .....JAN. 11
"Rapid action Western is William Russell's latest."—M. P. News.
Exhibitor Comment—"Very poor, no story, no excitement, very tiresome, clean melodrama, not one redeeming feature." "Fine picture, big business."
Consensus—"Fair picture, average puller."

WHERE THE WEST BEGINS (AMERICAN) WILLIAM RUSSELL (MAR. 2) .....MAR. 1
"Another good picture to William Russell list."—M. P. News.

WHO CARES (SELECT) CONSTANCE TALMADGE (JAN. 19) JAN. 25
"Story of light pleasing sort; should be enjoyed by all."—M. P. News.
Exhibitor Comment—"Constane was winsome in this light role and gave promise of great things when she is older in the emotional scenes."

WHO WILL MARRY ME? (BLUEBIRD) MYERS (JAN. 27)..FEB. 8
"Comedy and pathos blended in this Universal film."—M. P. News.
Exhibitor Comment—"Good picture. Big business."

WHY GERMANY MUST PAY (SCREEN CLASSICS) (JAN. 19) JAN. 25
"German atrocities again, with a good romantic interest."—M. P. News.

WICKED DARLING, THE (UNIVERSAL) PRISCILLA DEAN (FEB. 24) .....FEB. 22
(Six Parts)
"Strong picture that keeps interest alive all through."—M. P. News.

WIFE OR COUNTRY (TRIANGLE) MESTAYER (DEC. 29)..JAN. 11
"A good idea, but an ordinary picture."—M. P. News.
Exhibitor Comment—"Average business."

WILDCAT OF PARIS (UNIV.) PRISCILLA DEAN (DEC. 30) NOV. 30
"Picture is clean, strong, and should appeal universally."—M. P. News.
Exhibitor Comment—"A very interesting picture. A little bit rough but enjoyed by all. Great box office attraction." "My patrons thought it a fine production. It went over especialy big." "Strong picture for older people." "A very good drawing card. Picture well liked."
Consensus—"Fine production, big puller."

WILD HONEY (DE LUXE) DORIS KENYON (DEC. 22)...DEC. 21
(Six Parts)
"A different kind of Western with a striking star."—M. P. News.
Exhibitor Comment—"Big business."

WISHING RING MAN, THE (VITAGRAPH) BESSIE LOVE (MAR. 10) .....MAR. 8
"It's naturalness puts it over; star is good."—M. P. News.

WIVES AND OTHER WIVES (AM.) MINTER DEC. 15)...DEC. 14
"One of the star's best yet."—M. P. News.
Exhibitor Comment—"Average business." "Fine business. Weather bad." "A fair picture only." "Big business." "Average business seven days." "Minter well liked. Big business." "Star pleasing. Story light but very acceptable."
Consensus—"Fine picture with very good drawing powers."

WOMAN ON THE INDEX, THE (GOLDWYN) PAULINE FREDERICK (FEB. 23).....
Exhibitor Comment—"Goldwyn makes about one good picture in seven. This is not one of the seven."

WOMAN, WOMAN (FOX) EVELYN NESBIT (JAN. 26)....FEB. 8
"Deals boldly with sex question; morals of heroine lax."—M. P. News.
Exhibitor Comment—"Average business."

WORLD TO LIVE IN, THE (SELECT) ALIVE BRADY
Exhibitor Comment—"Average business."
"Presents star in a new role; some situations exaggerated."—M.P.News.

ZERO HOUR, THE (WORLD) ELVIDGE (DEC. 23).....DEC. 14
"An involved offering dealing with fake clairvoyants."—M. P. News.

Individual Opinions on Earlier Releases Received During the Past Week

"Kultur" (Fox)—"Good picture. Average business. Title against it."
"Her Great Chance" (Select)—"Good. Pleased. Big business."
"The One Woman" (Select)—"Bad weather. Average business."
"Manhattan Madness" (Triangle Re-issue)—"Big business."
"True Blue" (Fox)—"Second run to big business."
"Silent Sacrifice" (Select)—"Big business."
"Secret Code" (Triangle)—"Average business."
"A Pair of Silk Stockings." "Extra big business. Always pleases the masses. Her stories seem to be the kind that people like here."
"The Reason Why" (Select)—"Return date to big business."
"Old Wives for New" (Artcraft)—"The kids who stamped this 'same old stuff' are way wrong. Splendid picture which drew well and pleased."
"The Knife" (Select)—"Brady does not draw. Makes excellent pictures."
"In Pursuit of Polly" (Paramount)—"Great. Average business."
"The Source" (Paramount)—"Best Reid picture in a long time."
"Her Only Way" (Select)—"Fair picture and very poor business three days. This star should draw better business."
"America's Answer" (World)—"Too late for war pictures. Fair business two days."
"Naulauka" (Pathe)—"Title did not draw, but fair picture."
"Lafayette We Come" (Exhibitor's Mutual)—"Very good. Excellent settings and scenery. Good story. Big business two days."
"Riders of the Road" (Pathe)—"Seemed to please most of audience. Average business."
"For Husbands Only" (Jewel)—"Picture liked but star doesn't draw."
"Shark Munroe" (Artcraft)—"No kick on this. Very good. Big business.
"By Right of Purchase" (Select)—"Pleased the ladies. Poor business."
"Up the Road With Sally" (Select)—"Everygody is getting crazy about Constance."
"A Pair of Silk Stockings" (Select)—"Average business."
"Eleventh Commandment" (Lucille Stewart)—"Poor business."
"Romance of Tarzan" (First National)—"Good but don't get the money that 'Tarzan of the Apes' got."
"She Hired a Husband" (Bluebird)—"Pleased. Myers well liked here."
"The Ordeal of Rosetta" (Select)—"Just ordinary. Poor business."
"The Land of the Free" (Fox)—"Good picture of its kind. Did not draw here."

NEW THEATRES BUILDING

DELAWARE

At Middletown a new theatre will be erected on the site of the opera house which had burned.

ILLINOIS

E. W. and A. W. Barth will erect a $22,000 theatre at Carbondale on the present site of the Yale.

INDIANA

On the east side of Broadway between Fifth and Sixth avenue Gary, a new theatre, will be erected by local banking interests, and Vernon U. Young will be the proprietor.

Councilman Sam Skufakiss has completed a new theatre at East Hammond at a cost of $10,000.

Martin Linz and Giles Warner have plans drawn to build a motion picture theatre opposite the Post Office at Hammond.

IOWA

On Central avenue between Sixth and Seventh streets, at Fort Dodge, a new theatre will be erected at a cost of $40,000. The seating capacity will be 804.

Rock Rapids has seen the completion of its new $60,000 theatre, which has been leased by Vern S. Brown.

KENTUCKY

H. A. Rohs, proprietor of the Opera House at Cynthiana, will erect a modern motion picture theatre there on a building site which he has just secured on Walnut street.

MASSACHUSETTS

On Center and Springfield streets, Chicopee, a theatre will be erected to seat 1,200 by local Greeks, who have capitalized at $100,000.

MICHIGAN

Louis F. Sunlin will build a $75,000 theatre on Saginaw street Flint.

NEW JERSEY

A 3,000-seat theatre will be erected in Trenton on East State street by a company headed by Charles C. Hildinger, of Pittsburgh.

NEW YORK

The Strand theatre is the name selected for a new theatre to be erected on North Pearl street, Albany. Max Spiegel will lease it, and the seating capacity will be 2,000.

The Clinton theatre, recently erected at 80 and 82 Clinton street, New York City, cost $400,000, and has a seating capacity of 1,600.

At Oswego, the newly-erected theatre, will be called the Pierce. The seating capacity ic 1,200, and Pierce & Morton are the proprietors.

W. H. Linton announces plans completed for the erection of a new $50,000 theatre at Utica. Seating capacity, 1 200.

Edward Margolies will construct a theatre to occupy the entire block on Broadway, New York City, from 159th to 160th street. Seating capacity of 2,500 is provided.

OHIO

The newly erected Euclid theatre at Cleveland will open about March 10. It is on East Ninth street, just north of Euclid avenue.

Another theatre for Cleveland is announced by Joseph Grossman of the Standard theatre, who will build at 105th street and Euclid avenue a theatre to seat 2,500.

Marietta's new Hippodrome will be completed May 1 at a cost of $100,000 with a 1.200 seating capacity. C. and M. Amusement Company, proprietors.

In the vicinity of West 25th street and Lorain avenue, Cleveland, a new theater seating 1,500 persons will be erected by the Rialto Amusement Company, operated by P. E. Essick, H. Fichkensher and H. Reif.

WASHINGTON

At Cle Elum, the new theatre being erected at the corner of West First street and Oakes avenue, will be known as the Victory. C. M. Dunn, of Roslyn, is the lessee.

WISCONSIN

M. Rice, of Milwaukee, will erect a new $60,000 theatre in Oshkosh near the opera house. It will seat 1,800, and be devoted exclusively to photoplays.

Advance Information on All Film Releases

All forthcoming film, also current and earlier releases, made by both the independent and the regular producers, in short subjects as well as features, are arranged alphabetically with all the later releases at the top of each respective list instead of at the bottom.

AMERICAN FILM COMPANY, INC.

(See Pathe Exchanges)

ARTCRAFT PICTURES

(See Famous Players-Lasky Exchanges)

BEAR STATE FILM COMPANY

(At State Right Exchanges)

The Vigilantes .....

BURLINGHAM TRAVEL PICTURES

(See General Film Exchanges Through Sherry Service)

CHRISTIE FILM COMPANY COMEDIES

(At State Right Exchange)

Mar. 10—Hard Luck 1
Mar. 3—Bobby Comes Marching Home.....1
Feb. 24—Welcome Home 1
Feb. 17—Four of a Kind.....1
Feb. 10—Salvation Sue 1
Jan. 27—You Couldn't Blame Her.....1
Jan. 20—Good Gracious Bobby.....1
Jan. 13—Oh, Baby! 1
Jan. 6—Five Hundred or Bust.....1

COSMOFOTOFILM COMPANY

(At State Right Exchanges)

The Hypocrites 6

EDUCATIONAL FILM CORP. OF AMERICA

(Through State Right and Educational Exchanges)

Mar. 24—The Passing of the Crow.....1
Mar. 17—The Eagle and the Fawn.....1
Mar. 3—The Washington Air Patrol.....1
Feb. 24—What Is a Mexican?.....1
Feb. 17—A Day with Carranza.....1
Feb. 10—An Indian Love Story.....1
Feb. 3—Indian Life 1
Feb. 1—Photoplay Magazine Screen Supplement.....1
Jan. 31—Bringing the Boys Back Home (Y. M. C. A.).....1

BLACK AND WHITE COMEDIES (International)

Mar. 24—A Smashup in China.....1
Mar. 17—Judge Rumhauser's Miscue.....1

BRUCE SCENICS

8—Scenic Succotash 1
7—The Lonesome Pup.....1
6—Frozen Thrills 1
5—Men Met in the Mountains.....1
4—Nature—Hot and Cold.....1
3—Horizon Hunters 1
2—An Essay of the Hills.....1
1—The Pale Pack Train.....1
—The Tides of Yesterday.....1
—Before Breakfast 1
8—The Wolf of the Teetons.....1
7—Sundown 1
6—The Restless Three.....1
5—The Little High Horse.....1
4—The River Gray and the River Green.....1
3—The Wanderer and the Whoozitt.....1
2—A Wee Bit Odd.....1
1—'Tis Tough to Be Tender.....1

EXHIBITORS MUTUAL EXCHANGES

Apr. —Diane of the Green Van (Alma Rubens).....5
Mar. —Hearts Asleep (Bessie Barriscale).....5
Mar. —The Turn in the Road (Special Cast).....5
Mar. —A Heart in Pawn (Sessue Hayakawa).....5
Mar. —The Lamb and the Lion (Billie Rhodes).....5
Feb. —Long Lane's Turning (Henry B. Walthall).....5
Feb. —A Trick of Fate (Bessie Barriscale).....5
Feb. —The Prodigal Liar (William Desmond).....5
Feb. —Final Half; Cannibals of the South Seas.....5
Feb. —What Every Woman Wants (Grace Darmond).....5
Jan. —The Eleventh Commandment (Ralph Ince Production).....5
Jan. —Hoop-La (Billie Rhodes).....5
Jan. —Bonds of Honor (Sessue Hayakawa).....5
Jan. —Life's a Funny Proposition (William Desmond).....5

STRAND COMEDIES

Mar. 2—The Wig-Wag System (Elinor Field).....1
Feb. 23—Their Baby (Elinor Field).....1
Feb. 16—Almost a Hero (Elinor Field).....1
Feb. 9—Merely Marrying Mary (Elinor Field).....1
Feb. 2—How to be Happy Though Married (Elinor Field).....1
Jan. 26—Easy Payments 1
Jan. 12—Some Mother (Elinor Field).....1
Jan. 19—No Man's Land.....1
Jan. 5—Accidental Heroes (Elinor Field).....1

ROTHACKER OUTDOORS

Feb. 16—Out Wyoming Way.....1
Feb. 9—A Bit of God's Country.....1
Feb. 2—Doing the Dells.....1
Jan. 26—Western Stuff 1
Jan. 19—Bulls and Bears.....1
Jan. 12—Geesers and Geysers.....1
Jan. 5—Teetotalers, Tea and Totem Poles.....1

FAMOUS PLAYERS—LASKY EXCHANGES

ARTCRAFT

Mar. 23—The Girl Who Stayed at Home (D. W. Griffith's).....5
Mar. 16—The Poppy Girl's Husband (William S. Hart).....5
Mar. 9—The Marriage Price (Elsie Ferguson).....5
Mar. 9—Johnny Get Your Gun (Fred Stone).....5
Mar. 2—Alias Mike Moran (Wallace Reid).....5
Feb. 2—Breed of Men (William S. Hart).....5

PARAMOUNT

Mar. 30—Peppy Polly (Dorothy Gish).....5
Mar. 30—Little Comrade (Vivian Martin).....5
Mar. 30—The Malefactor (John Barrymore).....5
Mar. 23—The Sheriff's Son (Charles Ray).....5
Mar. 23—Partners Three (Enid Bennett).....5
Mar. 16—Extravagance (Dorothy Dalton).....5
Mar. 16—Three Men and a Girl (Marguerite Clark).....5
Mar. 9—The Poor Boob (Bryant Washburn).....5
Mar. 2—Puppy Love (Lila Lee).....5
Mar. 2—Good Gracious Annabelle (Billie Burke).....5
Feb. 23—Maggie Pepper (Ethel Clayton).....5
Feb. 23—Paid in Full (Pauline Frederick).....5
Feb. 23—The Winning Girl (Shirley Mason).....5
Feb. 16—Boots (Dorothy Gish).....5
Feb. 16—You Never Saw Such a Girl (Vivian Martin).....5
Feb. 9—Mrs. Wiggs of the Cabbage Patch (Marguerite Clark).....5
Feb. 9—The Girl Dodger (Charles Ray).....5
Feb. 9—Two Brides (Lina Cavalieri).....5
Feb. 2—Hard Boiled (Dorothy Dalton).....5
Feb. 2—Happy Though Married (Enid Bennett).....5

PARAMOUNT-ARTCRAFT SPECIALS

Feb. 16—False Faces (Henry B. Walthall).....5

SUCCESS SERIES (Re-Issues)

Mar. 30—Sold (Pauline Frederick) 5
Mar. 23—Rose of the Rancho (Special Cast).....5
Mar. 16—Rage (Mary Pickford) 5
Mar. 9—Freckles (Jack Pickford) 5
Mar. 2—Temptation (Geraldine Farrar) 5
Feb. 23—Are You a Mason? (John Barrymore).....5
Feb. 16—Puddin' Head Wilson (Special Cast).....5
Feb. 9—Belladonna (Pauline Frederick).....5
Feb. 2—The Crucible (Marguerite Clark).....5

ARBUCKLE COMEDIES

Mar. 2—Love (Roscoe "Fatty" Arbuckle).....2
Feb. 16—The Pullman Porter (Roscoe "Fatty" Arbuckle).....2
Jan. 5—Camping Out (Roscoe "Fatty" Arbuckle).....2

DREW COMEDIES

Mar. 16—Once a Mason (Mr. and Mrs. Sidney Drew).....2
Feb. 2—Romance and Rings (Mr. and Mrs. Sidney Drew).....2

FLAGG COMEDIES

Mar. 30—Beresford of the Barboons (Montgomery Flagg Film).....2
Feb. 2—One Every Minute (Montgomery Flagg Film).....2

SENNETT COMEDIES

Mar. 23—Reilly's Wash Day 2
Mar. 9—The Village Smithy.....2
Feb. 23—West Lynne with Variations.....2
Feb. 9—Rip and Stitch—Sailors.....2
Jan. 26—Never Too Old (Mack Sennett Film).....2

BRAY PICTOGRAPHS

Mar. 30—Comets 1
Mar. 23—Indoor Gold 1
Mar. 16—Most Popular Girl in World.....1
Mar. 9—Birth of a Tornado.....1
Mar. 2—Hatching an Eagle a Day.....1
Feb. 23—A Kid Railroad.....1
Feb. 16—Hand Grenades 1
Feb. 9—War Brides 1
Feb. 2—Winter Sports 1

BURTON HOLMES TRAVEL PICTURES

Mar. 30—Zamboanga 1
Mar. 23—Glorious Versailles 1
Mar. 16—Gay Parie in Wartime.....1
Mar. 9—Making Sombereros in Manila.....1
Mar. 2—Cabaret of Old Japan.....1
Feb. 23—London Plays Ball.....1
Feb. 16—War Women of England.....1
Feb. 9—St. Dunstan's Happy Blind.....1
Feb. 2—American Y. M. C. A. in London.....1

FILM CLEARING HOUSE EXCHANGES

INDEPENDENT SALES CORPORATION

Dec. —Wanted for Murder (Elaine Hammerstein).....6
Dec. —A Romance in the Air (Bert Hall-Edith Day).....6

TEN-TWENTY-THIRTY SERIES

Dec. —Her Mistake (Julius Steger Production).....6
Dec. —Life's Greatest Problem (Blackton Production).....6
Dec. —A Woman's Experience (Bacon-Backer Production).....6

FIRST NATIONAL EXCHANGES

Feb. 3—Our Teddy (Roosevelt Pictures).....5
Jan. 5—Virtuous Wives (Anita Stewart).....5
The Romance of Tarzan (Elmo Lincoln).....
Shoulder Arms (Charlie Chaplin).....3
Italy's Flaming Front (Italian Official War Pictures).....
Pershing's Crusaders (Official Government Feature).....
My Four Years in Germany (Ambassador Gerard's).....

Advance Information on All Film Releases

(Continued from preceding page)

OUTING-CHESTER PICTURES

7—Up in the Air After Alligators....1
6—A Wasmanipae Week-End....1
5—Guided and Miss Guided....1
4—Maid, Mermaids and More Maids....1
3—Ballahooing on the Anarika....1
2—Teddy Birds....1
1—From Scales to Antlers....1

FOX FILM EXCHANGES

STANDARD PICTURES

Apr. 20—The Siren's Song (Theda Bara)....5
Apr. 6—Wolves of the Night (William Farnum)....5
Mar. 23—Thou Shalt Not (Evelyn Nesbit)....5
Mar. 9—When Men Desire (Theda Bara)....5
Feb. 23—The Man Hunter (William Farnum)....6
Feb. 9—Every Mother's Son (all-star cast)....5

VICTORY PICTURES

Mch. 16—Never Say Quit (George Walsh)....5
Mch. 2—The Forbidden Room (Gladys Brockwell)....5
Feb. 16—Hell Roarin' Reform (Tom Mix)....5
Feb. 2—Luck and Pluck (George Walsh)....5

EXCEL PICTURES

Apr. 6—Married in Haste (Albert Ray)....5
Mar. 23—The Unkissed Bride (Peggy Hyland)....5
Mar. 9—Gambling in Souls (Madlaine Traverse)....5
Feb. 23—Smiles (Jane and Katherine Lee)....5
Feb. 9—The Love Auction (Virginia Pearson)....5

PRODUCTIONS EXTRAORDINARY

Cleopatra (Theda Bara)....8
Les Miserables (William Farnum)....8
A Daughter of the Gods (Annette Kellerman)....8
Salome (Theda Bara)....8

THE GREAT NINE

Feb. 23—Hoodman Blind (William Farnum)....5
Feb. 16—The Darling of Paris (Theda Bara)....5
Feb. 9—The Soul of Broadway (Valeska Suratt)....5
Feb. 2—Infidelity (Dr. Rameau's)....5

SUNSHINE AND TOM MIX COMEDIES

May 4—A Lady Bell Hop Secret....2
Apr. 20—The House of Terrible Scandal....2
Apr. 6—Tom and Jerry Mix....6
Mch. 23—Money Talks....2
Mch. 9—Six-Cylinder Love (Tom Mix)....2
Feb. 23—His Musical Sneeze....2
Feb. 9—A Roman Cowboy (Tom Mix)....2

MUTT AND JEFF CARTOONS

Mar. 16—William Hohenzollern, Sausage Maker....½
Mar. 9—Wild Waves and Angry Woman....½
Mar. 2—Firemen, Save My Child....½
Feb. 25—The Pousse Cafe....½
Feb. 16—Five Thousand Miles on a Gallon of Gas....½
Feb. 9—The Bearded Lady....½
Feb. 2—Landing An Heiress....½

FROHMAN AMUSEMENT CORPORATION

(At State Right Exchanges)

Once to Every Man (Jack Sherrill)....
My Own United States (Special Cast)....Through Metro
God's Man (H. B. Warner)....9

GARSON-NEILAN PRODUCTIONS

(Producing for Open Market)

The Unpardonable Sin (Blanche Sweet)....9
The Hushed Hour (Blanche Sweet)....

GAUMONT COMPANY

(At State Right Exchanges)

Tuesdays—Gaumont News....1
Fridays—Gaumont Graphic....1
The Real Roosevelt....2
Satan on Earth....2
The Hand of Vengeance (Serial of ten two-reel episodes)....2

GENERAL FILM EXCHANGES

KLEINE SYSTEM, GEORGE

Triple Trouble (Charley Chaplin)....
Behind the Lines in Italy....
Conquered Hearts....

SHERRY SERVICE, WILLIAM L.

Mar. 9—Marriage for Convenience (Catherine Calvert)....6
Mar. 2—Love and the Law (Edgar Lewis Production)....6
Feb. 23—Twilight (Doris Kenyon)....6
Feb. 16—Calibre 38 (Edgar Lewis Production)....6
Feb. 2—The Son of a Gun (G. M. Anderson)....5
Jan. 5—Wild Honey (Doris Kenyon)....6

BURLINGHAM TRAVEL PICTURES (Sherry Service)

The Gornergrat Railway....1
Lovely Lucerne....1
The Riviera of Lake Leman....1
Scrambles in the High Alps....1
Allied War Heroes Arrive in Switzerland....1
The Pilatus Railway....1
Unknown Switzerland (The Lotschenthal)....1
Facing Death on the Blumlisalp....1

RAINBOW COMEDIES

Hooverizing (Lillian Vera-Eddie Bouldon)....1
The Pipe of Peace (Lillian Vera-Eddie Bouldon)....1
The Camouflaged Baby (Lillian Vera-Eddie Bouldon)....1
How She Hated Men (Lillian Vera-Eddie Bouldon)....1
Some Judge (Lillian Vera-Eddie Bouldon)....1
My Lady's Slipper (Lillian Vera-Eddie Bouldon)....1
Nearly a Slacker (Lillian Vera-Eddie Bouldon)....1

AMERICAN RED CROSS

Russia a World Problem....1
New Faces for Old....1
Homeward Bound....1
Victorious Serbia....1
First Aid on the Piave....1
Rebuilding Broken Lives....1

GOLDWYN EXCHANGES

STAR SERIES

Mar. 30—Spotlight Sadie (Mae Marsh)....5
Mar. 23—Daughter of the Mine (Madge Kennedy)....5
Mar. 16—A Man and His Money (Tom Moore)....5
Mar. 9—The Brand (Rex Beach Cast)....7
Feb. 23—The Woman on the Index (Pauline Frederick)....5
Feb. 16—Sis Hopkins (Mabel Normand)....5
Feb. 2—The Bondage of Barbara (Mae Marsh)....5
Jan. 26—Shadows (Geraldine Farrar)....6
Jan. 12—Day Dreams (Madge Kennedy)....5

BENNISON SERIES

Feb. 23—Sandy Burke of the U-Bar-U (Louis Bennison)....5
Jan. 19—Oh, Johnny (Louis Bennison)....5

SPECIALS

For the Freedom of the World....7
The Manx-Man....7
Social Ambition....7
Honor's Cross....7
Blue Blood....6
Rex Beach's Heart of the Sunset....7
For the Freedom of the East (Betzwood)....7

CAPITOL COMEDIES

Apr. 6—The Midnight Alarm ("Smiling Bill" Parsons)....
Mch. 23—The Potum of Swat ("Smiling Bill" Parsons)....
Mch. 9—The New Breakfast Food ("Smiling Bill" Parsons)....
Feb. 23—A Master of Music ("Smiling Bill" Parsons)....
Feb. 9—Have Another ("Smiling Bill" Parsons)....
Jan. 26—The Big Idea ("Smiling Bill" Parsons)....
Jan. 12—You Know What I Mean ("Smiling Bill" Parsons)....

FORD EDUCATIONAL WEEKLY

Mar. 23—What Uncle Sam Had Up His Sleeve....
Mar. 16—The Land of Enchantment....
Mar. 9—The Story of Steel....
Mar. 2—Good to Eat....
Feb. 24—Rough Stuff....
Feb. 17—Where "The Spirit that Won" was Born....
Feb. 10—Canada's Mountain of Tears....
Feb. 3—Carrying Old Glory to the Seven Seas....
Jan. 27—Hang It All....
Jan. 20—The Truth About the Liberty Motor....
Jan. 13—What Uncle Sam Will Do for Two Cents....

HILLER AND WILK, INC.

(Pictures Handled in the Open Market)

The Silent Mystery (Francis Ford Serial)....
Woman....
The Wrath of the Gods....
The Battle of Gettysburg....
Raffles, the Amateur Cracksman....

HART, FAIRBANKS, KEENAN, TALMADGE RE-ISSUES

Fifty Fifty (Norma Talmadge)....
The Social Secretary (Norma Talmadge)....
The Devil's Needle (Norma Talmadge)....
Going Straight (Norma Talmadge)....
Children in the House (Norma Talmadge)....
The Drab (Frank Keenan)....
Bride of Hate (Frank Keenan)....
The Sins Ye Do (Frank Keenan)....
Jim Grimsby's Boy (Frank Keenan)....
The Thoroughbred (Frank Keenan)....
The Americano (Douglas Fairbanks)....
The Matrimaniac (Douglas Fairbanks)....
American Aristocracy (Douglas Fairbanks)....
Manhattan Madness (Douglas Fairbanks)....
The Half Breed (Douglas Fairbanks)....
Flirting with Fate (Douglas Fairbanks)....
Reggie Mixes In (Douglas Fairbanks)....
The Good Bad Man (Douglas Fairbanks)....
Wolfe Lowry (William S. Hart)....
The Desert Man (William S. Hart)....
The Square Deal Man (William S. Hart)....
The Gunfighter (William S. Hart)....
Truthful Tulliver (William S. Hart)....
The Devil's Double (William S. Hart)....
The Return of Draw Egan (William S. Hart)....
The Dawnmaker (William S. Hart)....
Captive God (William S. Hart)....
The Patriot (William S. Hart)....

HODKINSON CORPORATION, W. W.

(See Pathe Exchanges)

Advance Information on All Film Releases

(Continued from preceding page)

INDEPENDENT SALES CORPORATION

(See Film Clearing House Exchanges)

IVAN FEATURE PRODUCTIONS

(At State Right Exchanges)

Life or Honor (Leah Baird-James Morrison).....7
Human Clay (Mollie King).....5

JEWEL PRODUCTIONS, INC.

(See Universal Exchanges)

KLEINE SYSTEM, GEORGE

(See General Film Exchanges)

METRO EXCHANGES

Apr. 7—The Island of Intrigue (May Allison).....5
Mar. 31—Jeanne of the Gutter (Viola Dana).....5
Mar. 24—That's Good (Hale Hamilton).....5
Mar. 17—The Way of the Strong (Anna Q. Nilsson).....5
Mar. 10—The Blind Man's Eyes (Bert Lytell).....5
Mar. 3—Satan Junior (Viola Dana).....5
Feb. 24—Peggy Does Her Darndest (May Allison).....5
Feb. 17—Johnny on the Spot (Hale Hamilton).....5
Feb. 10—As the Sun Went Down (Edith Storey).....5
Feb. 3—Faith (Bert Lytell).....5

NAZIMOVA PRODUCTIONS

Feb. 17—Out of the Fog (Nazimova).....7
Toys of Fate (Nazimova).....7
Eye for Eye (Nazimova).....7
Revelation (Nazimova).....7

SCREEN CLASSICS, INC., SPECIALS

The Great Romance (Harold Lockwood).....6
The Great Victory (Special Cast).....
Pals First (Harold Lockwood).....6

NAZIMOVA PRODUCTIONS

(See Metro Exchanges)

OUTING-CHESTER PICTURES

(See First National Exchanges)

PATHE EXCHANGES

SPECIAL FEATURES

Apr. 27—Stars of Glory (Dolores Cassinelli-E. K. Lincoln).....6
Mar. 2—Common Clay (Fannie Ward).....7

EXTRA SELECTED STAR PHOTOPLAYS

Mar. 9—Carolyn of the Corners (Bessie Love).....5
Feb. 9—Todd of the Times (Frank Keenan).....5
Jan. 12—The Midnight Stage (Frank Keenan).....5

PROGRAM FEATURES

Mar. 23—Go Get 'Em Garringer (Helene Chadwick).....5
Feb. 23—The Old Maid's Baby (Baby Marie Osborne).....5
Jan. 26—A Vagabond of France (Henri Krauss).....4

AMERICAN FILM COMPANY, INC.

Mar. 2—Where the West Begins (William Russell).....5
Feb. 16—Molly of the Follies (Margarita Fisher).....5
Feb. 2—The Amazing Imposter (Mary Miles Minter).....5
Jan. 19—When a Man Rides Alone (William Russell).....5

HODKINSON, W. W., CORPORATION

Mar. 23—The End of the Game (J. Warren Kerrigan).....5
Mar. 9—The Forfeit (House Peters).....5
Feb. 23—The Love Hunger (Lillian Walker).....5
Feb. 10—Come Again Smith (J. Warren Kerrigan).....5
Jan. 27—Fighting Through (E. K. Lincoln).....6
Jan. 20—The Law that Divides (Kathleen Clifford).....5
Jan. 6—The Drifters (J. Warren Kerrigan).....5

MADE IN AMERICA (Series) Hodkinson

(Eight One-Reel Episodes)
Apr. 7—Eighth, Forward—Always Forward.....1
Mar. 31—Seventh, Overseas to Victory.....1
Mar. 24—Sixth, The Hated K. P.....1
Mar. 17—Fifth, Building the Soldier.....1
Mar. 10—Fourth, Victory Army in the Making.....1
Mar. 3—Third, The Rookie.....1
Feb. 24—Second, Nine Million Answer.....1
Feb. 16—First, The Call to Arms.....1

ROLIN COMEDIES

Apr. 13—Just Dropped In (Harold Lloyd).....1
Apr. 6—Ring Up the Curtain (Harold Lloyd).....1
Mar. 30—Next Aisle Over (Harold Lloyd).....1
Mar. 23—The Dutiful Dub (Harold Lloyd).....1
Mar. 16—Look Out Below (Harold Lloyd).....1
Mar. 9—I'm On My Way (Harold Lloyd).....1
Mar. 2—Hoot Mon (Stan Laurel).....1
Feb. 23—On the Fire (Harold Lloyd).....1
Feb. 16—Toto's Troubles (Toto).....1
Feb. 9—Ask Father (Harold Lloyd).....1
Feb. 2—Hustling for Health (Laurel).....1
Jan. 26—Going, Going, Gone (Harold Lloyd).....1
Jan. 19—Love's Young Scream (Goulding).....1
Jan. 12—Wanted, $5,000.00 (Harold Lloyd).....1
Jan. 5—Do You Love Your Wife? (Laurel).....1

TWO-REEL DRAMAS

Jan. 19—Corinne, Come Here (Floria Joy).....2
Jan. 5—I Want to Be a Lady (Gloria Joy).....2

ONE REEL SPECIALS

Mar. 2—The Girl of Tomorrow.....1
Feb. 9—The Story of the Orange.....1

THE LIGHTNING RAIDER (Serial)

(Fifteen Two-Reel Episodes Astra Serial Starring Pearl White, Warner Oland, Henry Gsell)
Apr. 13—Fifteenth, Wu Fang Atones.....2
Apr. 6—Fourteenth, Cleared of Guilt.....2
Mar. 30—Thirteenth, the White Roses.....2
Mar. 23—Twelfth, Hurled Into Space.....2
Mar. 16—Eleventh, The Bars of Death.....2
Mar. 9—Tenth, The Baited Trap.....2
Mar. 2—Ninth, Falsely Accused.....2
Feb. 23—Eighth, The Cave of Dread.....2
Feb. 16—Seventh, Meshes of Evil.....2
Feb. 9—Sixth, The Mystic Box.....2
Feb. 2—Fifth, The Brass Key.....2
Jan. 26—Fourth, Through Doors of Steel.....2
Jan. 19—Third, Underworld Terrors.....2
Jan. 12—Second, The Counterplot.....2
Jan. 5—First, The Ebony Block.....3

THE TERROR OF THE RANGE (Serial)

(Seven Two-Reel Episodes Starring George Larkin and Bessie Compson; Produced by Diando)
Mch. 16—Seventh, Run to Earth.....2
Mch. 9—Sixth, Tangled Tales.....2
Mch. 2—Fifth, A Threat from the Past.....2
Feb. 23—Fourth, The Midnight Raid.....2
Feb. 16—Third, The Chasm of Fear.....2
Feb. 9—Second, The Hidden Chart.....2
Feb. 2—First, Prowlers of the Night.....2

NEWS AND REVIEW REELS

Sundays—Pathe Review (Educational).....1
Wednesdays—Pathe News.....1
Saturdays—Pathe News.....1

PERRET PRODUCTIONS, LEONCE

(Producing for the Open Market)
—A Soul Adrift (Dolores Cassinelli).....
—Stars of Glory (E. K. Lincoln-Dolores Cassinelli).....

RAPF PRODUCTIONS, HARRY

(At State Right Exchanges)
—Wanted for Murder (Elaine Hammerstein) Ind. Sales Corp.....6
—Sins of the Children.....

RAVER PRODUCTIONS, HARRY

(At State Right Exchanges)
—The Liberator (Maciste Serial).....

SELECT EXCHANGES

Mar. —The Probation Wife (Norma Talmadge).....5
Mar. —Marie Ltd. (Alice Brady).....5
Mar. —Experimental Marriage (Constance Talmadge).....5
Feb. —The World to Live In (Alice Brady).....5
Feb. —Children of Banishment (Mitchell Lewis).....5
Feb. —The Belle of New York (Marion Davies).....5
Feb. —Romance and Arabella (Constance Talmadge).....5

SPECIALS

The Hidden Truth (Anna Case).....5
Ruling Passions (Julia Dean-Edwin Arden).....5
The Midnight Patrol (Ince Production).....5
The Cavell Case (Julia Arthur).....5
The One Woman (Special Cast).....6

SELZNICK PICTURES CORPORATION

(No Distribution Plans Announced Yet)
—Upstairs and Down (Olive Thomas).....5

S-L PICTURES

(No Distribution Plans Announced Yet)
Virtuous Man (E. K. Lincoln) Ralph Ince Attraction.....

SHERRY SERVICE, WILLIAM L.

(See General Film Exchanges Outside New York State)

SOUTHERN FEATURE FILM COMPANY

(At State Rights Exchanges)
Beyond the Law (Emmett Dalton).....6

STATE RIGHT EXCHANGES

DOLL VAN FILM CORPORATION (CHICAGO)

(In Illinois, Indiana and Southern Wisconsin)
The Mad Lover.....
Public Defender.....
Carmen of the Klondike.....
The Grain of Dust.....
Hearts of the World.....
The Crucible of Life.....

Advance Information on All Film Releases

(Continued from preceding page)

Nine-tenths of the Law
The Belgian
The Zeppelin's Last Raid
Those Who Pay
Just a Woman

DOO LEE FILM COMPANY, INC. (NEW YORK STATE)

The Woman Who Dared....7
The Libertine....6
Babbling Tongues....7
Married in Name Only....6
Her Bargain....6
A Man's Law....5
Human Clay....5
One Law for Both....8
Sins of Ambition....7
A Slacker's Heart....7
Cleopatra....5
The Lonesome Trail....5
Mothers of Liberty....6
Gaumont News and Graphic
Jester Comedies (Tweed Dan) once a month....2
The Silent Mystery (Serial in Fifteen Two-Reel Episodes (Francis Ford Mae Gaston and Rosemary Theby....

TRIANGLE EXCHANGES

Mar. 30—Toton (Olive Thomas-Special)....5
Mar. 23—The Little Rowdy (Hazel Daly)....5
Mar. 16—It's a Bear (Taylor Holmes-Special)....5
Mar. 9—The Railroader (George Fawcette)....5
Mar. 2—Wild Goose Chase (Hazel Daly)....5
Feb. 23—Breezy Jim (Crane Wilbur)....5
Feb. 16—Child of M'sieu (Baby Marie Osborne)....5
Feb. 9—Secret Marriage (Mary MacLaren)....5
Feb. 2—Restless Souls (Alma Rubens)....5

UNITED PICTURE THEATRES

(See World Film Exchanges)

UNIVERSAL EXCHANGES

BLUEBIRD PHOTOPLAYS

Mar. 3—A Taste of Life (Edith Roberts)....5
Feb. 24—The Little White Savage (Carmel Myers)....5
Feb. 17—The Sealed Envelope (Fritzi Brunette)....5
Feb. 10—The Millionaire Pirate (Monroe Salisbury)....5
Feb. 3—Sue of the South (Edith Roberts)....5

SPECIAL ATTRACTIONS

Mar. 17—The Light of Victory (Monroe Salisbury)....5
Mar. 10—The Scarlet Shadow (Mae Murray)....6
Feb. 24—The Wicked Darling (Priscilla Dean)....6
Feb. 10—Creaking Stairs (Mary MacClaren)....6

JEWEL PRODUCTIONS, INC.

Feb. 10—The Heart of Humanity (Dorothy Phillips)....9

I-KO COMEDIES

Mar. 5—A Ragtime Romance (Lynch-Smith-Dunn)....2
Feb. 26—Lions and Ladies (Hardy-Mann-Gore)....2
Feb. 17—Call the Cops (Billy Armstrong)....2
Feb. 5—Hop, the Bell Hop (Armstrong)....2

CENTURY COMEDIES

Mar. 12—Society Stuff (Alice Howell)....2
Feb. 10—Behind the Front (Alice Howell)....2

NESTOR COMEDIES

Mar. 17—Home Run Bill (Billy Mason)....1
Mar. 10—The Hole in the Wall (Special Cast)....1
Mar. 3—A Poor Prune (Sammie Burns)....1
Feb. 24—The Movie Queen (Jane Bernoudy)....1
Feb. 17—Them Eyes (Ben Wilson-Neva Gerber)....1
Feb. 10—Mixed Wives (William Farney)....1

LYONS-MORAN STAR COMEDIES

Mar. 17—Lay Off....1
Mar. 10—Chicken a La King....1
Mar. 3—Oh Ethel....1
Feb. 24—Mixed Tales....1
Feb. 17—His Body for Rent....1
Feb. 10—Up the Flue....1
Feb. 3—Kitchen Police....1

WESTERN AND RAILROAD DRAMAS..

Mar. 22—A Prisoner for Life (Eddie Polo)....2
Mar. 15—The Black Horse Bandit (Helen Gibson—Pete Morrison)....2
Mar. 8—The Flip of a Coin (Pete Morrison)....2
Mar. 1—Riding Wild (Helen Gibson)....2
Feb. 22—Raiders of the Range (J. Warren Kerrigan)....2
Feb. 16—Tapering Fingers (Ridgeway)....2
Feb. 9—A Proxy Husband (Violet Mersereau)....2
Feb. 2—Sure Shot Morgan (Carey)....2

THE LURE OF THE CIRCUS (Serial)

(Eighteen Two-Reel Episodes Starring Eddie Polo.)
Mar. 17—Eighteenth, The Last Trick....2
Mar. 10—Seventeenth, a Race with Time....2
Mar. 3—Sixteenth, The Knockout....2
Feb. 24—Fifteenth, The Stolen Record....2
Feb. 17—Fourteenth, Flames....2
Feb. 10—Thirteen, A Plunge for Life....2
Feb. 3—Twelfth, A Strange Escape....2

THE RED GLOVE (Serial)

(Eighteen Two-Reel Episodes Starring Marie Walcamp)
Mch. 17—First, The Pool of Mystery....2

NEWS AND MAGAZINE REELS

Mondays —Hearst News (International)....1
Wednesdays—International News....1
Fridays —Current Events (International)....1
Fridays —New Screen Magazine (Universal)....1

VITAGRAPH EXCHANGES

Apr. 14—The Unknown Quantity (Corinne Griffith)....5
Apr. 7—The Cambric Mask (Alice Joyce)....5
Mch. 31—Fighting Destiny (Harry T. Morey)....5
Mch. 24—Miss Dulcie from Dixie (Gladys Leslie)....5
Mch. 17—A Gentleman of Quality (Earle Williams)....5
Mch. 10—From Headquarters (Special—Anita Stewart)....5
Mch. 10—The Wishing Ring Man (Bessie Love)....5
Mch. 3—The Girl Problem (Corinne Griffith)....5
Feb. 24—The Lion and the Mouse (Special-Alice Joyce)....5
Feb. 17—Silent Strength (Harry T. Morey)....5
Feb. 10—Fortune's Child (Gladys Leslie)....5
Feb. 3—The Highest Trump (Earle Williams)....5

BIG V SPECIAL COMEDIES

Mar. 24—Jazz and Jailbirds (James Aubrey)....2
Mch. 10—Damsels and Dandies....2
Feb. 17—Scamps and Scandal....2
Feb. 10—Soapsuds and Sap-Heads....2
Feb. 3—Love and Lather....2
Jan. 27—Footballs and Frauds....2
Jan. 20—Traps and Tangles....2

THE MAN OF MIGHT (Serial)

(Fifteen Two-Reel Episodes Starring William Duncan)
—Fifteenth, The Rescue....2
—Fourteenth, The Living Catapult....2
—Thirteenth, The Flood of Despair....2
—Twelfth, The Volcano's Prey....2
—Eleventh, The Ship of Dread....2
—Tenth, Double Crossed....2
—Ninth, The Crashing Horror....2
—Eighth, The One Chance....2
—Seventh, Into the Trap....2
—Sixth, The Height of Torment....2
—Fifth, The Human Shield....2
—Fourth, The Gripping Hand....2
—Third, The Creeping Death....2
—Second, The Leap Through Space....2
—First, The Riven Flag....2

THE IRON TEST (Serial)

(Fifteen Two-Reel Episodes Featuring Antonio Moreno and Carol Holloway)
Jan. 27—Fifteenth, Riding with Death....2
Jan. 20—Fourteenth, Desperate Odds....2
Jan. 13—Thirteenth, Hanging Peril....2
Jan. 6—Twelfth, The Span of Terror....2
Dec. 30—Eleventh, The Red Mask's Prey....2
Dec. 23—Tenth, In the Coils....2
Dec. 16—Ninth, The Pit of Lost Hope....2
Dec. 9—Eighth, The Man Eater....2
Dec. 2—Seventh, The Whirling Trap....2
Nov. 25—Sixth, Fiery Fate....2
Nov. 18—Fifth, The Tide of Death....2
Nov. 11—Fourth, The Noose....2
Nov. 4—Third, The Blade of Hate....2
Oct. 28—Second, The Van of Disaster....2
Oct. 21—First, The Ring of Fire....2

WARREN, EDWARD, PRODUCTIONS, INC.

(At State Right Exchanges)

Weavers of Life
Souls Redeemed

WESTERN IMPORT COMPANY

(At State Right Exchanges)

Mickey (Mabel Normand)

WORLD FILM EXCHANGES

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Apr. 14—The Scar (Kitty Gordon-Irving Cummings)....5
Apr. 7—The Little Intruder (Louise Huff-Johnny Hines)....5
Mch. 31—The Love Defender (June Elvidge)....5
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Mch. 10—The Unveiling Hand (Kitty Gordon)....5
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CENTRAL STATES

NEW YORK OFFICE, 729 Seventh Avenue CHICAGO REPRESENTATIVE, 220 So. State Street

Heard in Detroit

CHARLES H. MILES, who operates the Regent and Orpheum theatres in Detroit and the Miles and Grand theatres in Cleveland, and who recently obtained a long-term lease on the Majestic theatre, Detroit, has closed negotiations in Toronto for the purchase of the controlling interest in ten of the leading vaudeville and picture houses of Canada.

MR. MILES plans to operate the Canadian holdings in conjunction with his Detroit and Cleveland theatres. In announcing the purchase of the Majestic lease, Mr. Miles said he has made elaborate plans for the future operations of that theatre. Charles G. Branham will be retained as manager, while Henry Santrey, soloist, and J. Ward Hutton, orchestra conductor, will continue.

GEORGE BROOKINS, of Hillsdale, Mich., will begin at once to construct a new theatre in that city that will seat 800 people and be equipped to handle vaudeville, traveling shows and feature films, he has announced. He expects to have it completed by July. He will then close his Victory theatre, which seats 250 people, but will continue to operate the Washington, which leaves him in control of the theatre situation in Hillsdale.

THE Detroit Board of Motion Picture Exchange Managers has opened a permanent office at 606 Film Building, which will be in charge of George Wilkinson, secretary, and a stenographer. Exhibitors having grievances against exchanges are invited to refer them to the secretary in order that the proper attention can be given complaints by the grievance committee. Two complaints were investigated last week by the board and adjustments were made to the satisfaction of both parties.

ROYAL BAKER, Detroit police film censor, says there are 151 theatres in Detroit, including legitimate and motion picture houses, with a total seating capacity of 94,428. This means that nearly one-eighth of Detroit's population goes to the theatre every day.

THE Schram Amusement Company, Detroit, have sold the new Farnum theatre to Siegel and Feigensen. Recently the Schram company sold the Bernhardt theatre, a flourishing East Side house. Extensive improvements are planned for the Farnum. The stage will be enlarged to accommodate vaudeville and musical productions, and a big organ has been ordered.

Seeing Shows Around Dubuque

TOM MIX was featured at the Cozy theatre at Dyersville, Friday, February 21, in "Cupid's Round Up." On Saturday and Sunday he was featured in "Mr. Logan, U. S. A." Both pictures were very well attended and drew capacity houses.

THE Orpheum theatre at Lancaster, Wis., presented the great Nazimova film, "Eye for Eye," on Tuesday and Wednesday, February 25 and 26. The picture was shown at slightly increased rates.

"THE SHUTTLE," with Constance Talmadge, was offered at the Star theatre at Decorah, Ia., Thursday, February 20. As Friday was "Song Night" no pictures were shown. On Saturday William Rogers was starred in "Laughing Bill Hyde."

ON Tuesday and Wednesday, "Tarzan of the Apes" was featured at the Star theatre at Decorah, Ia., as the big special of their anniversary week, February 23 to March 1. This week marked the sixth year of the showing of pictures in Decorah.

THE Friday, February 21st picture at the Palace theatre at Waverly, Ia., was "Come Through," the picture made famous by Herbert Rawlinson. On Saturday, Clara Kimball Young played in "The Road Through the Dark."

"WE CAN'T HAVE EVERYTHING," the Artcraft special production, was the bill at the Palace theatre at Waverly, Ia., on Sunday and Monday, February 23 and 24. On Tuesday and Wednesday Enid Bennett played in "The Keys of the Righteous," and on Friday and Saturday, "Viviette," with Vivian Martin, was presented.

MARY PICKFORD in "The Little Princess" proved a good drawing card at the Grand theatre at Anamosa, Ia., on Saturday, February 22, when it was shown in conjunction with a Mack Sennett comedy, "Her Screen Idol," and a reel of Pathe News.

THE Sunday bill at the Blende theatre at Benton, Wis., was "The Shell Game," starring Emmy Wehlen. On Monday a Frank Keenan film, "More Trouble," was shown.

ON Monday evening, February 27, "The Yellow Dog," a six-act Jewel production, was shown at the Normal Auditorium at Platteville, Wis.

THE CENTRAL STATES

March 15, 1919

Waupun Theatre Shows Films that Draw

IT is reported from Fond du Lac, Wis., that the Davison theatre in Waupun is showing great judgment in choosing its programs. Following is the array that drew during the week beginning Saturday, February 22: Saturday matinee—Charlie Chaplin in "Shoulder Arms"; Sunday, February 23, Sessue Hayakawa in "The Honor of His House," the Jap's best picture; Monday and Tuesday, February 24 and 25, Billie Burke in "The Pursuit of Polly"; Wednesday and Thursday, February 26 and 27, Marguerite Clark in "Out of a Clear Sky."

The Scenic theatre, Waupun, presented its patrons with a fine line of attractions for the week beginning Saturday, February 22, as follows: Saturday, February 22, Viola Dana in "The Only Road"; Sunday, February 23, Fanny Ward in "A Japanese Nightingale," supplemented by War News pictures; Monday, February 24, Boy Scouts Special; Tuesday, February 25, Nell Shipman in "The Girl from Beyond"; Wednesday, February 26, Carmel Meyers in "A Society Sensation"; Thursday, February 27, Ruth Rowlands in "Hands Up."

Draws Well in the Theaters of Dubuque

"THE SHEPHERD OF THE HILLS," the Harold Bell Wright production, drew enormous crowds at the Majestic in Dubuque during the three days of its engagement—Thursday, Friday and Saturday, February 20, 21 and 22. The attendance the first day was splendid and the other two days were even better. The picture set a record for matinee crowds at this theatre. The prices were raised considerably, but this seemed to enhance the drawing power of the picture, for Dubuquers attend a high-priced picture much better than if the picture were shown at reduced prices.

The photoplay itself was all and more than it was claimed to be. The scenery was magnificent; attention was paid to details; the cast was splendid—it was, in truth, a masterpiece. The player who enacted the role of Young Matt was a specimen of manhood that is seldom seen, and the other players were equally good in their respective roles.

The coming of the picture caused a great demand for the book. A week before its engagement every copy was loaned from the Public Library and there were dozens of reserves. The book was prominently displayed at the bookshops, where its sale increased tenfold.

Picture Prosperity Visits City of Racine, Wisconsin

THE city of Racine is passing through one of the most successful and profitable periods in the motion picture business in the history of this city. Ever since the "flu" scare has left the public, there is seldom an evening passes by in favorable weather that all four of the leading movie theatres in town are packed to capacity. Good pictures and lots of them is the slogan of the theatre managers in this city today. Competition between them is still keen, which is to the advantage of the "fans," who are shown the very best pictures on the market.

The Rex theatre is doing a fine business. Manager Tom Norman is booking some of the best plays money can purchase and he is being well rewarded by a full house nearly every evening and a good matinee. Nor is the Rex the only house doing a flourishing business. The Bijou theatre under the capable management of Owen McKivette is not taking a second row seat. "Mack" prides himself on his "class of picture," which are for a big part western plays, which seem to be just the thing the people want after several weeks of "society." The Bijou is playing a series of "The Lure of the Circus," featuring Eddie Polo, which is a sure winner. William Russell in "When a Man Rides Alone" will be shown there next week. Charlie Chaplin in some of his latest comedies is a frequent visitor at this theatre also.

The new stunt at the Rialto is meeting with a wonderful success. This new stunt is a combination of motion pictures and vaudeville. Manager Blumberg is putting his new project forth with a kick that is winning. About 5 acts of first class vaudeville and the same number of reels of motion pictures constitute a "show" at this new theatre which has gained an enviable reputation of being "a house of beauty."

"Out of the Fog" will be shown at the Rialto on Tuesday and Wednesday, March 4 and 5. Other pictures of equal significance are being shown at this play house.

A symphony orchestra, composed of 20 of the best musicians in this section of the state, are heard at this theatre every Monday and Tuesday in connection with the regular pictures. Each performance lasts approximately two hours. The vaudeville with the exception of a single act, is shown here only on Friday, Saturday and Sunday. There is a change of program between Saturday and Sunday.

The Palace theatre, under the new management of Mr Beecher, a returned S. A. T. C. Student, is making a comparatively good showing. The management has brought about several changes in the policy of the house with the result that nothing but A1 up-to-date pictures are being shown there.

Mr. and Mrs. Sydney Drew will be thrown on the screen at the Palace next week in their first "dramatic" play of five reels, entitled "Pay Day." This picture contains lots of "tragedy," which, it is a foregone conclusion, movie patrons will turn out in large numbers to witness.

Rumors will have it that Racine is to have another theatre which should compare favorably in beauty and size with the Rialto. The Asher Brothers of Chicago had a checker on the job for the past few days, although nothing definite has as yet been announced.

Happenings in Madison

A QUIET week in filmland has been recorded on the books of the Madison motion picture houses. The continuance of storm weather and the lack of big features is accountable for part of the slump.

THE Fuller Opera House has issued invitations to a select few to a private exhibition of "The Heart of Humanity" to be given Tuesday morning at 10 o'clock. The invitation list embraces the name of Gov. E. A. Philipp and other state officials. Several exhibitors throughout the state will see the picture.

"SILVER KING," which showed for 3 days at the New Strand, drew the largest crowd of the recently screened pictures. In second place is Wallace Reid in "Too Many Millions." Wm. S. Hart in "Breed of Men" with "East Lynne with Variations" is among the coming attractions.

THE GRAND THEATRE showed Harold Lockwood in "The Great Romance," May Allison in "In for Thirty Days," and Clara Kimball Young in "Road Through the Dark." J. J. Sherwood, for twelve years connected with the Grand theatre is now located in California.

AMONG the pictures screened at the Majestic theatre the week were "Kultur" and "Restless Souls."

On the Screens of Dubuque

THE surprising ending of "Too Many Millions," the Wallace Reid feature which was shown at the Grand on Sunday, February 23, captivated the audiences. The picture was most interesting all the way from the start to the finish, and the unexpected ending added the last touch. Mr. Reid had a role which won the sympathy of the audience; his leading lady, Ora Carew, was very good.

A BERNSTEIN production, "Loyalty," was shown at the Star theatre Saturday and Sunday, February 22 and 23. Betty Brice was the star.

THAT delightful comedienne, Constance Talmadge, was featured at the Family theatre in "The Lesson" on Sunday, February 23. Miss Talmadge is becoming a better drawing card with her every appearance; her plays are of a light, interesting nature that appeal to all classes.

MANAGER WILBUR of the Liberty theatre advertised Tom Mix as the "man who never fakes," when the star's late photoplay, "Treat 'Em Rough," was billed for showing on Sunday, February 23. His advertising was correct, for there was never a more daring player. "Treat 'Em Rough" went big; people from all parts of the city were in attendance.

THE Family theatre has a new assistant operator, Mr. Henry Stuber.

THE manager of the Star theatre is making a specialty of showing western features, because he found that during the past two weeks, a westerner drew almost twice as well as another picture. He has a fine line-up of gun men, including William Hart, Roy Stewart and Harry Carey, whose pictures are shown once or twice a week.

"MR. FIX-IT," with Douglas Fairbanks, was presented at the Family theatre Tuesday, February 25, to large houses. The picture was voted to be first rate by Family patrons; they declared it to be quite a novelty to see the agile comedian cavort in a dress suit. His next picture, "He Comes Up Smiling," is being eagerly awaited.

THE second appearance of Lila Lee in this city proved that she had come into pictures to stay. The people who had seen her first picture, "The Cruise of the Make-Believes," all came back to see her second, "Such a Little Pirate," which was shown at the Grand on Monday and Tuesday, February 24 and 25. Her leading man, Harrison Forde, and that noted character man, Theodore Roberts, added to their laurels by their splendid acting.

"HOBBS IN A HURRY," with William Russell, was presented at the Dreamland theatre Tuesday, February 25th.

Harry Weis Holds Reception

BILL BEYNON, the only exhibitor in Divernan, Ill., spent an evening with Harry Weiss, manager of the First National Chicago office in St. Louis, recently. Mr. Beynon is building a new house that will seat as many people as there are in the town. Other exhibitors contemplating new theatres, and who came to St. Louis at Mr. Weiss invitation during his two weeks' visit in the city of St. Louis are: A. W. Barth of Carbondale, Ill., who has broken ground for his new theatre, the "Barth"; J. H. Marlowe, of Herrin, Ill., who has finished building an 1,800-seat house, known as the "Hippodrome," and who is about to build the new "Marlowe" theater at Murphysboro, Ill.

H. W. Bracey was another visitor from Marion, Ill., who is to break ground for a two-thousand-seat theatre, in Marion, Ill. Prosperity in the theatrical lines, especially the motion

(Continued on page 5)

THE WINNER



THE PROOF

THEY ALL TELL THE SAME STORY ARE *YOU* IN ON IT?

"Casino Theatre, Chicago, Ill., seating capacity 300, played First Episode of 'The Silent Mystery' to 2,465 paid admissions on one day. Establishes *NEW RECORD.*"

Signed,
H. F. OELKER,
Manager.

"Elmo Theatre, 2406 W. Van Buren St., Chicago, Ill., ran a matinee on a week day—first time since the house opened on a Wednesday—and handled over 1,000 children paid admissions at matinee ONLY with 'The Silent Mystery.' Makes *NEW RECORD.*"

Signed,
E. CHRISTY,
Manager.

BETTER HURRY--
BOOK IT NOW

THOMAS H. INCE

MASTERPIECES
CHARLES RAY
CLARA WILLIAMS
SESSUE HAYAKAWA
ANNA LITTLE
WALTER EDWARDS
AND ALL THE STARS
OF THE GREAT

KAY-BEE

FAME ESTABLISHING
PICTURES, ENTIRELY NEW,
RE-EDITED AND MODERNIZED.
YOU HAVE BEEN WAITING
FOR THESE THRILLING, RED
BLOODED INTENSE

WESTERNS

The first one is Charles Ray in "The Clue," Another every two weeks. Book them from the

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They Say in Chicago That—

WILLIAM CRAICK, of the Lyric theatre, East Chicago, Indiana, one of the old-time exhibitors, having been in the business practically from the start, was a Chicago visitor recently, at which time the gentleman stated that his business was keeping right up to the top notch.

CHAS. H. RYAN, manager of the Garfield theatre, Chicago, has been using exceptionally clever advertising ideas for the Anita Stewart picture, "Virtuous Wives," which played there February 26.

FAMOUS PLAYERS-LASKY CORPORATION, Chicago office, at their trade showing, Tuesday, February 25, had as a guest of honor, Burton Holmes, who related a number of his experiences of his recent travels.

GEORGE W. WILSON has been appointed manager of the Beehive, Indianapolis Exchange. R. C. Cropper, General Manager of the Beehive Exchanges, figures that he has a valuable acquisition in Mr. Wilson, owing to that gentleman's many years of experience and personal acquaintance with the exhibitors throughout the central states.

REX A. LAWHEAD is now in the managerial chair of the Lincoln Square theatre, Decatur, Ill. This theatre is playing all the top-notch pictures and one road show a week.

MAX LEVEY has been appointed manager of the Exhibitors' Mutual Distributing Corp., Chicago office. There will be something doing.

THE Martin Johnson "Cannibals of the South Seas" has been booked by Jones Linick & Schaeffer for an indefinite run at their "Randolph" theatre.

THE New State-Lake theatre, seating 3,200 people, which will open about March 16, has contracted with the Exhibitors' Mutual Distributing Corp. to run one of their features a week. The opening production will be "What Every Woman Wants."

S. SHIRLEY, divisional manager of the Metro organization, has been in Chicago looking over conditions. J. L. Klar, auditor of the Middle West, for Metro has also been on the field.

PHIL H. SOLOMON, old-line film man, who has been associated with a number of Chicago exchanges, is now flirting with something big in the game, which he will announce presently. Good luck, Phil; let us hope your dreams come true.

LOUIS J. SELZNICK, accompanied by Mrs. Selznick and their youngest son, David, spent two days in Chicago, Mrs. Selznick and her son leaving for an extended trip to the Coast. After a conference with the management of the Chicago office, Mr. Selznick left for Detroit, en route to New York. The gentleman was very enthusiastic over the bright outlook for Select pictures, and predicted some wonderful things in the near future.

J. W. BRICKHAUSE, one of the city salesmen of Pathe, Chicago office, died Tuesday, February 25, at the Henrotin Hospital, after a short illness of pneumonia. He will be buried at Clarksville, Tenn.

I. L. LESSERMAN, manager of the Universal Chicago office, reports that their Star Series are doing a wonderful business, the volume of which keeps Mr. Lesserman on the "go" night and day.

J. SLBOODY, general sales manager of the Select organization, spent two days in Chicago recently, at which time he expressed himself as being highly pleased with the showing of the Chicago office and at the completness of their organization.

IRVING MACK has resigned from the Publicity Department of the Universal Chicago office.

H. D. CHARNESS, of the Central Film Company, Chicago, is sending helmets, shells, etc., from France as souvenirs, to his many friends.

SAM KATZ has just returned from a tour of the East, where he was rounding up some new ideas which, rumor has it, are to be used for a new theatre to be built by Balaban & Katz.

IT IS SAID THAT Roy Seery and his little pacemaker, Harry Weiss, have beat all records for the sale of Pickford contracts.

HARRY RUEBENS, of Joliet, Ill. One of the five Ruebens brothers has just returned from the Navy and is back on the job in Joliet again.

C. E. HOLAH, of the A. H. Blank enterprises, Omaha, Neb., has been in Chicago for several days. The gentleman is full of enthusiasm for the great prospects in the picture field for this year. He figures it will be prosperous for all concerned in the industry.

HARRY LAOPER, of the Gaiety theatre at Springfield, Ill., was a Chicago visitor recently.

W. B. KNEEDLER, of Litchfield, Ill., owner of the new Gem theatre, reports business very good.

PALACE THEATRE, Mendota, Ill., opened its doors to good business. This makes two houses in this town. A. J. Degenhardt, of the Princess, claims that he is breaking his records right along, despite the new house opening.

L. G. BEHRENS, of Davenport, Iowa, owner of a chain of theatres in eastern Iowa, was a Chicago visitor recently.

NUMBER TWO of "Movie Honey" has been issued by R. C. Cropper, of the Beehive Exchanges, Chicago, Milwaukee and Indianapolis, and contains even snappier stuff than the first, which speaks well for Mr. Cropper's ability as a publisher.

W. OWBRIDGE and wife, of the Cort theatre at Sycamore, Ill., were Chicago visitors lately.

G. W. REYNOLDS, of the Princess theatre at DeKalb, Ill., was a Chicago visitor on February 17. Other visitors were: L. J. Dahler, Abingdon theatre, Abingdon, Ill.; Carl Mueller, Spencer Square theatre, Rock Island, Ill.

LOOKS like wedding bells soon for Harry Weiss—he is throwing silk shirts into his "Hope Chest"—let's hope that the lady will be able to civilize an Indian.

D. ROBINSON, of Peoria, recently closed a deal for the Chaplin pictures in all his theatres. Robinson has about seventeen houses in Peoria.

W. S. MAYER, booker at the Central Film Company, is now driving a new six-cylinder. Some wagon. Some booker.

ONE of the drawing features at the Lubliner & Trinz Pantheon theatre, Chicago, is the Prizma pictures, which have been attracting a great deal of attention the past few weeks. The Pantheon being the only theatre in Chicago running these pictures.

ADOLPH LINICK has returned from a ten days' journey in the South.

CHICAGO visitors' week ending February 22: Joe Schenk, Norma Talmadge, Carl Laemmle, Marcus Loew, Louis J. Selz-

nick, Louis B. Mayer, Adolph Zukor, Jas. Larson, Bennie Schulberg.

MAX GOLDSTEIN, Paramount, Chicago manager, just returned from a flying trip to New York.

AARON JONES leaves March 17 for a few weeks' stay in California.

WILLIAM WEISS, back from the Army, is on the road again for Central Film Company.

DEE ROBINSON, owner of a chain of theatres in Peoria, was a Chicago visitor February 15.

Interesting Items of Elgin

THE STAR offered an innovation February 25 in a Variety Day. The bill comprised three famous stars in three good pictures: Charlie Chaplin in "A Dog's Life," Tom Mix in "Hearts and Saddles," and Shorty Hamilton in "Pipe Dreams."

FLORENCE REED in "A Pipe Dream" was billed for Saturday, February 22, at the Star, and played to good holiday house, despite snow and slush. Saturday night is invariably one of good crowds, and weather appears to make little difference.

MARY MILES MINTER, in "Wives and Other Wives," was booked for Sunday and Monday, February 23 and 24, at the Star. Stan Laurel in a comique, "Love," completed the bill.

DUSTIN FARNUM, in "The Light of the Western Stars," led the Star's bill on Wednesday and Thursday, February 27 and 28. The Sidney Drews, in "The Agreement," completed the bill.

TOM MIX in "Western Blood" and Pearl White in "The Lightning Raider" made the Friday night—juvenile night—attractions. On Saturday came Margarita Fisher in "Molly of the Follies," and the comedy, "High Spots." The picture on the Sunday following was William Russell's "Where the West Begins."

THE STAR announces for coming specials Harold Lockwood in "The Great Romance" and Alice Joyce in "The Lion and the Mouse."

THE bill at the Grand in the last February week divided itself into two parts, with the greatest of these the showing of the big screen feature, "The Shepherd of the Hills." The first three days of the week were given to it. A promising advance seat sale was assurance of good houses. The last three days were given to showing of the Douglas Fairbanks Artcraft special, "He Comes Up Smiling." An extensive advertising campaign through newspapers, billboards and other medium preceding the showing of the first ipcture.

THE Temple also offered special attraction in Mabel Normand in "Mickey" the week of February 24, billing it for three days —Tuesday, Wednesday and Thursday. The plunge with a picture of the "Mickey" sort was a deep one for an Elgin house, and Manager Fay was awaiting results with fear and trembling. It is his plan, if the venture is successful, to offer as frequently as possible such films as this, and offer them while they are new and creating a sensation in Chicago.

OTHER pictures billed for that week at the Temple included "Eight Bells," Harry Carey in "Roped," Eddie Polo in "The Lure of the Circus," Houdini in "The Master Mystery," Hans and Fritz in "Crabs is Crabs"; a comedy, "No Man's Land"; a Wolfville story, "Talky Jones," and the Universal News Weekly.

Here and There in Fond du Lac

THE benefit performance of "The Goat," featuring Fred Stone, and put on at the Bijou in Fond du Lac, Monday and Tuesday, February 24 and 25, under the auspices of the Grant School Mothers Club, proved a success in spite of the adverse weather conditions. The organization disposed of more than a thousand adult tickets and better than three hundred children's tickets. What is more, the youngsters had a perfectly good time.

WISCONSIN'S belated winter weather put a crimp into the picture house business during the week ending March 1. A program featuring Charming little Vivian Martin in "Viviette" with an extra feature "Katzenjammer Comedy" thrown in for good measure, drew only fair business Wednesday and Thursday, February 26 and 27.

"THE GOLD CURE," starring Viola Dana, a play taken from the story "Oh, Oh Annice" in the Woman's Home Companion, was presented at the Idea Monday and Tuesday, February 24 and 25. Wm. Farnum, a Fond du Lac favorite, was seen at the same theatre in "A Soldier's Oath" Wednesday and Thursday following.

"THE LURE OF THE CIRCUS" is taking a firmer hold in Fond du Lac every week according to Manager Vollert of the Idea. Young America, which always has a warm heart for the circus parade and the attractions under the "big top," assembles at each showing and cheers lustily.

THE sensational film, "Are You Fit to Marry," was shown at the Henry Boys Thursday, February 27, to a fair business.

F. R. SMITH, manager of the Bijou theatre, was one of the two Wisconsin winners in a national advertising contest with all the theatres in the United States that showed the "The Romance of Tarzan" as contestants. Mr. Smith drew down a prize consisting of a $50 Liberty bond on the strength of a full page newspaper advertisement of this picture. The advertisement was published in a local newspaper December 2.

THE CAMPAIGN was staged by the First National Exhibitors association the various theatre contestants being classified on the basis of the seating capacity of their respective houses. The first class consisted of theatres seating 2,000 or more; the second seating from 1,000 to 2,000; the third seating from 750 to 1,000 and the fourth with a seating capacity of less than 750. Mr. Smith won third place in Class 4.

ONLY one other Wisconsin theatre got a place, the Alhambra, Milwaukee, capturing second place in Class 1.

THE publicity contest included lobby displays, novelties, circulars and newspaper advertising. Mr. Smith went the limit on the latter and won out.

Harry Weiss Holds Reception

(Continued from page 3)

picture end of the business, were never better than at the present time.

Other new houses mentioned to Mr. Weiss recently are as follows. Two new theatres in Moline, Ill., the New House for Ruebens Bros. in Joliet is ready for opening. Ground has also been broken for a two-thousand-seat house in Joliet by the Ruebens Bros. Aurora is about to have a new theatre constructed for Messrs. Theilen Ruebens and Burford; DeKalb, Ill., is soon to see work on a new theatre while in East St. Louis there is a race on between two exhibitors to see which one of them can get their theatre completed first. The new theaters for East St. Louis will have a combined capacity of 3,000 seats.

News and Gossip of Springfield Theatres

SUNDAY, February 23, was a balmy spring day, following three days of snow and rain. As a consequence big crowds were out and the motion picture theatres enjoyed good patronage.

W. S. HART came to the Gaiety February 23 for four days in "Breed of Men," and started out to do big things right off the reel. The picture proved a treat, and as everyone here has been in Chicago at some time or other, the picture had a sort of local flavor. Seena Owen is quite a favorite here and drew many to the Gaiety. The comedy on the bill was "Rip and Stitch," and it was one of the best the big playhouse has ever had. Mabel Normand in "Sis Hopkins" followed "Breed of Men" for three days, together with "My Valet," a re-issue of the first Sennett comedy made under the Triangle banner.

ELLIOTT DEXTER and Ethel Clayton in "Maggie Pepper" drew big crowds to the Vaudette for four days, starting February 23. The picture version of the play in which Rose Stahl appeared was better than the original production in the estimation of many who had seen it. For the last half of the same week the Vaudette had Wallace Reid in "Alias Mike Moran."

"THE LION AND THE MOUSE" turned almost as many away from the Princess as it played to on February 23. Alice Joyce repeated the success she scored in "Within the Law" with the play and gave Princess patrons two hours of pure, unalloyed screen entertainment. "The Lion and the Mouse" played for three days and did well. Bille Rhodes followed in "Hoop-La" for two days, and Dustin Farnum comes for two more in "A Man in the Open."

BESSIE BARRISCALE in "A Trick of Fate" came to the Princess the week of March 2.

THE Gaiety took Mae Marsh's "The Bondage of Barbara" off after one day's showing, though the picture was booked for three. Manager Thornton said his patrons considered the story a trifle weak. Mary Boland was substituted in "A Woman's Experience," and the Film Clearing House special was nicely received. Billy Armstrong in "Call the Cops" was on the same program.

MANAGER LOPER had two poor days with Charlotte Walker in "Every Mother's Son," and took no chances on his Saturday business with a war picture by replacing it with Tom Mix in "Hell Roarin' Reform."

THE Princess had Bessie Barriscale for two days, Friday and Saturday, February 21 and 22. The weather was bad, so business was only fair. "Two Gun Betty," the title of the picture, drove many away, especially women, who figured they didn't want to see anybody killed. This was a splendid comedy.

MANAGER WATTS had to look over his books to see if he ever had poorer business than he had with Shirley Mason in "The Winning Girl." The weather was bad and the star an almost unknown quantity, so the Vaudette had many empty seats for three days.

MARGUERITE CLARK had four cracking days at the Vaudette with "Mrs. Wiggs of the Cabbage Patch" on February 16, 17, 18 and 19.

W. W. WATTS had Pauline Frederick at the Vaudette for four days, starting March 2, and had the same star at the Gaiety the same week for three days in "The Woman on the Index." Mr. Watts is the owner of both theatres.

ED. MAISEL, owner of the Capitol theatre, is the father of a baby boy. Sure, he's going to be a film man, and a good one. The mother and youngster are O. K. and Ed. is all smiles and grins.

THE following pictures are the kind that bring big business to the Capitol. They were shown the week of February 23-March 1: Sunday, "Beware of Boarders" and the eighth chapter of "The Lightning Raiders;" Monday, Mabel Normand in "Joan of Plattsburg," a Christie comedy and Gaumont Weekly; Tuesday, Barney Sherry and Belle Bennett in "Reckoning Day" and "A Bath House Tangle;" Wednesday, Will Rogers in "Laughing Bill Hyde;" Thursday, Marguerite Clark in "Wildflower;" Friday, Sessue Hayakawa in "The Temple of Dusk," and "Beans for Two," Strand comedy; Saturday, fourth chapter of "The Terror of the Range," with Betty Compson and George Larkin, and "Shorty" Hamilton in "Shorty Gets a Greaser;" also Pathe News; Sunday, "Shoulder Arms" with Charlie Chaplin, and No. 9 of "The Lightning Raiders."

AT this writing "The Heart of Humanity" has not been booked by any theatre, but it is understood that it will either be shown at the Gaiety or the Princess. Next week will give the exact dates and name of theatre.

LOUIS KERASOTES reports business as being quite satisfactory at the Savoy. Louis is now on the fourteenth chapter of "A Fight for Millions," it being the attraction on Sunday, February 23, with Neal Hart in "The Husband Hunter" and a two-reel L-Ko comedy; Monday the Savoy had Gladys Leslie in "The Nymph of the Foothills;" Tuesday, "Ashes of Love" with all-star cast; Wednesday, Robert Warwick and Elaine Hammerstein in "The Accidental Honeymoon;" Thursday, Monroe Salisbury in "Hughon, the Mighty;" Friday, Episode 14 of "The Iron Test," and other features; Saturday, Dorothy Phillips in "The Mortgaged Wife."

THE Royal had Annette Kellermann in "The Queen of the Sea" for Friday and Saturday, February 28 and March 1. Other attractions for the same week at Gus Kerasotes' Sixth Street playhouse were: Sunday, "The Lure of the Circus," and Helen Gibson in "The Fast Mail;" Monday, "Out of the Night," with Catherine Calvert; Tuesday, Lois Wilson and George Fisher in "Alimony;" Wednesday, a special attraction; Thursday, Montagu Love in "To Him That Hath."

"FALSE FACES," Louis Joseph Vance's story, produced by Ince, with Henry Walthall, came to the Gaiety March 2 for four days' run. "East Lynne With Variations," Sennett comedy, was on the same program.

EMMY WEHLEN in "The Bonded Wife" had two good days at the Lyric. Metro pictures have become great productions of late and Manager Loper is proud to show them. Constance Talmadge followed for three days in "Sauce for the Goose," Select feature. The Lees, Jane and Katherine, came on March 2 and 3 in "Smiles," a Fox play.

With Dubuque Exhibitors

ANITA STEWART came to the screen in "Virtuous Wives." The picture opened a three days' run at the Grand on February 20, and ran extra big every day. The catchy title was responsible in a measure for the crowds; then, too. Manager MaClay advertised the picture very heavily. A good reading notice was given the picture for several days before and during its engagement and that helped.

THE Wednesday, February 19, program at the Family theatre was "Men Who Have Made Love to Me," starring Mary McLane. A large crowd turned out to see in pictures the six love affairs of the famous vampire.

"THE COMMON CAUSE," J. Stuart Blackton's masterpiece of the war, played at the Princess theatre for four days, start

ing February 17th. The picture could safely lay claim to the description of wonderful, for no other word could express it. The battle scenes, where the tanks advanced on the enemy, have never been equalled. Herbert Rawlinson and Sylvia Breamer, the stars, were very well liked.

THE Liberty presented "The Crisis," the great story adapted from the novel by Winston Churchill, for the Wednesday, February 19th, program. A special matinee was given, which was well attended, as was the evening performance.

"THE STOLEN OPTION," starring Edith Roberts, was the feature at the Star theatre on Thursday and Friday, February 20 and 21. In addition to this play a two-reel comedy with Billy West was shown.

"LITTLE MISS HOOVER," with Marguerite Clark, will be shown at the Grand during the early part of March.

"LOVE'S PAY DAY" marked the appearance of Rosemary Thebe in her first starring role at the Liberty theatre. The picture was shown there Thursday, February 20th, in conjunction with a Chaplin comedy, "His Million Dollar Job."

WILFRED LUCAS and Elaine Hammerstein were seen to advantage in "The Co-respondent," which played at the Family theatre Thursday, February 20th. Miss Hammerstein is quite a favorite at this theatre.

THE program at the Dreamland theatre, Friday and Saturday, February 21 and 22, was "The Divorce," with Ethel Barrymore. The noted actress proved a better drawing power than ever.

ALICE BRADY displayed her talents as a dancer Friday and Saturday, February 21 and 22, when she appeared at the Princess theatre in "The Death Dance." Miss Brady's plays are always liked, and of late the attendance at her pictures is surprisingly large.

WILLIAM HART drew full houses to the Family theatre Friday, the 21st, when his picture, "The Cold Deck," was shown. The cast of the picture was very good, especially Alma Rubens and Mrs. Charlie Chaplin.

"THE HEART OF A LION," the William Fox adaptation of Ralph Connor's novel, "The Doctor," played at the Liberty theatre Friday, February 21st, to capacity houses. William Farnum as "the fighting doctor" was more than pleasing and Liberty fans seemed to like him better in this than in numbers of his previous successes.

WALLACE REID and Charlie Chaplin shared the honors of the day at the Family theatre, where they appeared Saturday, February 22. Wallace Reid was seen in that famous picture, "Rimrock Jones," while the inimitable comedian played in "Triple Trouble." Manager Yount reported very good business.

BEAUTIFUL Virginia Pearson was presented at the Dreamland theatre Sunday and Monday, February 23 and 24, in "The Love Auction." Dramatic to a degree, the picture found favor in the eyes of Miss Pearson's large train of followers, who always put a picture over big. The Sunday attendance was very good, while the Monday houses ranked a little above average.

THE Princess offered "The Dawn of Understanding," with Bessie Love, for the Sunday, February 23rd, program. Dainty Bessie made a favorable impression on Princess fans by her work in the picture—her charm was very apparent.

"GOOD NIGHT, PAUL," with Constance Talmadge, made a hit with the patrons of the Plaza theatre at Manchester, Ia., where it was shown on Sunday and Monday, February 23 and 24. Tuesday's program was "Hidden Fires," with Mae Marsh, and on Wednesday Vivian Martin was featured in "Unclaimed Goods."

Happenings in Northern Indiana

AFTER playing the Oliver theatre in South Bend for several days, Gaby Deslys in "Infatuation," returned to the Auditorium this week and drew a record crowd. This much talked of woman proves a big drawing card. Mrs. Vernon Castle in "The Mysterious Client," and Harold Lockwood in "The Great Romance" featured a good week's bill at the Auditorium.

E. M. NEWMAN, travel lecturer, opened his tenth season at the Oliver theatre in South Bend last Friday night when he chose for his subject Paris, 1918.

AMONG the stars to appear on the La Salle bill in South Bend during the week were Bessie Love in "The Dawn of Understanding," Bessie Barriscale in "All of a Sudden Norma" and Geraldine Farrar in "Shadows." The coming bill includes Pauline Frederick, Elsie Ferguson, Mae Marsh, Mitchell Lewis, Earle Williams and Bill Russell.

DOROTHY PHILLIPS in "Heart of Humanity" had a meteorical run at the Art theatre in Gary during the past week. The large crowds made it necessary to lengthen the engagement. A symphony orchestra of well selected artists added materially to the picture.

THE THOMAS H. INCE production, "The Midnight Patrol," was subjected to heavy advertising during its showing at the Grand in Gary last week. It was hailed as a super feature.

BRYANT WASHBURN reached the zenith of his popularity in his picture, "The Way of a Maid With a Man," which played at the Cosmo during the week in Gary. The versatile young man carried the part of a clerk in the popular Saturday Evening Post story with a naturalness that charmed his followers as much as any of his previous features.

"THE ROMANCE OF TARZAN," the final chapters in the story of Tarzan, were shown before a large crowd at the Orpheum theatre in Gary. The many readers of Edgar Burroughs were all acquainted with the story and anxious to see it in pictures.

PRISCILLA DEAN as Collette in "The Wildcat of Paris" was played at the Broadway theatre in Gary with great success.

MARTIN JOHNSON'S remarkable picture of the South Seas have drawn large crowds to the Starland in Michigan City. Among the attractions shown during the week was Bert Lytel in "Unexpected Places," "Virtuous Wives," Nazimova in "An Eye for an Eye." Theda Bara will play in her famous picture "Salome" within a short time at the Starland.

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Three Injurious Bills Pop Up in California

THE film industry is confronted with three bills introduced in the California Assembly which will be detrimental to the industry's interests, according to reports made at the weekly luncheon of the exhibitors of Los Angeles, Wednesday, February 26.

One bill provides it will be a criminal offense to sell a ticket to anyone if the seats of a theatre are all occupied. Another of a censorship nature makes it a felony for any theatre to show a film which will cause race or class hatred. There are two bills, one in the California senate, and one in the lower house, which provide for the prevention of what is termed unnecessary work on Sunday. This bill makes it lawful for the conduct of theatres and places of amusement on Sunday, but provides that film exchanges, producing studios, and other similar industrial organizations and places of business shall be closed on Sunday.

Report was made at the meeting by C. J. Marley, manager of the Triangle and Los Angeles exchange, in which he told of the work being done by the Los Angeles Film Exchange Board of Trade to compete this intolerant legislation, and President F. A. MacDonald suggested the organization of a protective league, with a small membership fee which should look after matters pertaining to the industry of a political nature. Inasmuch as there are approximately 50,000 in Los Angeles dependent in one way or another on the film industry, it was suggested that a membership of fully one-quarter of this amount cound be secured. This matter will be taken up with the heads of all studios, Film Exchange Board of Trade, and all organizations of the film industry.

At this meeting there was a discussion of the proposed protective league, and those who spoke were W. J. Reynolds, secretary of the Producers' Association, Seymour Hastings, financial secretary-treasurer of the Players' Union; Fred Bennett, scenario writer for Roscoe Arbuckle; Director James Young of the Vitagraph Company, and others.

Miss Lilie Leslie, of the Metro Company, was a guest at this meeting, and made a short and pleasing talk to the exhibitors.

A committee composed of Exhibitors O'Connell, Young and Walker, were named to meet with the Film Board of Trade for the purpose of discussing further ways and means of fighting this undesired bill.

Film Exchange Building to be Built in Denver

AT a recent meeting of the board of directors of the Rocky Mountain Screen Club the following officers were elected for the fiscal year:

President, Harry T. Nolan; vice-president, H. E. Huffman; secretary-treasurer, H. Bradley Fish; assistant secretary-treasurer, George Brown.

The following committee appointments have been announced:

Legislative—Harry T. Nolan, chairman; William E. Foley, District Attorney, and Homer E. Ellison.

House and Entertainment—H. E. Huffman, chairman; H. T. Nolan, F. B. Culp, Ward E. Scott, H. D. Cassidy, A. G. Edwards, H. M. Isler, J. B. Broughton, Milton Cohen, John Thompson and Joe Ashby.

The Entertainment Committee is planning a smoker, to be given at the Denver Athletic Club at an early date.

At the last regular meeting of the club Chairman Nolan briefly outlined the plans for the erection of a film exchange building in Denver, on which he has been quietly working for some time. The idea is to construct a fireproof building large enough to house all of the various exchanges and to reserve one floor for the exclusive use of the Screen Club. Their clubrooms would then include a cafe, a ballroom, and also a first-class projection room. The latter is badly needed and would probably be in use almost constantly.

It may be said that the proposition is meeting with united support in local film circles and that the movement has progressed sufficiently to be considered as almost a certainty.

Rialto in Butte Announces Programs Ahead

THE Rialto theatre, Butte, last week made announcement of its bookings for the season, and that the house is literally "snowed under" with a great galaxy of features and stars, as its full page advertisements in local newspapers proclaimed, is indicated by a perusal of the names given in its list of first-run franchises for Butte. The stars booked include Chaplin, Mary and Jack Pickford, Hart, Fairbanks, Ray, Ferguson, Bara, Marguerite Clark, Stone, Barrymore, Arbuckle, De Mille and Griffith productions and Sennett comedies as well as many others.

THE WEST COAST

San Francisco Film Men Visit Reno, Nevada

SEVERAL film men of San Francisco, their wives and a few newspaper men made a trip to Reno, Nev., February 22 on the invitation of Mrs. George Nixon, owner of the Majestic theatre at Reno. Later Truckee was visited, where Vitagraph was making a "snow" picture, and then the party returned to San Francisco.

Among those present were Louis Reichert of Metro, and who is president of the United Motion Picture Industries of Northern California; Prof. Earle Snell, teacher of scenario writing at the University of California; Mike Cohen of All Star, Michael Henry Lewis, Paramount-Artcraft, president of the San Francisco Film Exchange Board of Trade; George C. Parsons of Goldwyn, Wm. J. Citron, United; H. L. Knappen, Select; A. M. Bowles, American; Floyd St. John, World; M. Eppstein, Universal; R. V. Quive, Vitagraph; Charles Muehlman, Fox; M. Hulling, Pathe; Jack Lustic, cartoonist; S. E. Greenwald, Kinograms; L. C. Hutt, Pathe News; O. H. Stollberg, International News; V. D. Colvig, Gaumont Weekly; T. A. Church and T. C. Knowles.

At Reno the party was met by Mrs. Nixon's attorney, Roy W. Stoddard, and conducted to luncheon. C. H. Knox, manager of the Majestic at Reno, also acted as host in support of Mrs. Nixon. On February 23 a performance was given at the Majestic in honor of the visitors, and in the evening another banquet was provided. The Mayor of Reno was the guest of honor. The party went to Truckee the next day and then back to 'Frisco.

It was later announced that Mrs. Nixon intends to extend this invitation to San Francisco film men each year.

In and Around Denver

DISTRICT MANAGER CHARLES R. GILMORE, in commenting on the rapid growth of business enjoyed by United Picture theatres, announces the beginning of a campaign to increase the membership from 1,800 to 2,500 exhibitor customers. He states that the second Dustin Farnum picture scheduled for a first run on Curtis street, "The Man in the Open," has been booked by H. E. Ellison of the Rialto, beginning March 2. Mr. Ellison is putting out fifty 24-sheet stands.

C. F. PARR, until recently a Select salesman, who came to Denver from Dallas, has left for Salt Lake City, where he will have charge of United's business in that territory.

HARRY B. HURST, who recently sold his theatre at Deadwood, has arrived in Denver and is making his headquarters at the William Penn Hotel. He is looking for a new location and is strongly inclined to Idaho territory.

AMONG recent Denver visitors were T. A. Bucy of the Lyric, and Mrs. A. M. Ashburn of the Princess, at Sterling. They state that C. M. McIntyre of Sterling has purchased ground, had blueprints drawn, and will start the construction of a $25,000 theatre as soon as the weather will permit.

R. H. McCLUSKEY is covering the western slope for Exhibitors-Mutual, and Whitney Young, also an E.-M. salesman, is visiting eastern Colorado exhibitors.

CHARLES DECKER, former manager of the Majestic at Grand Junction, has severed his connection with the Swanson & Nolan interests and is now manager of the Sterling theatre at Greeley, owned by the Moore & Greaves Amusement company.

THE "flu" is on for a second run at Montrose and also at Ordway. D. J. Mooney writes that he has on this account closed the Princess at Ordway for an indefinite period. The epidemic has also broken out again at LaSalle, and C. E. Miller has closed the Crystal there.

W. J. LINN, who runs the Morris Grand Opera House at Hot Springs, S. D., was a recent visitor at Pathe and Exhibitors-Mutual, arranging new service.

G. F. KENNEDY has severed his connections with the Alcott theatre, Denver, and is now on the road for Triangle.

M. H. HEISMAN has reopened the Ozz theatre, near the Denver stockyards. The Bronx in South Denver has closed again.

Palmer Photoplay Grows to Huge Proportions

FROM a suite of three offices and five employes eight months ago to fourteen offices and tewnty-five salaried offices today, is announced as the record of the Palmer Photoplay Corporation, the new Los Angeles institute for the training of photoplay writers.

The Palmer institute met with immediate and universal support, and its officers are now casting about for a site in Hollywood upon which to erect a building spacious enough to accommodate its rapidly expanding business.

"Foreseeing the inevitable dearth of good story material for motion picture production, Mr. Palmer and I set out two years ago to perfect a plan of training and co-operation that would enable ambitious men and women of creative talent to master the elementary essentials of photoplay plot construction without studio experience," said Roy L. Manker, general manager of the Palmer institute.

"We met with expected scepticism at the beginning, but we knew that we had perfected something of intrinsic merit and were determined to keep on fighting for the recognition that we knew was due us.

"As a result of our national advertising, together with the splendid encouragement we have received from many of the foremost producers and editors, the Palmer institute is now supplying the studios with more than its quota of acceptable stories. Hundreds of talented persons in all parts of the world are now training themselves in the fundamentals of the art of screen writing through our Advisory Bureau, and some exceptionally promising material has come from most unexpected sources. A number of our members already have won success, and others are about to 'arrive.'

"Our Manuscript Sales Department is meeting with extraordinary success under the management of Ruth S. Allen, who resigned as scenario editor for Douglas Fairbanks to take up our work. Miss Allen not only represents our own members but serves a large number of the country's foremost authors."

Heard in Los Angeles Town

"MICKEY," the seven-reel super-comedy, in which Mabel Normand is the star, has been booked for a week's run at the Kinema theatre beginning March 2. According to Louis Hyman, of the All Star Feature Distributors' Exchange, through whom the picture is being released, the play enjoyed a remarkable run at the California theatre in San Francisco. In fact, he said, so great was the run that Eugene Roth, proprietor of the California, transferred the picture to his other house, the Portola, where it continued to smash records for attendance. Following the showing of "Mickey" at the Kinema, Mack Sennett's "Yankee Doodle in Berlin" will be shown at that theatre. One of the features of Sennett week at the Kinema will be the personal appearance of the Mack Sennett diving girls, directed by Bothwell Browne, who has an important role in the play as a female impersonator.

ALL STAR FEATURES announce that soon they will begin releasing every two weeks Billy West comedies.

TAKING advantage of the wonderful record established at the California theatre for attendance during the run of "The Hell Cat," with Geraldine Farrar, the Goldwyn exchange is sending out notices in postal form to the exhibitors of this territory showing the crowds that attended the showing of the Farrar subject. Manager Ben Fish said that an actual photograph of the crowd was the best evidence that the picture really attracted the people. The legend on the postal card says: "Showing the crowd trying to get in to see Geraldine Farrar in 'The Hell Cat' at the California theatre, Los Angeles. Lengthen your run on this picture and cash in. Goldwyn Distributing Corporation, 912 South Olive street, Los Angeles."

F. E. SAMUELS, district representative for General Film, returned on Tuesday, February 25, from an extended trip to San Franciso, Seattle and Portland.

C. E. ELLIOTT, handling Select special attractions, including "The One Woman," by Thomas Dixon, Julia Arthur in "The Cavell Case" and "The Midnight Patrol" by Thomas H. Ince, has returned from a trip to Santa Barbara and other coast cities. He says that business is getting back to better than normal. The theatres are playing to larger crowds, he learns, than for many months prior to the influenza ban.

New Theatres Spring Up in the West

THE State of Washington is fast adding to its supply of motion picture theatres, according to reports from that section. Western Washington exhibitors show their faith in the industry and their towns by erecting new houses.

At Cle Elum, Wash., the population of which is 3,000, C. M. Dunn opened his new Victory theatre recently to success. It seats 500 and is entirely fireproof throughout. With this theatre Mr. Dunn now has control of Roslyn, Cle Elum and Mabton, Wash., it is said.

At Sunnyside, population 1,200, R. N. Barnett recently opened his new American theatre, with a seating capacity of over 600. The American is said to be the last word in theatre construction throughout and would do justice to any city.

At Grand View, 700 population, Van Winkle & Sutton, under the active management of Mr. Van Winkle, have built and equipped a new 260-seat house, called the Grand. It has two machines of the latest make.

At Toppenish, population 2,500, Dr. Johnson, proprietor of the Lois theatre, has an 800-seat house under construction. It is brick and cement throughout. It is expected to be ready for opening in April.

Writers Should Be Good Readers

By WILL M. RITCHEY

I WONDER how many of the good people who write scenarios and send them in to long-suffering and patient studio editors are well-read people? Here, to my mind, is one of the necessary qualifications for a writer of photo-plays, and for that matter, a writer of anything.

I do not only mean reading the short stories of today; we all do that. I advise every aspiring scribe to delve into really good literature; it not only improves the mind, but it breeds a desire for better style.

So many people write "any old way," and carelessness in style leads to brevity of ideas. A well-read man or woman has a tremendous advantage over those whose reading is confined to the current short stories and up-to-date novels, no matter how good they may be. Read these, too, but don't overlook the masterpieces of literature.

I also advise all those who have real writing ability to turn part of their time and talent to short-story writing because it leads to a more careful analysis of character and demands originality of plot as well as a careful unfolding of a story. Many short-story writers earn an added income by selling the photo-play rights to their stories after they are published, and every writer should be careful to reserve dramatic and motion picture rights when submitting a story to a magazine. This is a point which should not be overlooked.

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Ince Enlarges Activities to Meet Demands

ADVICES from Los Angeles carry the news that Thomas H. Ince is busily engaged these days enlarging activities at his new studio in Culver City to meet the production demands made under his new releasing contract with the Paramount Pictures corporation. It is expected that the great producer will shortly announce two new stars to be featured in his photo-plays during the coming year in addition to Dorothy Dalton, Charles Ray and Enid Bennett, who are now working every day under the big glass tops.

Mr. Ince has signed up for a long period to play juvenile parts Lloyd Hughes, a young man of 21 years, who hails from Bisbee, Ariz. For the past few years he has been attending school at the Los Angeles Polytechnic and broke into pictures doing juvenile bits. Mr. Ince saw his work on the screen back in the atmosphere of a picture. His keen eye was quick to catch the ability of the youth and he sent for him. A nice contract for the young man was the result and he will make his debut as a leading man in a picture now nearing completion in which Enid Bennett has the lead.

Another new contract signed at the Ince studio is by the well-known William Conklin, who has appeared for many years on the screen as a leading man and in strong supporting parts. Mr. Conklin has a dramatic career that includes many seasons on the speaking stage. He was in the Broadway production and on tour in "Arizona," "Pierre of the Plains," "Soldiers of Fortune," "Dan," and "In Missouri." Later he played lead for Julia Dean in "Law of the Land." He was the juvenile lead in the screen serial, "Neal of the Navy." He played in the de luxe production of "The Tale of Two Cities," and with Dustin Farnum in "North of Fifty-Three." He was



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cast by Mr. Ince in Louise Glaum's "Golden Rule Kate," with Frank Keenan in "The Edge of Sin," and with Dorothy Dalton in "The Price Mark." He has just completed work in support of Enid Bennett in a new production in which he appeared so favorably that Mr. Ince gave him a long contract for regular appearance in the Ince pictures.

Other players now under contract to appear in the Ince productions are Douglas MacLean, Dorris Lee and Otto Hoffman.

With Los Angeles Producers

OLIVE THOMAS, having finished her latest picture, "Upstairs and Down," has begun production on a new play entitled "The Spite Bride." The story was provided by Louise Winter. Charles Giblyn will be the director.

CLARA KIMBALL YOUNG'S new picture, called "The Love Quest," now being produced at the Brunton studios, will have a notable cast, it was announced this week. Besides two directors, W. P. S. Earle, and his brother, Fred P. Earle, there will be two other stars besides Miss Young in the play. They will be Lillian Walker and Kathryn Williams, it is understood.

A NEW story for Frank Keenan has been selected, and production will begin at an early date, it was announced this week at the Brunton studios.

ALMA RUBENS and Bessie Barriscale, who are now producing for their own companies, are on a shopping trip to New York.

"THE MIRACLE MAN" is the title of a picture just completed at the Brunton studios by George Leone Tucker, it was officially announced this week. Mr. Tucker has spent several weeks in the production of the subject.

CONFIRMATION that Roscoe (Fatty) Arbuckle has signed a contract with Famous Players-Lasky company for three years at $1,000,000, or for $3,000,000, as reported on February 23 from Kansas City, where he went to meet Adolph Zukor, president of the Famous Players-Lasky company, was verified a few days later by a telegram from Mr. Zukor to Jesse L. Lasky. Arbuckle went from Kansas City to New York. His new contract, it is understood, calls for twenty-four pictures. It has not been announced where he will produce, but it is assumed that he will continue work at his studios near Edendale. Arbuckle has been in Los Angeles for more than a year, and during that time he produced at the former Balboa studios at Long Beach, later going to Santa Ana, and then to his present location.

WALLACE REID was injured in an autmobile accident while working on location this week. The car in which he was riding turned over, and the star suffered a number of scalp wounds. Production was suspended for the day, but he is now back at work.

MABEL NORMAND, Rex Beach and Pauline Frederick productions are progressing nicely at the Goldwyn studios.

THE first animal comedy subject made by Universal is now ready for release, it is announced, and the releasing date will be announced soon. It is a picture in which many prominent members of the Universal Zoo family appear, and was directed by William S. Campbell.

THE James J. Corbett and Eddie Polo serials are under way in excellent shape, while other Universal productions now in the process of filming are moving swiftly to completion.

ALICE MOORE, three-year-old daughter of Tom Moore and Alice Joyce, has arrived in Los Angeles, accompanied by her grandmother. The first thing Tom Moore did after the daughter arrived was to go on a shopping expedition in Los Angeles. Production work on Moore's present picture, "The City of Comrades," is progressing rapidly. This week Tom Moore has been going around with a well-developed beard, because somewhere in the play he is supposed to play the part of a very poor man who has a beard.

CHARLES RAY has completed the picture that was known during production work as "Hay-Foot, Straw-Foot." It was directed by Jerry Storm, and is a comedy drama. Doris Lee was his leading woman. Ray is planning to start a new picture to be directed also by Storm, the story of which was provided by Louis Zellner. The scenario was written by Julian Josephson.

Propaganda in the Motion Picture

By Douglas Fairbanks

SOME people seek publicity, others have it thrust upon them. It's about fifty-fifty with me, I guess. But here's something that's been running through my mind for many a day, and I'm passing it along to you.

"Propaganda" is a much misused word. It means information. Nearly every film carries some sort of propaganda, and many manufacturers, not realizing this, have unwittingly conveyed harmful, destructive and dangerous impressions to the entire world because instead of conveying the true information they have followed what they believed to be a popular conception of characters. For instance, their tendency has been to use the national characteristics of a character for purposes of comedy or heavies (villains). In my opinion it is unsportsmanlike, undemocratic and un-American to cast a Japanese for the part of a villain in a play, giving him therein no possible excuse for a good action and having him gloat continually at white women, using the characteristics of his features to stimulate in the audience feelings of horror, when, as we all know, a Japanese is as capable of a good action as a bad one.

Then again. Englishmen, in the true meaning of the word "men," have been dying side by side with our boys on the fields of France. As an American I ask you, is it fair to continually portray upon the screen and stage representations of Englishmen as gaping fools, wearing monocles and absurd moustaches, when you know as well as I know that the average Englishman is as husky and as democratic as we are. In my opinion it is a poor comedian or actor who cannot get laughs or thrills legitimately, and the sooner we eliminate the tendency to indulge in national personalities the sooner our

rapidly expanding and significant art of film-playing will find itself. We must do away with tricks and tell the truth in a healthy and characteristic American fashion.

I am quite sure that films have taught small boys to steal successfully, and that they have shown young people standing on precipices the clean and straight path. If it is capable of doing either of these two things, it will certainly be my policy to seize the latter opportunity to make every production of which I am personally concerned typical of American ideals and of friendship and admiration for OUR ALLIES.

Jack Pickford Uses Aeroplane to Land Him on Mountain Location

IT is reported that Jack Pickford and company, the latter including a number of well-known players in the film colony, have left for a two-weeks' stay in the mountains back of San Jacinto, Cal., where Pickford's second First National production will be filmed.

Jack Pickford started on the trip by aeroplane, racing against the others of his company in automobiles.

Pickford has secured Gloria Hope as his leading woman for the production. He also has with him Russell Simpson, George Nicholls, Lizette Thorne, George Drumgold, Robin Williamson, Philip Gastrock and Edward Butterworth, all of whom are playing important roles in the production, which is being adapted by Harvey F. Thew from a Hapsburg Liebe magazine story.

Flickers on the Screens of Butte

C. H. CODE, representing the General-Kleine Film exchange, Seattle, was in Butte the past week on business.

AT the showing of Quo Vadis, February 20, matinee, at the Liberty, Manager R. N. Welling had as invited guests the members of the District Rotary Conference, in session in Butte; the delegates of the Associated Woman's Clubs' Convention, West Side Shakespeare Club, Homer Club, Current Topics Club, and the Dramatic League of America.



William Duncan, Vitagraph star, was master of ceremonies when ground was broken in Los Angeles for the erection of a new Pantages theatre

MANAGER FRANK BAILEY, of the American, entertained the delegates to the District Rotarian Conference at the Silver Bow Club on the evening of February 18 with his complete moving picture program for that date. Mr. Bailey is a Butte Rotary Club member.

THE Liberty has booked first-run Kinograms and is showing second-run Sennett-Arbuckle comedies at matinees only in an effort to build up the matinee business. Butte has never been known as a good matinee town.

THE Grand theatre, Meaderville, has again changed hands. The new owner is Art L. Van Ness, former Utahan.

THE American had "The Heart of Humanity," opening February 24. Business was good at admission prices of 50 cents for adults.

W. M. HAIGHT, manager of the Orpheum, at Livingston, was in the city the past week, visiting local showmen and film representatives. He has just taken over the old opera house at Livingston and will remodel it, expecting to remove his Orpheum to that location in about two months. The new house will seat 900.

In Portland Film Circles

"MICKEY," the Mack Sennett-Mabel Normand comedy drama, broke all attendance records at the Peoples' theatre, Portland, during its first week, showing at 25 and 35 cents, and is proving a huge winner during its second week. Overflow crowds extended a block away from the theatre each night during the first week and on the ninth day the line-up was as long as ever.

FOLLOWING "Mickey" "The Grain of Dust" will be ex-

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hibited at the Peoples'. These two pictures were purchased for Portland by Mischa Guterson, the famous Russian orchestra leader, screenings being attended by orchestra concerts.

EASTERN OREGON is in a prosperous condition for film exhibition, according to Harry Hunter, assistant manager for Famous Players-Lasky. The land of wheat, cattle and sheep is a profitable field for theatre entertainment these days, with the "flu" epidemic a matter of history.

G. E. JACKSON, former manager for Mutual in Portland, and recently Sergeant-Major of the 37th Field Artillery, American Lake, Wash., is now representing World Film Corporation in Portland.

W. W. KOFELDT, former Pathe official, now with Fox, has been assigned to the Portland territory and is on the job renewing old friendships.

JOE BRANDT, assistant treasurer and general manager of the Universal exchanges, was in Portland last week on his second Northwest swing within a few months.

THEY'RE holding a scenario contest at Reed college, Portland, the winning story to be filmed on the college campus by the Portland Film Production company. A wealthy Portland man, whose name is kept a secret, is to furnish the funds for the making of the picture.

C. C. KLEBER and B. Blake, who are handling the safety first picture, "Careless America," for Universal, are in Portland. This picture will be shown in practically every theatre in the territory, 100 prints being available.

CARL STERN, Metro's Northwest manager, was in Portland last week preparatory to a trip into Eastern Oregon and Idaho.

HERMAN WOBBER, Pacific Coast division manager for Famous Players-Lasky, and J. W. Allen, special representative, were recent visitors in Oregon.

A. L. SCOTT has sold the Nob Hill theatre, a prominent Portland suburban house, to R. Mallott.

VERNON MOORE, formerly in charge of publicity for the San Francisco office of Paramount-Artcraft, is now a member of C. M. Hill's Portland force. He will do publicity and sales promotion in the Rose City.

LOU ROSENBERG has been giving a series of private showings to exhibitors of the Mack Sennett five-reel comedy, "Yankee Doodle in Berlin."

What They Say in Seattle

F. V. FISHER, manager of the Exhibitors' Film exchange, has returned from a successful trip through Montana, where he covered the larger towns and closed contracts for the new Mary Pickford and Anita Stewart series with the leading exhibitors. Mr. Fisher reports the booking of "Virtuous Wives" and the new Pickford pictures for eight days at the Victory, Tacoma; one week at the Clemmer, Spokane; five days at McKee's Orpheum, Everett, and at the Liberty, Bellingham, and also at the following theatres: Rialto, Bremerton; Empress, Missoula; Alcazar, Great Falls; New Marlo, Helena; Babcock, Billings; Iris, Mills City; Orpheum, Haver; Liberty, Salem; Page, Medford; Binning, Ashford; Liberty, Astoria, and a great many other places.

C. H. FELDMAN, roadman for the Exhibitors' Film exchange, is now covering Oregon in the interests of the new Pickford-Anita Stewart series, as well as the latest First National release, "Our Teddy," all of which he reports are going very well.

S. B. PECK, recently honorably discharged from the army, and who before joining the colors was booker for the Exhibitors' Film exchange, has taken a position as roadman with the old firm. Mr. Peck will cover Eastern Washington and Montana, where he will handle the First National releases.

ANITA STEWART in "Virtuous Wives," a First National release, made a hit at the Liberty, Seattle, where this film was shown for a week. The theatre was crowded at every performance the latter part of the week and people were standing in line for half a block, which proved that those who went the first two days told their friends to go.

MR. FOSTER of Pateros, Wash., has advised the Famous Players-Lasky company in Seattle that their plan of introducing educational and other films in their community has proven very satisfactory and that this plan will undoubtedly be a permanent one in Pateros.

SECOND LIEUTENANT DOUGLAS JARMUTH, military aviator, has been employed by the Famous Players-Lasky company, Seattle, as a booker. Before entering the army Mr. Jarmuth was the owner of two theatres in California. One was the Colonial at Los Angeles and the other the Strand at San Barnardino. Mr. Jarmuth is a Seattle man, having been raised there and having graduated from the Broadway high school in 1910.

T. HUME, formerly owner of the American at Arlington, Wash., has purchased the Edmonds at Edmonds, Wash. The American has been purchased by the Barney Bros.

ED. HUDSON, who was recently honorably discharged from the army, has gone on the road for the United. Before enlisting Mr. Hudson was connected with Select.

FRIENDS of W. C. Gowen were glad to hear that he has successfully recovered from the "flu."

MR. HILL, formerly manager of the Goldwyn office in Seattle and more recently owner of a couple of theatres in Oregon, has just recovered from a bad attack of the "flu."

JOSEPH BRANDT, assistant treasurer of the Universal Film company, was recently in Seattle, Portland, Tacoma, Spokane and other cities, scouting around for ideas. While in Seattle Mr. Brandt was the guest of the Northwest Film Board of Trade at a dinner given in his honor at the new Washington Hotel. Mr. Brandt emphasized the fact that his company, the Universal, desires to produce what the people want, and while the public likes individual stars, he firmly believes that no company can live on the "star system" alone, as the story is the thing the people want. Mr. Brandt is recognized as one of the biggest men in the industry. He recently spent two months in Universal City, Cal., where he prepared two big serials, one of which will star James J. Corbett.

HARRY CAREY, a Universal star, appeared in person at the Mission, Seattle, and in other cities in the Northwest, where he was starring on the screen. Wherever he appeared, the houses were packed.

A. H. HUOT, manager of the Film Clearing House at Seattle, announces that he has made contracts with exhibitors in all of the larger towns in his district for the "10-20-30 Series." Mr. Beals, who has covered Oregon and Mr. Dobbs, who has covered Montana, with this series, both report splendid business.

R. E. CHARLES, honorably discharged from the army, and who before entering the service was with Select, has been employed as booker and office manager for the Seattle branch of Film Clearing House.

NORTHWEST Universal manager, Sol Baum, was a recent visitor to the Seattle office where he was in conference with Mr. Mead. Mr. Baum has announced that after this he will spend about two weeks at his home office in Portland and the balance of the time in the Seattle and Spokane branches. The Universal's great picture, "Hearts of Humanity," has been booked to be shown at the opera house, Tacoma, and at the Casino, Spokane.

With Los Angeles Theatres and Exchanges

W. H. HEPBURN, branch manager of the Vitagraph exchange, says that he and his party were royally entertained at Rockwell Field last week when a special showing of Earle Williams' latest picture, "The Highest Trump," by H. H. Van Loan, was given at the Y. M. C. A. auditorium at the aviation school near San Diego. The Vitagraph party were the guests of Col. H. B. S. Burwell, commander of Rockwell Field, and after a dinner tendered in their honor by Colonel Burwell, the special exhibition of "The Highest Trump" was given. When the picture was being filmed, the military authorities at Rockwell Field assisted Mr. Williams in every way consistent with military rules to get his airplane scenes.

PAT STEVENSON, Vitagraph salesman in Arizona, with headquarters at Phoenix, reported this week that he had signed a number of second-run bookings on "The Common Cause," J. Stuart Blackton's master production, to be shown in various Arizona theatres. One of the second-run bookings is at the Plaza theatre in Phoenix.

"THE FIGHTING ROOSEVELTS," a First National picture, had an excellent run at Tally's Broadway theatre for the week beginning February 17, Mr. Tally announced. An aggressive advertising campaign was conducted in connection with the showing of the picture in order to convince the public that it was a really dramatic story instead of a biography of Colonel Roosevelt.

THE Rosebud theatre, at the corner of Central avenue and East Twentieth street, reported record attendance during the run of "Tarzan of the Apes," a First National release.

"THE MIDNIGHT ROMANCE," Anita Stewart's latest release, will be shown in Los Angeles the latter part of March. The first print of the picture will reach the First National exchange in Los Angeles on March 15, according to a telegram just received from New York. It is Miss Stewart's second picture for First National.

"A DOG'S LIFE," one of Charlie Chaplin's, had a record-breaking patronage at the Mission theatre, at 4258 Moneta avenue, last week, it is announced. It is the second time the picture has played at that house.

MANAGER DAVE SCHUMANN, of the Florence theatre in Pasadena, reported that for the week of February 17 his house was packed at every performance of "Hoop-La," the big comedy-circus feature starring Billie Rhodes. During one of the evenings of the picture's showing, William Parsons, under whose personal direction the picture was presented, was the guest of the theatre management, and Miss Rhodes made a personal appearance on the stage.

"CHEATING CHEATERS," a Select release starring Clara Kimball Young, was booked at Tally's Broadway theatre for the week beginning February 23.

A. ARONSON, the new district manager for the Pacific Coast for Goldwyn, whose headquarters have been established at the Los Angeles offices of Goldwyn, is on a trip to San Francisco, Seattle, Portland, Salt Lake City and Denver. Since establishing his office in Los Angeles, Mr. Aronson announces this is one of the livest territories in the United States. "The exhibitors are a wide-awake people and know how to put over their pictures so that the public will come to their shows," he said. He has already made a host of friends in Los Angeles.

"THE WOMAN IN THE INDEX," starring Pauline Frederick, was given a special pre-view for a number of Los Angeles exhibitors this week. The film was pronounced by them as one of the snappiest, fastest and most interesting detective stories released in some time.

GEORGE KING, one of the officers of the Stoll company of England, visited the Goldwyn exchange in Los Angeles for several days before leaving for New York on February 22. He expects to sail immediately for London. While in Los Angeles he was entertained by Ben Fish, A. Aronson and Walter S. Rand.

"THE GREAT ROMANCE," the second of the Harold Lockwood specials, has been booked for a week's run at the Symphony theatre beginning March 23, according to announcement by Branch Manager A. B. Lamb.

"THE BORDER LEGION," Goldwyn's production of Zane Gray's story of the same name, was booked for a week's run at the Alhambra theatre beginning February 23. "The picture is being booked heavily throughout the territory," said Ben Fish, Goldwyn Branch manager. "It is one of the best pictures we have, and will no doubt prove one of our best box office attractions."

STEVE BLACHLEY, road representative of Goldwyn, has reported that the Cabrillo theatre at San Diego has signed for a week's run of "The Border Legion," the picture from Zane Gray's story.

FOLLOWING its great run at the Kinema theatre under the direct supervision of the Universal Company, Branch Manager David Bershon reports that "Hearts of Humanity," starring Dorothy Phillips, has been booked in the following cities: Phoenix, one week; San Diego, one week; Bakersfield, four days; Taft, two days; San Bernardino, four days; Venice, three days; Whittier, two days. Branch Manager Theurkauf of Universal said he believed all three prints of the subject will be booked solid in this territory within the next sixty days.

Directory of San Francisco Exchanges

MICKEY THE BIG SUCCESS
Yankee Doodle in Berlin
Mack Sennett's 5 Reel Attraction
Rentals and Percentages on D. W. GRIFFITH'S
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With Los Angeles Theatres and Exchanges

Heart to Heart

Showing how ten minutes of your time can help us —and help you.

¶ The West Coast Edition of Motion Picture News costs us a lot of money. It costs just as much as would a separate publication published locally in Los Angeles or San Francisco. But it's worth it to us—Because it enables us to say that NO OTHER FILM PUBLICATION covers the West Coast as thoroughly, and with such intimate news and gossip as does Motion Picture News.

¶ We have often thought though—What a wonderful West Coast Edition we could get out, how much more money we could spend, how much more Service we could give—If every theatre manager in the West Coast territory sat down one night and wrote a twenty word note to his exchanges and the New York offices telling what the West Coast Edition meant to him because of its crisp, human, local items. Has it ever occurred to you? Why we could break speed limits in Service!

¶ Will you do it? Will you let us know about it? And then watch our smoke!

Simplex

No Resting on Our Oars—
No "Good-Enough" Policy

THE SPIRIT THAT PROMPTED THE DESIGNERS AND BUILDERS OF THE SIMPLEX PROJECTOR TO ENTER INTO A FULLY OCCUPIED FIELD WITH A "BUILT-FROM-THE-GROUND-UP," PROJECTOR FORGING AHEAD IN THE FACE OF ALMOST INSURMOUNTABLE OBSTACLES TO A COMMANDING POSITION IN THE FRONT RANK OF MACHINE MANUFACTURERS, IS THE SAME SPIRIT THAT WORKS TO IMPROVE WITH EFFICIENCY-PRODUCING. TIME AND LABOR-SAVING DEVICES THE ALREADY ALMOST PERFECT SIMPLEX.

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The New Improved Take-up—
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The Double Lower Pad Rollers—
The Simplex Lens—
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are some of the additions to the SIMPLEX PROJECTOR within the past few months each of which makes a special appeal to the user of

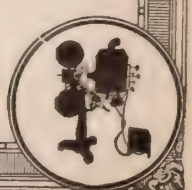
"THE ARISTOCRAT OF THE PROJECTOR FAMILY"

MR. ROY L. BRAINERD, CHIEF PROJECTIONIST, NEW GRAND THEATRE CO., Inc., DULUTH, MINN., SAYS THE FOLLOWING OF THE "EXTRALITE" SHUTTER

* * * "Mr. Phillips has directed me to see that all our machines are equipped with this shutter * * * the chief projectionist who was here with the 'Hearts of the World' stated that he was going to take immediate steps to have his machines equipped with these shutters at once."



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Dorothy Phillips

in Allen Holubar's Super-Production

"The Heart of Humanity"

The Picture that will live forever

Screen Opinions

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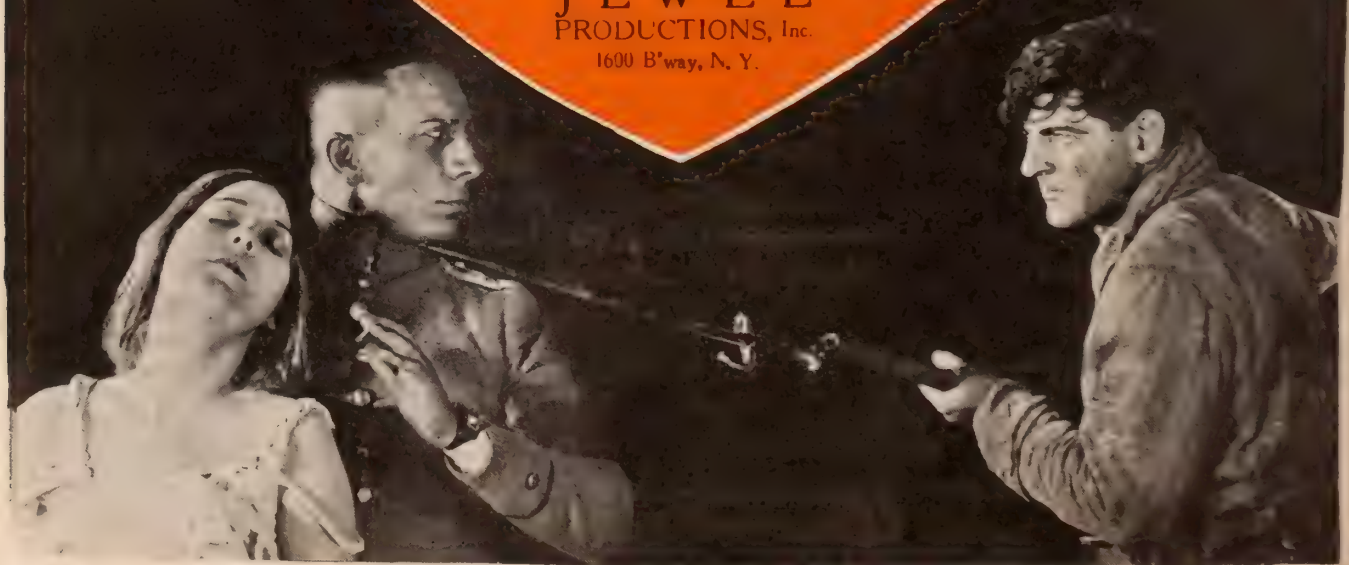
"It's great, this wonderful production of humanity and the war. When people say they do not want war pictures they are not referring to productions like 'The Heart of Humanity'. Few pictures have equaled it. In every locality throughout the whole beloved United States there are patrons and patrons who clamor for pictures of this nature. Here's your opportunity to strike while the iron is hot. Thrills, heart throbs, tears, smiles; all these emotions are given expression in this, the very best of the best. Book it, advertise it, and watch the money roll in."

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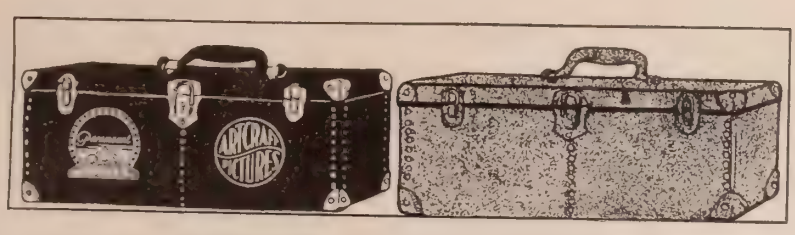


MARCH 22, 1919

Motion Picture News

Reg. U. S. Patent Office

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Which Would YOU Take?

HERE are two shows. One's a Paramount Picture or an Artcraft Picture. The other ——?

If you could have either box, which would you choose?

The trade-marked one, of course.

That's the way with everybody. That's why the theatre that *says:* "It's a Paramount Picture" or "It's an Artcraft Picture" has the balance of power that brings business.

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
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NEW YORK

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She's here for a week in five Lois Weber Jewels!"

Mrs. Charlie Chaplin

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Adolph Zukor Presents

MARGUERITE CLARK

in

"Three Men and A Girl"

Adapted from the play "The Three Bears" by Edward Childs Carpenter

Scenario by Eve Unsell Directed by Maurice Kellar

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION


Adolph Zukor presents
Marguerite CLARK

IN "Three Men And A Girl"
A Paramount Picture

And then she answered, "NO!"

Everyone was willing but the bride.

So when it came to "Do you take this man?" Sylvia shouted "No!" and fled.

When she changed her bridal gown for a bathing suit, things began to happen.

Especially to the three young women-haters in the woods, when Sylvia appeared.

Did they fall for her? We'll say they did.

Marguerite Clark in a plot-ful lot of complications, jealousy, laughs and sylvan love, well worth taking the time to see.

Paramount Pictures
FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK
ARTCRAFT PICTURES



A magazine's success is measured by its advertising. Look at the "News!"

Adolph Zukor presents

Marguerite Clark

in

"Three Men and A Girl"

A Paramount Picture

Pretty as a Picture

THERE'S no use hiding the light of Marguerite Clark under a bushel.

When you run "Three Men and a Girl" it's the girl the folks are interested in.

Let them know it's Marguerite Clark. These beautiful lithographs will help you do it.

Here are other means of cashing in on the beauty and drawing power of Marguerite Clark.

Photos—black and white 8x10
Eight 11x14 Photos—sepia
One sepia 22x28
Cuts and mats in one, two and three-columns
Star cuts and mats in the same sizes
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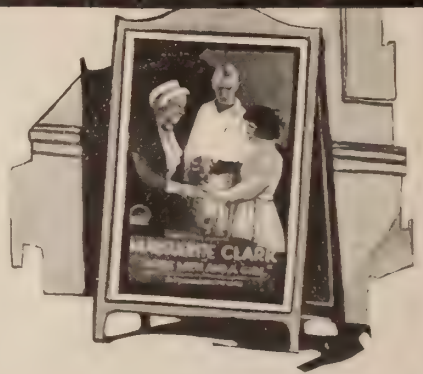
Special Service on Marguerite Clark in "Three Men and a Girl" on Page 9 of this issue of the Motion Picture News.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK











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If YOU are a 100% American

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Select Pictures' great Special

"The CAVELL CASE"



The undying record of
THE WOMAN THE GERMANS SHOT
A great Photodrama!



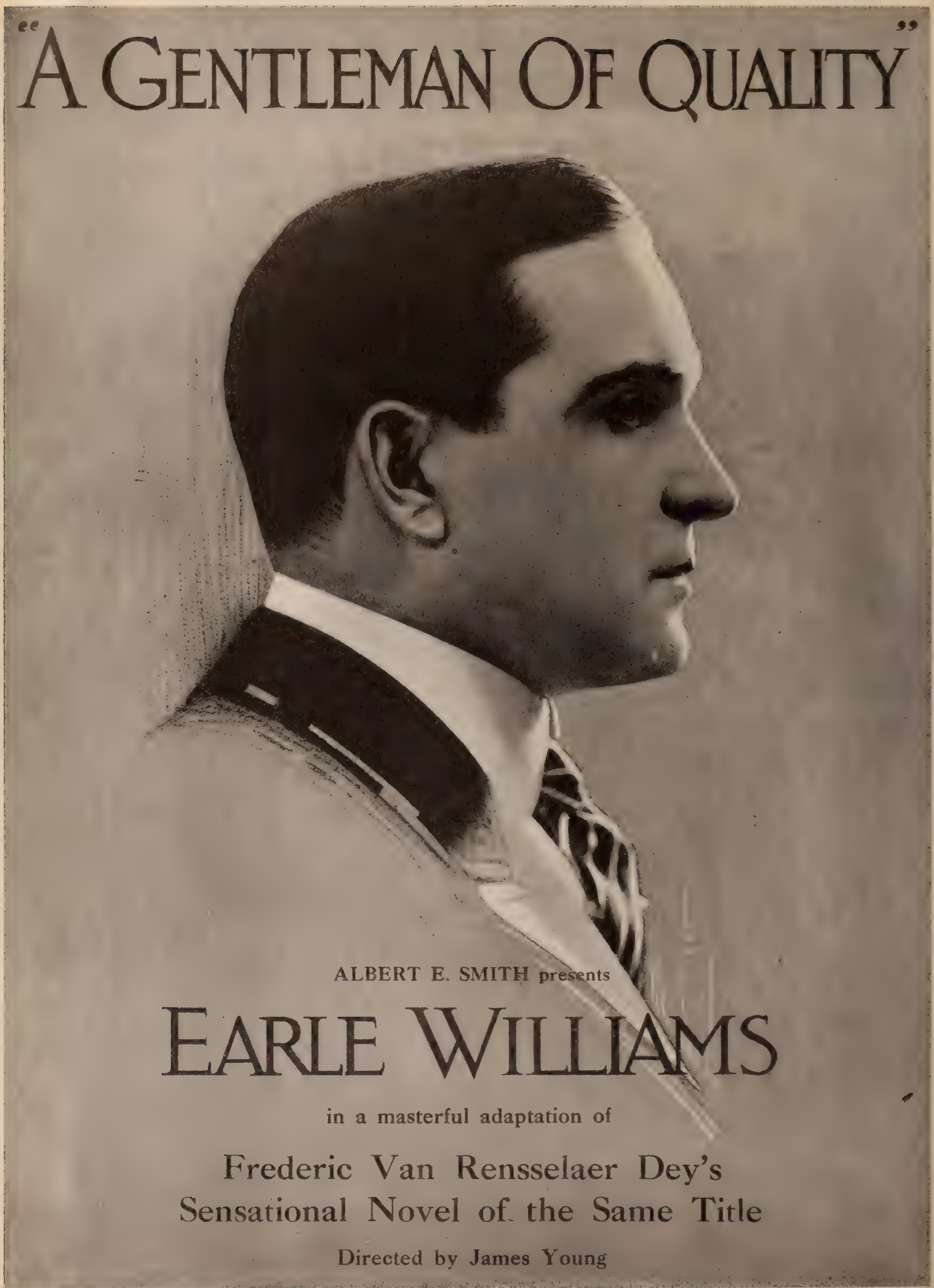
Presented by
JOSEPH L. PLUNKETT
and
FRANK J. CARROLL



Written by
ANTHONY PAUL KELLY
Directed by
JOHN G. ADOLFI



"A GENTLEMAN OF QUALITY"



ALBERT E. SMITH presents

EARLE WILLIAMS

in a masterful adaptation of

Frederic Van Rensselaer Dey's Sensational Novel of the Same Title

Directed by James Young



"The Best Earle Williams Picture I Have Ever Seen!"

This is the composite opinion of reviewers and exhibitors on this feature—

Trade Paper Critics are Unanimous on "A GENTLEMAN OF QUALITY"

"Suspense has been sustained to a marked degree from beginning to end. Mr. Williams gives one of the best flashes of character acting ever seen on the screen."—

Motion Picture News.

"This adaptation of a 'best seller' has been made into a wonderfully entertaining and absorbing photodrama. It is mighty good stuff all the way through."—

Exhibitor's Trade Review.

"A picture of worth. Earle Williams' role calls for strong treatment, and he lives up to the demands of the character."—

Moving Picture World.

VITAGRAPH



It's Unanimous in New York and Chicago

N. Y. AMERICAN: Goldwyn can be proud to claim the parentage of "Sis Hopkins" at the Strand Theatre this week. It is Mabel Normand's finest picture in years.

EXHIBITORS HERALD: There is no question of its drawing power. Everyone knows "Sis Hopkins" and wants to see her on the screen.

MOTION PICTURE NEWS: Mabel Normand gives a matchless impersonation of "Sis Hopkins."

N. Y. SUN: Goldwyn and Mabel Normand have brought back an old favorite. Everyone enjoys it hugely.

MOVING PICTURE WORLD: "Sis Hopkins" is a decided success as a most amusing picture.

N. Y. MAIL: A screen novelty for which the public and the critics give thanks. Everybody at the Strand laughed at "Sis Hopkins." Who could ask more?

N. Y. TELEGRAPH: An American classic has been brought to the screen. Mabel Normand gives a famous story a new lease of life.

N. Y. TRIBUNE: Mabel Normand is right in her element; no comedienne is greater.

CHICAGO POST: Mabel Normand had a good time playing "Sis Hopkins." Audiences have a good time watching her.

N. Y. HERALD: One of the best plays of the season. The Strand consequently is crowded.

Every Exhibitor Should Make Room for Additional Play-Dates on

MABEL NORMAND
in Sis Hopkins

The most famous comedy-drama of a generation

Directed by Clarence G. Badger

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SAMUEL GOLDWYN *President*

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Mgr. Luke J. Evers of the famous Tombs Prison, New York

Says:

The Eternal Magdalene

By Robert H. McLaughlin

is

"a screen drama that points out better than anything I have ever seen that there is in everyone that which is worth saving. It will arouse a storm of human sympathy throughout the country."

This is Goldwyn's big and powerful spring season special production released first in sixty cities for the week of April 20.

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Distribution of this splendid weekly attraction is evenly made across the nation. We want so many large and medium size cities; so many large and small towns accounts; so many lodges, farmers' organizations, schools, etc.

We call our *Ford Educational Weekly* distribution "circulation"—just like a daily newspaper. By increasing our prints to meet the demand, we are now enabled to serve 1,000 small town and rural accounts immediately.

The Ford Educational Weekly is the highest type of educational ever produced for the screen. It is at one and the same time the favorite attraction of all classes and sizes of theatres.

"The greatest screen circulation in the world."

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The *public* is responsible for the immediate success of Louis Bennison as a motion picture star.

When sufficient people in sufficient cities and towns take the time and trouble to tell exhibitors how much they like a star *that star goes over big*. It takes a good deal of enthusiasm to induce them to do this.

Do you wish to know the secret of such enthusiasm as this? Betzwood Film Co.'s third star series production contains the answer—

LOUIS BENNISON *in* Speedy Meade

Written and directed by Ira M. Lowry

A fast full-of-action dramatic story of hard fighting, daring, love and adventure. Released everywhere March 23.

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26 Angles of Comedy

HERE, for the first time we are able to give you by title an entire year's releases of "Smiling Bill" Parsons in Capitol Comedies—one two-reel comedy every second Monday for an entire year.

Capitol Comedies always have possessed the distinction of being *tremendously different*. They have variety—change of scene—change of personalities—change of plot and theme—all surrounding "Smiling Bill" Parsons who has won nation-wide popularity as a wholesome comedian. Your nearest Goldwyn office is ready to take your contract for this array of winners:

Bill's Baby
Billy's Predicament
Birds of a Feather
Matching Billy
Widow's Might
Dad's Knockout
Bill Settles Down
Billy's Fortune
Bill's Opportunity
Up a Tree
Bill's Sweetie
Camping Out
Pink Pajamas
Proposing Bill
The Jellyfish
Poor Innocent
You Know What I Mean
The Big Idea
Have Another
A Master of Music
The New Breakfast Food
The Potum of Swat
The Midnight Alarm
Wanted, a Baby
The Last Drink (June 30, 1919)
A Wonderful Night

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SELZNICK PICTURES



OLIVE THOMAS



UPSTAIRS & DOWN

I APOLOGIZE

And I know you are going to accept my apology.

I expected to be able before this to talk business with the thousands of exhibitors who have been telegraphing and writing for SELZNICK PICTURES franchises.

But I am working out a plan of publicity, service and cooperation on a scale never before attempted. It is original and stupendous. It cannot be imitated. It will be used exclusively for SELZNICK PICTURES.

I will be ready to announce this plan shortly. Meanwhile I must ask exhibitors who have been looking for these pictures to accept my apology and be patient a little longer.

SELZNICK PICTURES would go over big anyhow. This new idea will make them a tremendous sensation.

MYRON SELZNICK





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CORPORATION

Myron Selznick - - - - President and General Manager
Charles Giblyn - - - Vice-President and Director General
501 Fifth Avenue, New York

GOING UP!

The Entire Motion Picture Ind

Old Traditions Blasted !!!

THE SHOWMAN'S JUDGMENT NOT WORTH "A

All " old fogy ideas " and traditions of " showmanship " were smashed to smithereens when *Harry Garson* opened " *The Unpardonable Sin* " in *Detroit,* Sunday, March 2d, at the *Broadway Strand* for the *First Time Anywhere!*

BOX OFFICE STATEMENT (FIRST WEEK)

SUN., MAR.	2	- - - - - - -	$4,754.80
MON.	" 3	- - - - - - -	3,081.20
TUES.	" 4	- - - - - - -	3,187.60
WED.	" 5	- - - - - - -	3,192.10
THURS.	" 6	- - - - - - -	3,192.80
FRI.	" 7	- - - - - - -	3,193.40
SAT.	" 8	- - - - - - -	4,790.00
		Total	$25,391.90

BLANCHE

in Major Rupert Hughes'

THE UNPARD

WRITE OR WIRE QUICK FOR FIRST RUN I

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GOING UP!

ustry Rocked to its Foundations!!

History Is Made !!!

TINKER'S DAM"—IT'S THE JUDGMENT OF THE PUBLIC!!

$250,000

Over $100,000 worth of territory sold the opening day, and more than $250,000 worth of territory sold the first week to the Shrewdest Buyers in the Film Industry, *who came—who saw—who bought!*

Sold (Name to be announced later) - - - - - - - New York
H. F. Jans - - - - - - - - - New Jersey
Garson Photo Plays, Inc. Mich. and Indiana
Frank Hatch - - - - - - - - - Ohio
Clark & Rowland - W. Penn. and W. Vir.
Sol. Lesser - - - Calif., Ariz., and Nev.
J. & J. Allen - - - - - - - - Canada

SWEET

Astounding Story

ONABLE SIN

Directed by

MARSHALL NEILAN

YOUR TERRITORY—PERCENTAGE ONLY

HALL NEW YORK

GOING UP!

THE BIGGEST OPENING THE WORLD

BREAKING ALL RECORDS!!!

ALL EYES TURN TO AND

On Sunday, March 16, "The Unpardonable Sin," after showing two weeks at the Broadway Strand to capacity, six shows a day, at prices advanced to One Dollar top, moves to John Kunsky's Adams' Theatre for an indefinite run!

MORE HISTORY

The Adams' Theatre has never heretofore shown any but First Runs, strictly!
The prices at this house will also be advanced to One Dollar Top!
John Kunsky can see a picture further than camera can shoot!

TO EXHIBITORS EVERYWHERE

No matter who purchases the territory in which your theatre is situated—you can book "*The Unpardonable Sin*" independently! There is a clause in the contract with each State Right Buyer which provides that *no other picture* can be booked in conjunction with "The Unpardonable Sin." If you are refused "The Unpardonable Sin" unless you book other pictures, write the facts to *Harry Garson, Aeolian Hall*, New York.

BLANCHE

in Major Rupert Hughe

THE UNPARD

WRITE OR WIRE QUICK FOR FIRST RUN I

Address

HARRY GARSON AEOLIA

GOING DOWN!

HAS EVER SEEN — BAR NONE!!!

SMASHING SMALL IDEAS!!!

ALL ROADS LEAD TO DETROIT!!

GOING DOWN!

"You can't open outside of New York and get away with it."

GOING DOWN!

"Buyers won't go all the way to Detroit; they want the stamp of New York approval."

GOING DOWN!

"Even if you do 'put it over' elsewhere, you will have to do it all over again in New York."

GOING DOWN!

"It's a War Picture—the Public don't want War Pictures."

GOING DOWN!

"It's a Great Picture, but it's six months too late."

GOING DOWN!

"It's a Big Mistake to Advance Prices to a Dollar and a Dollar and a Half—the Public won't pay it."

AND THUS DO SMALL IDEAS FALL!!!

Opens at the *Majestic, Los Angeles,* March 24th, at $1.50 prices, and in all other cities as fast as first runs can be negotiated and first class theatres become available.

SWEET

Astounding Story

ONABLE SIN

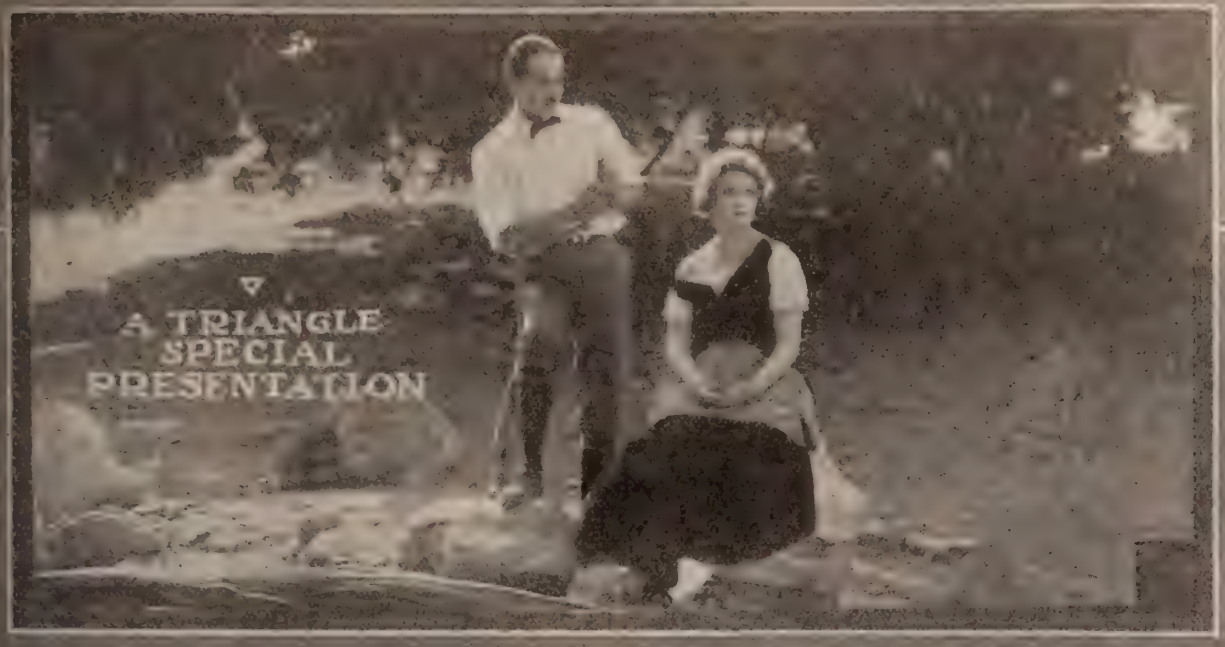
Directed in person by

MARSHALL NEILAN

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JAH NEW YORK


A SPECIAL TRIANGLE PRESENTATION
OLIVE THOMAS in "TOTON"





"TOTON" is a wonderful production. Released March 30th, it is the first of a series of four pictures released by the distributors that made Olive Thomas a big star.

"The best thing she has ever done" says *Photoplay*, "with photography that is poetry of vision."

'Phone or call on your Triangle Exchange today. Book this at once. It's your opportunity to feature a *great* show with a big star, profitably. For "Toton" is released by the

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"WE HAVE JUST COMPLETED A WEEKS RUN ON YOUR SPECIAL PRODUCTION"



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LIFE'S GREATEST PROBLEM



Starring
MITCHELL LEWIS

by ANTHONY PAUL KELLY

Writes JOS. L. STEUERLE
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Louisville, Ky.

"And consider it the BEST PICTURE we have had for at least a period of three months"

"We were so well pleased that we contracted with your representative, Mr. Wagner, to use the picture in

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American Film Company, Inc., Presents

MARGARITA FISHER

IN

"PUT UP YOUR HANDS"

By L. V. JEFFERSON *Directed by* EDWARD SLOMAN



Not a picture of the prize-ring, but one with a real wallop.

Five rounds of rapid-fire action.

A cast that includes George Periolat, Emory Johnson, Hayward Mack, William Mong, Kate Price and "Bull" Montana.

You can advertise it as a "knockout" and may need the police to keep 'em out the second night you show it.

Edward Holland, manager of the Victory Theatre, Los Angeles, writes: "*Congratulations on your great picture, Margarita Fisher in 'Fair Enough.' My Sunday business, despite flu conditions, was over a hundred dollars better than the previous Sunday.*"

A AMERICAN FLYING A PICTURES

Fisher Successes Now Playing:

"Money Isn't Everything" *"The Mantle of Charity"*
"Fair Enough" *"Molly of the Follies"*

Produced by
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Samuel S. Hutchinson, *Pres.*

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BESSIE BARRISCALE in "A Trick of Fate"

Directed by Howard Hickman
Produced by B. B. FEATURES

"In "A Trick of Fate" the star scores another success. Let Miss. Barriscale be supplied with fairly good stories, as she has been lately and you won't have to break your neck advertising her pictures in order to bring them in.— a simple announcement will do the trick for you."
P. S. Harrison, Motion Picture News Mar. 1. 1919



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"The Prodigal Liar"

Your audience is not only going to come out of the theatre smiling and laughing, but they'll tell everyone they meet about the incident where a little school "marm" hits Desmond on the head with a nice hard rock.

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HELEN JEROME EDDY

and a Notable Cast

For eight solid weeks it packed Quinn's Theatre, Los Angeles. With each succeeding week the crowds increased. Its greatness lies in its power to bring them back again and again and to make them talk about it, giving it that valuable *word of mouth Advertising.* A Brentwood Production, directed by King W. Vidor.

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"WHAT EVERY WOMAN WANTS"

Presented by
JESSE D. HAMPTON

featuring
Grace Darmond



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A great New drama of Love and Human Frailty

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By Irene Reals

Directed by John M. Stahl.

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There is only *ONE*

Dustin Farnum

There is only *ONE*

"A Man in the Open"

And only *one verdict* on the box-office value of this combination:—

Roger Pocock
ected by Ernest C. Warde

"It is BIG from every angle."
M. P. News

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A Great Play that overwhelms its audiences with its fascinating revelations of the many picturesque and winding ways that start the youth of both sexes running at the pace that kills.

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NEVER BEFORE SUCH ENTHUSIASTIC DAILY AND TRADE NEWSPAPER ACCLAIM! **NEVER BEFORE SUCH A POPULAR HIT WITH ALL CLASSES OF AUDIENCES!**

N. Y. EVENING JOURNAL—"A picture everyone should see."

EXHIBITORS HERALD—"Will appeal to many, including those who do not habitually patronize screen plays."

N. Y. HERALD—"The inspiration upon which it is based is said to have added to the efficiency of the Army and Navy through its disclosures."

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DRAMATIC MIRROR—"Marks changed attitude of public toward forbidden subjects."

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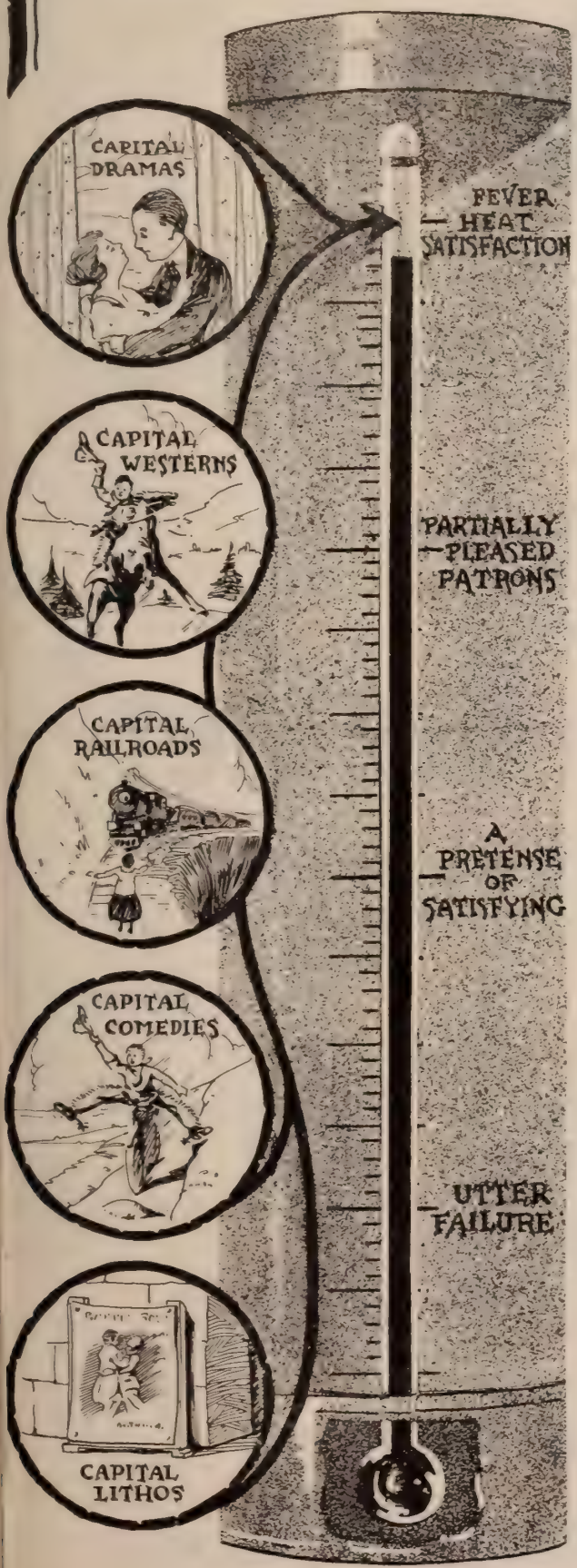
N. Y. REVIEW—"Wholesome and moral throughout. Very impressive."

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A BIG DRAMA OF GENUINE POWER AND IRRESISTIBLE APPEAL WITH ITS HEROINE THE MOST PITIABLE OF ALL THE YEAR'S GALLERY OF MAGNETIC FEMININES AND ITS HERO A YOUTH SWEPT TO A TRAGIC DEATH BY A DREAD UNWRITTEN LAW

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ANNOUNCE THAT THE

ACADEMY OF MUSIC, New York, and the
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"The White Heather"

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WILL BE SOLD ON TERRITORIAL RIGHT BASIS

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COMING

The Timely Sensational Psychological Labor Story of the Year

THE BOOMERANG

with HENRY B. WALTHALL

A NATIONAL SUPER FEATURE

27,000 columns of reading matter was printed on the front pages of newspapers throughout America last week regarding the League of Nations. 500,000 people lined Broadway trying to hear Woodrow Wilson and William Howard Taft discuss a League of Nations. Italy, France, England, Holland, Belgium, Norway, Sweden, Denmark, the Slavs of Austria - Hungary, the Slovenes and Croats of Central Europe, the hordes of Russia, the down-trodden peasants of the Balkans, the oppressed races of Mesopotamia and the Turkish provinces—all the peoples of the earth are wildly awaiting the efforts of the greatest thinkers in the world to bring forth from the parley at Versailles some form of Society of Nations which will prevent war and make the world a safe and decent place to live in.

"WHOM THE GODS WOULD DESTROY" is a motion picture play begun one year ago at Los Angeles, California, under the direction of Ollie L. Sellers with Frank Borzage directing. It is a romantic picture which opens with the manger scene, the birth of Christ. Then the period of Atilla, the hun, is seen in kaleidoscopic rapidity. The rise and fall of Napoleon is shown and then an instant's showing of the World War—just an instant.

A piece of paper flutters from the sky. A German soldier lying out in No Man's Land picks it up. Reads it.

It says:

Woodrow Wilson offers the German people membership in a League of Nations.

This soldier's eyes are opened and he returns to Germany and secretly addresses the peace meetings. Soon a little flame is kindled into a mighty conflagration.

The armistice follows.

Through seven reels in fascinating continuity a romantic story is told:

Unwinding in one surprise after another the story "WHOM THE GODS WOULD DESTROY" sets forth Woodrow Wilson's ideas of a League of Nations. It is put in vivid and potent dramatic fashion. It entertains while it enthralls. It startles while it talks in a language the world is waiting to hear.

It is pictorial pleasure and giant rhetoric, at one and the same time. It is timely. It comes when all the world is up on its toes ready to rush right at the subject every time it is uttered and soon "WHOM THE GODS WOULD DESTROY" will be shown under the auspices of the Macauley Photoplays, Inc. and the ardent exhibitor who seeks novelty and sensation will find solace for his conventional flow of films in one of the one hundred prints which will sweep the country like a hurricane.


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SCENIC AND LIGHTING EFFECTS PECULIAR TO THE PICTURES
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ROTHAPFEL UNIT PROGRAMME

EDITORIAL FROM THE EVENING MAIL
January 10th, 1919

ARTISTIC ACCESSORIES TO THE MOTION PICTURE

THE INTRODUCTION OF ARTISTIC ACCESSORIES TO THE MOTION PICTURE, AND THE ARTISTIC DEVELOPMENT OF THE MOTION PICTURE ITSELF, ARE SIGNIFICANT OF THE GROWTH OF THE FILM INDUSTRY.

AMONG THESE IMPROVEMENTS ARE THE ELIMINATIONS OF THE DARK THEATRE BY THE DEVICE OF "DAYLIGHT PROJECTION," THE EMPLOYMENT OF COLOR ACCESSORIES, LIGHT AND SCENIC CONTRIVANCES TO HEIGHTEN AND BRING INTO MORE EFFECTIVE RELIEF THE ACTION PORTRAYED ON THE FILM AND THE SYNCRONIZATION OF THE MUSIC TO THE ACTION AND THE SPIRIT OF THE PLAY.

THESE THINGS TAKEN IN THE AGGREGATE, HAVE ACCOMPLISHED MARKED RESULTS IN THE ARTISTIC ELEVATION OF THE MOTION PICTURE AS A MEDIUM OF ENTERTAINMENT. THEY HAVE RAISED THE MOTION PICTURE ENTERPRISE FROM THE LEVEL OF AN INDUSTRY TO THE PLANE OF AN ART, COMPARABLE TO THAT OF THE SPOKEN DRAMA.

IN ALL THESE MOVEMENTS, SAMUEL L. ROTHAPFEL WHO HAS RESIGNED AS MANAGING DIRECTOR OF THE RIVOLI AND RIALTO THEATRES HAS BEEN A PIONEER AND A LEADER. MR. ROTHAPFEL'S INNOVATIONS HAVE INFLUENCED THE ENTIRE MOTION PICTURE INDUSTRY.

NOT THE LEAST AMONG HIS HIGHLY SUCCESSFUL EXPERIMENTS IS THE EMPLOYMENT OF MUSIC—IN MANY INSTANCES ORIGINAL—TO HEIGHTEN THE EFFECT OF THE SILENT DRAMA. THE ORCHESTRAS WHICH HE ORGANIZED AT THE RIVOLI AND RIALTO ARE THE HIGHEST TYPE OF THEATRE ORCHESTRAS THAT HAVE BEEN HEARD IN AMERICA. THE COMBINATION OF ARTISTIC PICTURES, ARTISTIC ACCESSORIES AND ARTISTIC MUSIC IS PRACTICALLY A NEW FORM OF ENTERTAINMENT—SOMETHING BETWEEN DRAMA AND OPERA THAT IS EFFECTIVE IN THE HIGHEST DEGREE.

THE PUBLIC HAS THE RIGHT TO EXPECT FROM MR. ROTHAPFEL FURTHER ARTISTIC CONTRIBUTIONS IN THE LINE WHICH HE HAS ALREADY MARKED OUT IN THE PAST.

Booked by
INDEPENDENT SALES CORP.

Distributed thru
FILM CLEARING HOUSE, Inc.

FRANK G. HALL, President

ANOTHER



in a Lois Weber Production

From a story by Marion Orth
author of "The Price of a Good Time"

SUCCESS

The first proof—

"A Midnight Romance"

opened at the Garden Theatre
Paterson, N. J., Monday, March 10

to

762 More Paid Admissions

than on the first days showing of "Virtuous Wives"

This statement is from Jacob Fabian
Owner of the Garden Theatre




WILLIAM FOX
presents
SALOME
A THEDA BARA
SUPER-PRODUCTION
DIRECTED BY
J. GORDON EDWARDS
GREATEST
THEDA
BARA
PICTURE
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GRAB IT!
QUICK!



Peggy Hyland
in
The Rebellious Bride

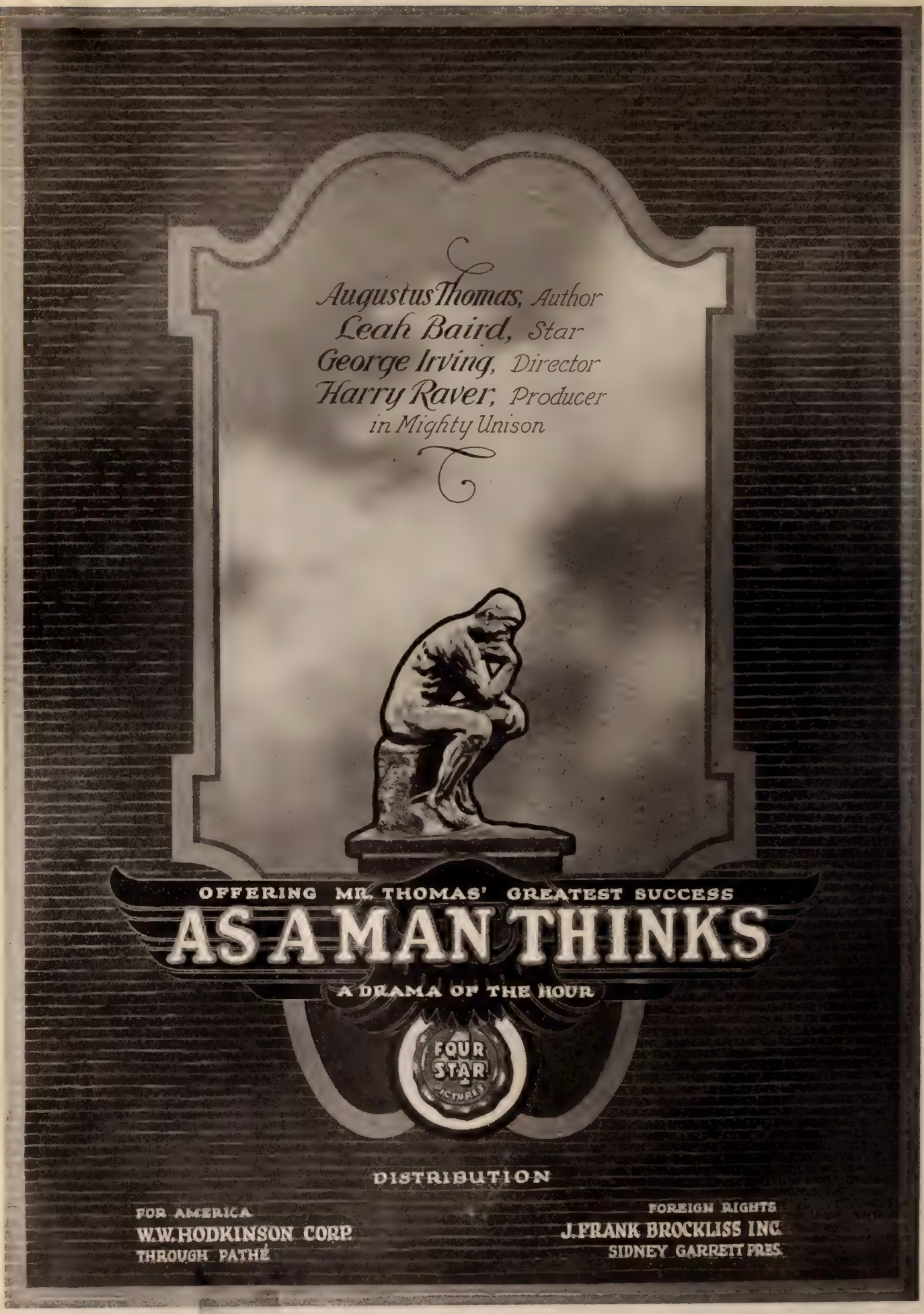
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Produced by William Fox

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"But most important of all is that picture patrons will go out of their way these days to seek a cheery, whole-hearted laugh. That comedy-drama has all the pulling power that 'sensational punches' ever had.

"And that delightful old codger, 'Old Bill,' is some star himself even if he isn't in the 'big four.'"—*Motion Picture News.*

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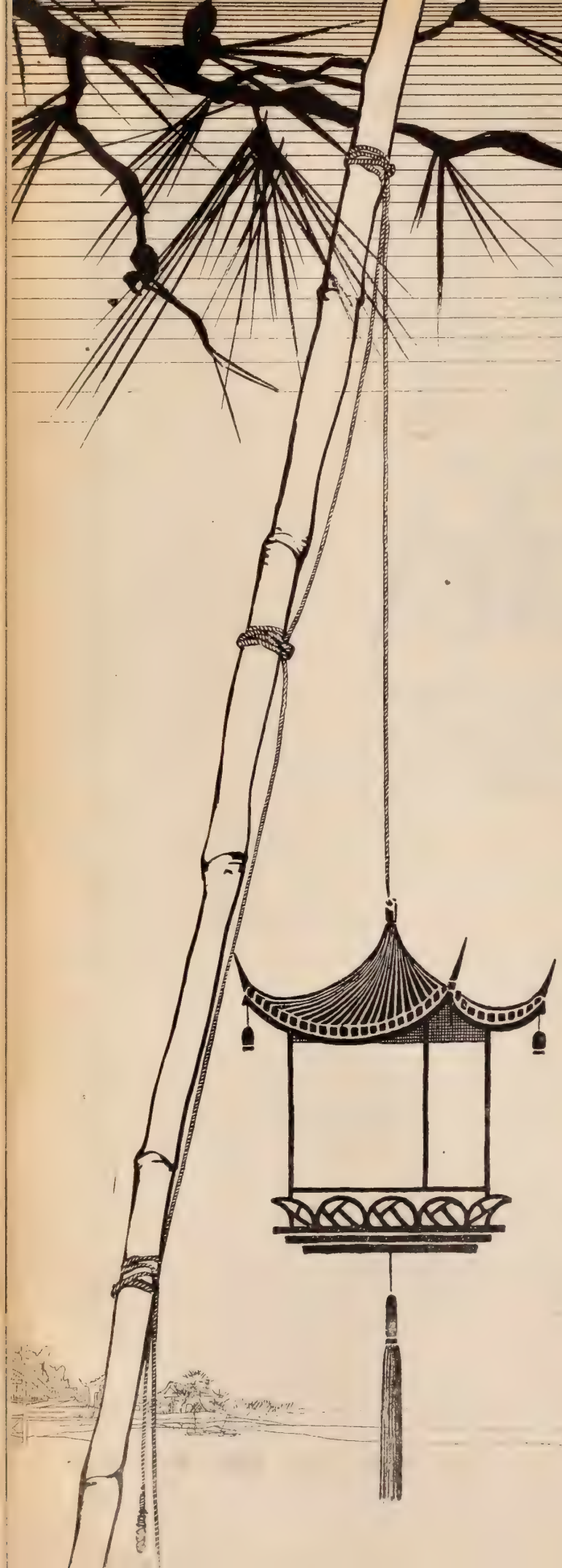
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Motion Picture News

Vol. 19 No. 12. March 22, 1919

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"The Little High Horse"
"The Restless Three"
"Sundown"

Three new American Scenics, produced under the direction of Robert C. Bruce. Interesting titles that promise real entertainment—Bruce Scenics always draw enthusiastic comment in any audience—and frequently eclipse the so-called "feature" subjects.

"*Geraldine Farrar* in the role of *Mrs. Lou-Tellegen*—at home—
Mae Marsh, and her sisters, and her cousins, and her aunts.—
Edith Storey, in her cottage by the sea.—
William Russell introduces his new cook.—
Dustin Farnum blows himself to a high-speed motor boat."

JUST AN INDICATION OF THE CONTENTS OF THE THIRD ISSUE OF
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"A Smashup in China"
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"The Exhibitors' Medium of Communication"

Volume 19, No. 12 March 22, 1919

A Free Field

THIS is going to be a wide-open year in motion pictures.

And so—even more so—will be next year, and next.

This is going to be a big and prosperous year in motion pictures. And so—even more so—will be next year and next.

We have, first of all, a big buying public this year. Theatres—most everywhere—are drawing a bigger patronage than ever before. Country-wide prohibition; the return of more than a million soldiers, all of them wage-earners and theatregoers; the inevitable period of industrial and agricultural activity facing us; all these great forces turn people to picture theatres. Labor troubles, should they arise, will not keep people away; rather they will increase attendance. Bigger and better theatres are going up. There seems no cloud upon the picture theatre horizon—so far as public attendance is concerned—provided picture theatres, through their own power, and that is plentiful, see that the reformers do not restrict their normal and rightful appeal through censorship, Sunday closing and other unjust regulations.

* * * * *

On the Right Track

ALL of which means that the industry is facing a future never before so secure, because it will have, as a foundation to build upon, a volume of box office cash never so large and substantial.

By wide-open, we mean a year wide-open in picture value—a year, and a year plus other years, in which theatres will have more good pictures offered them from more sources without strings attached, and at live and let live rentals.

Wide-open means freedom from monopoly; and by monopoly we mean producer monopoly, distributor monopoly, exhibitor monopoly—separately exercised, or all three under the same roof.

There are some mighty good things about monopolies, and some mighty bad things. The worst thing is that monopoly isn't fair to all elements in a business and it's apt to be fatal to itself, let alone to the true development of such a product as the motion picture.

* * * * *

You Can't Monopolize Brains

MONOPOLY, in any business, is mighty difficult to achieve; in motion pictures it is seemingly impossible and so the wiser heads well know. The making of motion pictures is a purely creative matter; and in order to monopolize creative effort you have got to monopolize brains—which has never been done.

You may, at any given time, aim to monopolize all the raw materials there exists for the making of pictures—star values, story values, production ability, experience and fame; and you may accomplish—for a while—this considerable task.

We will even take it for granted that such a producer monopoly will be exercised beneficently—in the best interests of the distributor and exhibitor—which may or may not occur.

But so long as new stars can be made with a half dozen good pictures; and so long as the human brain is constantly creating new stories, books and plays—for the screen itself, perhaps; and so long as producing ability isn't confined to a comparative few; and so long as independent capital is always willing to back the ventures—well, your monopoly can be no more permanent than a house built upon the sands.

* * * * *

The Natural Way Best

A MONOPOLY of theatres, through outright ownership or backing control looks easier, but picture theatres differ from the vaudeville and legitimate theatres to a very considerable degree, a degree by which the appeal and field and entertainment of the film differ from that of the stage; and here again the wiser and more experienced ones say that consolidation will never go far beyond sectional groups, or perhaps, a comparatively limited chain of large city theatres.

What does monopoly try to attain, after all?

Monopoly is simply an attempt to short cut the natural growth of the industry.

We see all about us waste—a great deal of it, overproduction, abuse, chaos; and we decide that control, part way or all along the line, will eliminate all this, and make for economic order and soundness.

But after all, the industry, if left alone, will do all this of itself.

It will take much longer.

* * * * *

Bright Days in Sight

BUT just the ordinary simple law of economics, the law of supply and demand, will straighten the wrinkles all out in time. In the meantime bad guesses will be made, overproduction will exist, abuses will rise—and as a result fingers will be burned and toes stepped upon; but the corrective process will go on, slowly and inexorably, just the same.

Monopoly strives to hurry it up; but in so doing you are

(*Continued on next page*)

Dealing in Personalities



"Here's the Follow-up of Our Tip in Last Week's Issue"

REMEMBER a little tip we tried to slip you in last week's "Personalities"? When we mentioned C. F. Zittel and Whitman Bennett, of the Zukor forces, in the same breath? And the possibilities of a Hearst-Paramount embrace?

Right after that issue was on the newsstands we rushed a photo of C. F. Zittel to the engraver.

And here's the halftone—just in time for the news of the Hearst-Zukor association.

We first made "Zit's" acquaintance through the columns of the New York *Evening Mail.*

Then we followed his "vaudeville chart" to the *Evening Journal.*

And we've watched his preliminary sparring in the film arena.

But, boy, while those passing years have shown this same "Zit" to be a fast-moving person, we're here to lay a bet that he considers this week's news announcement the real clanging of the gong for a slam-bang, smashing battle to the finish in the motion picture ring.

Lewis J. Selznick has been reported slightly under the weather for a few days.

James E. McBride, of Fox, playing the role of "advance man" journeyed to Albany several days ago to look over the legislative ground.

Harry Rowson dropped a hasty word to us as he ran for the Acquitania that no parties here were authorized to act for his company regarding the rights to "The Life of Lloyd George."

Lo and behold! After threatening to descend on us week after week, Watterson R. Rothacker blew into town Wednesday. A few days hustle and bustle about town and then he'll be off to join the family in the South for "a well earned rest." It's tough to be one of those birds going South for "a much needed vacation."

"The best handled legislative appearance the industry has ever made" are the words we heard quoted from William A. Brady on the affair in Albany last Wednesday. And exhibitors did it! The credit for the dignified and effective presentation goes to Sydney Cohen and his able lieutenants. And take it from any person present at the Senate hearing—too much credit cannot be given them.

Captain William Harrigan, the man who led the rescue of the Lost Battalion, gave a military touch to the Albany hearing though the picture men refused to admit that they were a Lost Battalion.

Judging from the accounts in the *Tribune, Herald* and *Times,* the son of the famous Ned Harrigan was the hit of the day. His aid was secured through the cooperation of our old friend Edward MacManus, who is sending the Captain out on a whirlwind lecture tour, after which there may be a motion picture.

Jos. L. Kelley, for two years of Motion Picture News staff, is now doing publicity for Hopp Hadley. Go to it, Joe. We're with you.

Frank Powell arrived in town on Saturday with a breezy San Antonio air. Frank is a bit mysterious but we have a surmise that after hanging around a laboratory for a few days he'll have some good pictures to show.

From Los Angeles comes the definite word that the latest Chaplin, "Sunnyside," will be shipped East on March 22. If you don't believe this is an event ask Watterson Rothacker about the dozens of telegrams from exhibitors received at his laboratory every day.

Lee Ochs, who journeyed West to confer with President J. A. Berst, of United Pictures, announced in Los Angeles on Wednesday that two new stars would soon be announced by that circuit. "And probably a third," he added. Friday will tell the tale.

Have you ever heard the Harry Schwalbe Boosters Club in action? Watterson Rothacker, Harry Reichenbach, and William A. Johnston were at a table in the Astor the other day and the name of Schwalbe came up. They needed a brass band to complete the atmosphere after that.

That pioneer of "fewer pictures, better pictures, longer runs," W. W. Hodkinson, comes to bat with an exclusive statement in this week's News which you will enjoy reading. It's on page 1783.

Hiram Abrams arrived in town on Tuesday. Simultaneous with his arrival came the news that, after disposing of all territory on "Yankee Doodle in Berlin" within ten days, Abrams is selling "Hearts of Men" the big George Beban special on state rights.

The first gun being fired in an interview issued Thursday, also carried the information that Oscar Price, Assistant Director General of Railroads, will become active in the new organization on April 1.

The Abrams interview stated that the first comprehensive announcement of the "Big Four's" plans would be ready within a few weeks.

After looking over the Cash Register Town in Ohio for purposes of future reference T. O. Eltonhead returned to town last Friday.

That combination of the four essentials, Leah Baird, George Irving, Augustus Thomas, and Harry Raver, is booming along. This week's news pages chronicle an important event in their linking up with W. W. Hodkinson for releasing arrangements.

Bright Days In Sight

(*Continued from preceding page*)

apt to break the backbone of the business—and most likely your own.

So the future looks good because it looks wide open; wide open in the effort to make and market good pictures.

More good pictures will be made.

We know now that good pictures are a matter of supervision and organization, not merely a question of hit or miss direction; that concentrated and specialized ability—of a high order—is necessary.

We know that there's no chance for a profit in the mediocre picture; nor the highly extravagant one.

The story has at last come into its own. Look at the advertising pages of Motion Picture News—how the story is featured, listen to producers, who declare that they are going to make good pictures because they've got hold of good story material. Listen to exhibitors who say: we don't care so much about the stars as we do about the vehicle they will appear in.

Theatres are learning how to advertise, and are advertising—which, in itself, demands—and will inevitably evolve a quality product.

All this is healthy progress; and out of it will survive the best elements among producers and exhibitors; and there will be evolved slowly perhaps but surely, that coordination of the industry will be best for these best elements.

It's slower, but it's sane; and it beats monopoly all hollow.

William A. Johnston

Exhibitors Triumph at Albany Hearing

Sunday Motion Pictures Opposed by Ministers Who Fear Competition—Captain Harrigan Declares Soldiers Want Sunday Shows—Cohen Arranges Campaign of Defense

CONTENDING that motion pictures on Sunday was too strong a competition for the church, a group of ministers and Sunday school workers appeared before the legislators at Albany on March 12 in opposition to the proposed law which would extend local option to the cities and towns of the state and allow them, if they so desired, to permit motion pictures to be shown on Sunday after the hour of two p. m.

Because of the well planned sensible campaign fathered by Sydney S. Cohen, president of the New York State Exhibitors, only one man financially interested in motion pictures came before the committee.

This was William A. Brady. When one minister said that they would not be against clean pictures, but that motion pictures were generally rotten, this aroused Mr. Brady, who declared that while the opponents of the bill had laid stress on the commandment to keep holy the Sabbath Day, they had overlooked the Commandment, "Thou shalt not bear false witness against thy neighbor."

Mr. Brady also quoted President Wilson's eulogy of motion pictures. Prominent labor representatives also urged that the bill be passed and Captain William Harrigan of the United States Army made an eloquent plea for clean Sunday recreation, such as motion pictures, for the returning soldiers.

Copeland Makes Plea

Dr. Royal Copeland, health commissioner of New York City, also made a strong plea for the passage of the bill allowing Sunday motion pictures.

Roscoe Mitchell, attorney for the exhibitors in Buffalo and vicinity, urged that the bill be made into law.

From all reports the legislators were very much impressed by the representative spokesmen of so many diversified interests urging the Sunday opening bill be adopted. Sydney Cohen is given great credit for his foresight in planning a most effective campaign, and by having representative interests, other than the motion picture industry, make the fight for the privilege of Sunday pictures.

Opponents of the measure included the Rev. W. H. Bowlby, General Secretary of the Lord's Day Alliance of the United States: Canon William S. Chase and the Rev. O. R. Miller of the New York Civic League; the Rev. John R. Straton of the Baptist Conference of New York and Mrs. Stephen Y. McNair of the Woman's National Sabbath Alliance.

Association Lends Hand

A comprehensive program has been mapped out by the Legal and Legislative Committee of the National Association in co-operation with the New York State Exhibitors in the campaign to legalize Sunday opening in this State, which it is expected will be productive of big results.

At a meeting of this Committee held recently Max Spiegel of the Strand Theatre Circuit, who is Chairman of the Exhibitors' Publicity Committee, was present when plans were made for adding trailers to all releases in the State during the next few weeks and which are to be supplied by the producers. In addition to this, the news weeklies including Pathe, Universal International, Gaumont and the Pictograph are incorporating some of the suggestions in each of their releases.

A new feature of the Committee's campaign will be the organization of the film salesmen in each of the districts in the state through the meetings which are to be held at central points.

Kane Helps in South

A wire received from Arthur S. Kane, general manager of Select Pictures Corporation, conveys the information that he has interrupted the trip which he is making to cities containing Select Exchanges, and other prominent cities in the South and Middle West, in order to spend a day or two at Austin, Texas, and render assistance to the Texas exhibitors who are fighting to maintain the Sunday opening privilege which they are now enjoying in leading Texas towns, and to kill a bill which is now pending in the Texas State Legislature which would close all Texas theatres on Sunday.

The Sunday closing fight in Texas has latterly centered in and around Fort Worth. This town, up to the last two years, was always a closed town as regards the moving picture theatres.

Editorials Against It

The *Buffalo Enquirer* is unable to understand why there should be any opposition to Sunday motion pictures and in an editorial published Tuesday, March 11, the day before the hearing in Albany, declared that Buffalo wants to retain "movies" on the Sabbath. The editorial follows:

> Buffalo wants to retain Sunday "movies" and the people urge the assemblymen and senators from the city to vote for the bill providing for local option elections on the question. A hearing will be held on the bill tomorrow and leading motion picture representatives, along with others who favor the measure will go to Albany to present their arguments in its behalf.
>
> Just why there should be opposition to a measure that is so clean-cut and fair to all the people is not apparent. The voters of the cities and towns may decide for themselves whether or not they wish the motion picture theatres open on Sundays. Now that women vote in New York state every eligible voter is given the opportunity to go to the polls on all important questions. The majority should rule in all cases and men and women of voting age should be competent to pass sanely upon the question of Sunday "movies" without interference from the pestering crape hangers of the reform element. Buffalo will not object if Lockport or East Aurora or Hamburg do not favor Sunday "movies" but Buffalo feels that its citizens are capable of handling their own affairs and particularly this question in which the majority is so vitally interested.

Pictures as Examples

The World Film Corporation is in receipt of a telegram from the management of the Stanley Corporation of Philadelphia in which they ask permission to show to a group of the most prominent and influential men in Pennsylvania "The Better 'Ole," Prizma Natural Color Pictures and Kinograms. To use these features as an illustration of the kind of pictures that are being distributed and which are worthy subjects for entertaining whether it be on Sunday or a week day. With the support of influential men, who are a power in social, church and business affairs of the Keystone state, it is hoped that the legislature of the State of Pennsylvania will listen to reason and give the much desired recreation on Sunday to those who cannot find it on week days because of their inability to spare the time.

Ohio Feels Optimistic

The fight to O. K. Sunday motion picture shows in Cincinnati is bearing fruit. The Sunday Rest and Recreation League, while it is against groceries, meat shops, confectioneries and similar places being open on Sundays, is out with this declaration:

"It is the belief of the League that public sentiment would not favor the prohibiting on Sundays of movie shows, theatrical performances, baseball playing, bowling, nor any other form of clean and wholesome recreation or amusement. And this league will do all in its power to prevent the enforcement of these laws in any manner that will hinder or make difficult or impossible amusement or recreation on Sundays. It will do all it can to secure the repeal of present laws or the enactment of modern and up-to-date laws on these subjects."

This league also will work for the passage of the bill introduced by Representative Banker, which would legalize Sunday shows by giving all cities and towns the right to decide the Sunday question by local option elections.

Goldstein Sentence Commuted

The sentence of Robert Goldstein, convicted in Federal Court of Southern California for promoting motion pictures purporting to show massacres by British soldiers in the American Revolution and alleged to have been financed by pro-German interests, has been commuted to three years, with remission of fines.

Keefe in the East

William E. Keefe, who has been associated with the publicity department of the Griffith studios for several years, has resigned to take up work in the East.

"Political Propaganda"

THE heading used above is also the heading used on a recent editorial in Senator Harding's Marion, Ohio, Star, which is reprinted below in full. It fits our purpose as ideally as it does the Senator's.

We could write a page editorial about the mess of bile reprinted below. We could drive several teams of horses abreast through the holes in its arguments. We could point out how it twists its evidence. But it is all so foolish and so funny that we prefer to let you read it yourself, laugh at it yourself—and boil over if you take any such thing as a Senator seriously.

"The publicity campaign to float the next Liberty, or Victory, loan will offer opportunities for political propaganda seldom approached in the past. The minds of the people will then be thoroughly saturated with the idea of a league of nations; the president will have returned to Paris and will be hard at work trying to get his colleagues on the peace conference into line behind his unconstitutional and highly-impractical dream of universal peace; senators, perhaps even then in extra session, will be giving their closest attention to each new development in the international conspiracy to take away the independence of America; and the necessity for the Democratic party to mold the public mind so that it will absorb without hesitation the new and revolutionary theory of government will be imperative.

"That the Democrats are alive to the situation is plainly indicated. Next to the press, the most potent agency for reaching the public is the moving-picture theatre. We have recently seen formed an all-star combination of movie actors, including in its organization Mary Pickford, Douglas Fairbanks and Charlie Chaplin. We now see Mr. McAdoo engaged as counsel for the concern at a salary of $100,000. Gone to southern California, ostensibly for a much-needed rest, the ex-secretary combines business with pleasure with a vengeance and annexes himself to a salary more than eight times what he received from the government. But it is evident that, although Mr. McAdoo is no longer on the federal payroll, he has by no means lost interest in national politics.

"We gather from the newspapers of the West that Secretary Tumulty and Mr. Frank R. Wilson, pictorial director of Liberty loan publicity, will assume charge of the political department of this new movie association. They are to get in some of their best work through Mr. Fairbanks, who already is contemplating a scenario representing himself as the 'official fool killer.' A Los Angeles paper quotes Mr. Wilson in a telegram to Fairbanks as follows:

"'There are possibilities of a short picture in which you would start out some morning as the official fool killer, and as you hear complaints uttered by various individuals, you turn upon them, giving them a lecture on real Americanism and then wallop them as you did the kaiser.'

"The same paper tells us that this film will be used 'to stem the tide of popular criticism which Tumulty and Wilson admit amounts to a storm of attack against the national administration.' With that explanation we see that 'real Americanism' consists in lauding the administration, and one who hesitates to prostrate himself at the mention of the Democratic regime will be soundly 'walloped' on the screen by the strenuous Fairbanks, precisely as he served the kaiser.

"Mr. McAdoo's part in all this is not hard to imagine. As the confidant of the president he will be able to render many an intimate touch to the pictures that will subtly convey to the movie audience just the impression desired. While his advertised role is that of 'counsel,' we suspect that his chief activity will be that of political censor of films, and from his master guidance the country may expect to see in the early spring some of the most sinister political propaganda of the present administration disseminated, innocently enough, through the thousands of moving-picture theatres of the country."

Cleveland Enjoys Great Activity

Big Attendance at Theatres and Also Burglary Excitement Reported —Increased Interest in Sunday Opening Bill

CLEVELAND'S claim to be one of the foremost film distributing centers in the country is being pressed more every day and one exhibitor said that they have to face the burglars and also the ministers opposing Sunday opening, at the same time.

One of the boldest robberies in this era of crime was pulled off Saturday afternoon, March 1, at 5:30 o'clock, when two men pointed a loaded revolver at Miss Daisy Heyman, cashier of the Strand theatre, Cleveland, and took $99.23 from the cash box. To appreciate the daring of the robbers, it is necessary to know that thousands of people are constantly passing the Strand theatre. Located on Phospect Avenue near East Ninth Street, it is in a direct line of the Winton Hotel and the railroad ticket office, which are just a few doors east of the theatre.

The Strand theatre, which is one of the leading first-run motion picture theatres of the downtown section, belongs to Paul Gusdanovic, owner and manager of a string of local photoplay houses.

Fred Desberg, of Cleveland, secretary and treasurer of the Ohio State Screen League, went down to Columbus to attend a meeting of the Cities Committee, before which the Sunday Movie Opening Bill is scheduled to come up.

Definite action in regard to the local license tax and local censorship was postponed by the City Council to the twelfth of March. This is the recent proposition which provides for an annual license tax of twenty-five dollars for every legitimate and motion picture theatre in the city, to cover the cost of building inspection. The local censorship idea springs from the ministerial association of the city.

All of the theatrical men in any way connected with the business are going to fight this additional and superfluous supervision to the last ditch. Cleveland is one of the few cities which is not taking an active part in abolishing state censorship. Members of the motion picture industry here are agreed that intelligent supervision over films is necessary.

With occasional exceptions here and there, the Ohio Board of Censors have rendered just criticisms and only in a very few instances have their criticism been considered drastic or unjust. For this reason, principally, the trade is opposed to having another censorship board rammed down its neck. Beside which, the proposed local censors have already announced that it is not their intention to interfere with the work of the State Board, but to supplement it.

Ohio Film Classics Company, 318 Sloan Building, is another new independent motion picture exchange which has been opened at Cleveland.

Gude Joins Hands with Poster Company

An association of two selling organizations in the outdoor advertising field was effected this week when the controlling interest in the O. J. Gude Co., N. Y., was purchased by K. H. Fulton, president of the Poster Advertising Co., and his associates in that company.

O. J. Gude will retain a large invested interest and a majority of the bonds of the O. J. Gude Co. and will act as chairman of the Board of Directors.

Mr. Fulton's associates in the purchase of the controlling interest in the O. J. Gude Co. are, Mr. A. M. Briggs, Mr. S. J. Hamilton, Mr. M. F. Reddington and Mr. D. G. Ross; all men of pronounced sales ability—the best in the Poster field.

May Move Departments?

Report is circulated in Los Angeles film circles that departments of the Universal pertaining to distribution will shortly be transferred from New York to the coast. No statement could be secured from officials now in the west, for it is understood the plans have not been fully formulated and that it depends upon the outcome of conferences to be held in Los Angeles within the next few days as to just what action will be taken and what departments of the distributing section of the company will be transferred.

President Carl Laemmle, who has been in the West for ten days, has taken a home in Sycamore Drive, Hollywood.

Ruth Allen, East, to Sign Up Writers

Ruth S. Allen, manager of the manuscript sales department of the Palmer Photoplay Institute, Los Angeles, has come to New York, where she will close negotiations for the exclusive handling of the photoplay output of a number of authors and playwrights. Miss Allen will spend two weeks in New York.

Mrs. Kate Corbaley, well-known Los Angeles photoplay author, has been engaged by the Palmer corporation to look after its sales department during Miss Allen's absence.

Diggs Assigned to Exploitation

Harry P. Diggs, formerly director of publicity, Independent Sales Corporation, and Film Clearing House, has been assigned to the exploitation department where he will assist Lynn S. Card, general manager of Independent Sales, and will give his personal attention to exploitation work in co-operating with the exhibitor in putting on Independent features.

Rothacker in New York

Watterson R. Rothacker, president of the Rothacker Film Manufacturing Company of Chicago, left the Windy City on March 11, bound for New York City and the Hotel Biltmore, where he expected to spend four or five days.

Cosmopolitan Productions Enter the Field

THE Cosmopolitan Productions is the title given the name of a new combination effected last week, in which International Film Service will produce and Famous Players-Lasky will distribute.

It is made known that the title comes from the fact that the productions will be filmed from stories which appear in the Cosmopolitan magazine, and that the entire staff of writers who supply material to the Cosmopolitan will be available. The pictures will be classed as special features.

International announces that Cosmopolitan Productions will in no way conflict with the news reels or other features released through International Film Service.

C. F. Zittell, of International, said:

"Next year and the year thereafter we will be producing twelve special features and probably three spectacles of the most elaborate and imposing character. This year we will produce nine of the former and possibly two of the latter types of great feature conceptions.

"The arrangement whereby the Famous Players-Lasky Corporation will release our special features involves a contract covering a period of years. Our first great production will be the presentation of "The Dark Star," by Robert W. Chambers. We have leased the entire Paragon Studios in New Jersey for the taking of this picture. The story will require about seventy-five specially built scenes. A crew of the best talent along this line has been procured to build the sets. Of an elaborate nature, these scenes will be constructed on the three great stages of the studios.

"To give to the public the Cosmopolitan Productions we will begin building our own studios, the largest in the country, while initial leases for our opening masterpieces are being enjoyed. The site for the studios will be announced later. All details have been planned for every angle of the great combination which has brought together the highest class productive ability with the highest class distribution agency which serves the highest class playhouses."

Cowling Returns from Two-Year Trip

Herford Tyne Cowling, chief cinematographer for Burton Holmes, has returned to New York from a two years' trip in which he has been taking motion pictures in the Orient and the islands of the South Sea for the Paramount-Burton Holmes Travelogues. He left New York February 2, 1917, accompanied by Mr. Holmes, and since then has covered over 200,000 miles in his travels.

Mr. Holmes and Mr. Cowling went first to Canada where they filmed the popular Travelogue series, "Winter Sports in Canada." Crossing the continent to Vancouver they went first to Hawaii and thence to Fiji, Samoa, New Zealand, Australia, Tasmania, China and Japan. After a few weeks' sojourn in Japan Mr. Holmes returned to this country, leaving Mr. Cowling to continue the work alone except for the help of native assistants.

Metro Takes Back Nine from Army

Transplanted from the Metro service flag to the new Metro studios in Hollywood, nine service stars now stand for nine positions restored by Metro Pictures Corporation to that number of its employes who responded to Uncle Sam's call to the colors and have again taken up their peace time occupation. Men who wore the khaki of the Army and the blue of the Navy comprise the nine whose positions came back when they came back.

Richardson Improves

The many friends of F. H. Richardson, editor of Projection news of the *Moving Picture World*, are glad to learn that Mr. Richardson is recovering from the illness which has confined him for some time past to his bed.

Mr. Richardson writes that he is well along the road to recovery.

Hodkinson for Fewer Pictures

Considers It Distinct Mark of Progress and Recalls Prediction of 1910—Believes Solution Has Been Achieved

W. W. HODKINSON, president of the W. W. Hodkinson Corporation, made the statement this week in an interview with a representative of the *Motion Picture News* that he regarded it as a distinct mark of progress in the film industry that several producers have recently come out on the platform of fewer and better pictures.

"This is one of the most definite advances that have been made in some time," said Mr. Hodkinson. "It is particularly gratifying to me because it embodies the principle for which I have been fighting for eleven years, the principle which has been reflected, I believe, in the policy of every organization with which I have been connected.

"As early as 1910 I made the statement—it was published in the *Film Index* for March 26th of that year—that fewer and better pictures and longer runs were an inevitable development of the motion picture industry. This statement at that time was considered ridiculous, so ridiculous that it was scouted and opposed all over the country. Here is part of the statement just as it was printed—and it is interesting to see how the industry has developed mentally since that day:

"'You will see picture theatres, showing pictures only, running all evening performances, programs changed weekly, pictures accompanied by orchestra, lecturers, effects, in every large city; prices up to 50 cents, and attended by people in evening dress—no, not yet for a while—the baby must learn to creep before he walks.'

"This was in 1910. We have come far since then.

"The history of the development of the distribution machinery which first made fewer and better pictures possible in a day when they seemed absolutely impossible," Mr. Hodkinson continued, "is one of the most interesting stories of the industry. A few of us were able to build this machinery against what seemed like absolutely overwhelming opposition.

"The most disheartening thing about it, however, has been the fact that this opposition has in a measure continued right up to the present day—even on the part of those who have now been forced by circumstances to come out on the fewer-and-better-picture platform. There is stme satisfaction at least, however, in the realization that the principles for which one has fought have at last received open recognition. **That is something gained anyway.**"

Mr. Hodkinson went on to say that in his big new lines of product, the announcement of the first of which—the Augustus Thomas—Harry Raver "Four Star" pictures—is made in this issue, his own solution of the fewer-and-better-pictures problem has at last been achieved.

"We have been selecting and aliminating," he said, "accepting only what we considered the best and rejecting all indifferent product, and with our new lines of product we are now able to put into operation the policy of fewer pictures and better pictures for which we have so long been working. And let me say this, if we have to cut ourselves down to only one release a month—or one a year—it will be a picture worth releasing. From now on our pictures will be of the highest quality and of the highest quality only. That is our platform, and we are going to stick to it."

Pat Dowling Changes His Job

Pat Dowling, until recently publicity promotor for Jack Pickford and his pictures, has shifted his labors over to the Christie Film Company in Los Angeles, where he is in charge of the mimeograph for Al and Charlie Christie. He took up his new duties on March 3.

Dollman in East

Henry Dollman, president of the Doll-Van Film Corp., has arrived in New York on an extended business trip in the interest of this concern. Mr. Dollman has not visited the metropolis in some time and undoubtedly his stay will be a very busy one, as it is intimated that he is going to close pending negotiations of considerable magnitude.

"Unpardonable Sin" Captures Detroit

Garson and Neilan Production, Starring Blanche Sweet, Boldly Smashes All Precedents by Making Tremendously Successful United States Premiere in Middle West City

"THE hard, cold figures tell the tale, and the proof of the pudding is in the eating," declared Harry Garson when asked for some of the reasons that would even partially account for the tremendous success reported for "The Unpardonable Sin" at its initial showing in Detroit.

Film men and prominent exhibitors assert that all precedents have been smashed to smithereens when a big production can make its American premiere in any other city outside New York or Los Angeles and score such a ten-strike.

More than $25,000 was taken in at the box office during the first seven days of its run at dollar top admission prices. The Broadway-Strand at Detroit is said to be about three blocks off of the main travel as well, but absolute capacity was reported for every one of the six performances each day.

More than $250,000 worth of territories was sold to State-right buyers during the run, which started March 2. All railroads led to the Michigan metropolis that week, and according to all reports, this travel of the film men soon resembled a veritable stampede.

"We showed the motion picture people that the fallacy of having a New York opening was all bunk," declared W. H. Rudolph, eastern representative for Messrs. Garson and Neilan, producers of this ten-reel production.

The producers were determined that they would not hold any private showings in projection rooms for any of the prospective buyers. They merely planned their opening at a middle west city and used no circus methods to attract the capacity crowds attending every performance.

Receipts in Detail

The actual box office receipts for admissions during the first week to see this production was given as $25,399.90, as follows: Sunday, $4,754.80; Monday, $3,081.20; Tuesday, $3,187.60; Wednesday, $3,192.10; Thursday, $3,192.80; Friday, $3,193.40; Saturday, $4,790.00.

Capacity at forty-two straight performances at a theatre not favorably located and with nothing but the regular lobby display readily obtained by any exhibitor at the exchanges handling this production.

This was in face of a severe blizzard on Wednesday which only varied the receipts seventy cents from the figures of the following day. On Saturday a heavy snow storm did not prevent the receipts from exceeding the Sunday opening figures by $36.00. The producers declare that this is actually making film history. As the matinee prices were slightly lower for five days of the week, it accounts for the variation in the receipts during the week.



Harry Garson, producer of "The Unpardonable Sin"



Example of advertising used on opening day

In the line of exploitation they declare that no unusual advertising methods were used and that only the regularly prepared posters were used with the distribution just equalling that accorded any production of special calibre.

The posters were not put out until seven days previous to the opening and no sniping was indulged in. The newspapers received no copy for any advertising until a week before the opening and this copy called for full page, half page, and then quarter page display ads.

Two Weeks' Run

A forty-piece orchestra played the special music written for "The Unpardonable Sin." On account of the Broadway-Strand having other attractions booked, what promised to be an indefinite run has been cut to two weeks. The second week is reported to have started off just as auspiciously as the opening week.



Advertisement Used the day before the engagement opened

Another precedent was broken when John Kunsky, owner of a string of leading down-town Detroit motion picture theatres, booked this same production second run at his beautiful Adams theatre. This is said to be Mr. Kunsky's most prominent theatre and only houses the first runs of the biggest film productions. This is stated to be the first time this theatre ever showed a picture for second run.

The Kunsky run will be indefinite and at dollar top admission prices. More than $200,000.00 worth of territory in addition to the $250,000.00 worth sold, is said to have been bid for but it is stated that Mr Garson will retain a great many of the territories for himself.

Ohio for $30,000

The following outright sales have already been made: Ohio to Frank Hatch for $30,000.00 It is reported that Mr Hatch received an offer of $40,000.00 for his purchase within the hour. Michigan and Indiana went to Garson Photoplays Inc., and New Jersey was acquired by H F. Jans.

New York state has also been sold already but the buyer's name will not be announced until later. Clark and Rowland have Western Pennsylvania and West Virginia, and Sol Lesser has the state of California. Jule and J. Allen have secured "The Unpardonable Sin" for the Dominion of Canada.

It is declared that just great big clean showmanship was used in the premiere and that Major Hughes' widely circulated story, "The Unpardonable Sin" was undoubtedly one of the contributing factors in bringing out the crowds. Also the fact that Marshal Neilan directed it personally. And Blanche Sweet is credited with having a large following also.

Censor Boosts Film

After viewing "The Unpardonable Sin" in his official capacity, Royal A. Baker, Chief Police Censor for the City of Detroit, made the following report:

"Play very timely considering the fact that the Peace controversy is uppermost in everybody's mind. It goes to show that we must not forget that culture and training become a part of the human being and their actions the outcome of their training. The picture proves conclusively that German culture is the fundamental of the gigantic warring machine which has caused so much distress in the educated world, and while we can dismantle the German empire of its instruments of war we still have to deal with a race of people whose mentality and beliefs are murderous.

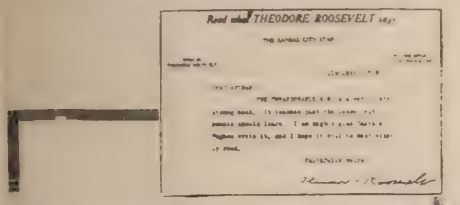
"The picture shows what Germany has done to the civilized world in 'The Unpardonable Sin.' The plot of the play is strong and a perfect dramatic vehicle. From the very first the suspense rises slowly until the final climax is reached. Episode after episode throughout the play follow quickly with strong conflicts containing lots of animation or strong heart interest delicately contrasted against humor. The grouping is artistic and very real. Photography excellent. The types and costumes are fine in every detail. The art titles are very beautiful, soft and not very overly contrasty. The settings throughout are very real.

"Miss Blanche Sweet, the leading performer, is at her best and in this play her work is undoubtedly finer and more artistic than any other she has ever appeared in. She plays a dual role which is very difficult and plays it in such a manner that it leaves no doubt in the audience's mind that her ability matches with the highest in the art of dramatic action. The play is very believable from the very first and impresses you and holds your interest so intensely that it rushes over eight reels before you hardly realize it. It is very fast and snappy.

"From commencement to finish the picture shows that the master hands of technical experts have done their work so thoroughly it will meet the approval of the most critical. A specially arranged music score though heavy, beautiful and symbolic is just right for the bigness of the play."



This shows the line-up outside the Broadway Strand in Detroit at 10:30 o'clock Sunday morning, waiting for the box office to begin selling seats to "The Unpardonable Sin"





Newspaper advertising used before the showing

Construction Work Continues

Richmond, Va., to Get New Theatre On Site of Old Colonial—New House Proposed for Buffalo, N. Y.

THEATRE construction, especially the building of motion picture theatres, is continuing at a steady pace, according to reports received during the past week. New houses are proposed for several cities, among them Richmond, Va., Buffalo, N. Y., Atlanta, Ga., and Lansing, Mich.

An arcade motion picture building, extending through an entire block, providing for a theatre with a seating capacity of 1,600, a municipal banquet hall of equal capacity in the basement, a dozen shops, suites of offices and apartments, is the $175,000 improvement for Lansing planned as the immediate outcome of a land option deal closed by W. S. Butterfield of Battle Creek, Mich.

Mr. Butterfield is president and general manager of the Bijou Amusement Co., Inc., operating 22 vaudeville and motion picture theatres in Michigan and Ohio. Work will be started by May 1, according to Mr. Butterfield.

Buffalo—W. Bielanski, local motion picture exhibitor, will begin the Spring building boom with a new $50,000 film theatre at 1600 Fillmore avenue, near Broadway. The building will have a 50-foot frontage and will have a depth of 152 feet. This house will be in the center of one of the most thickly populated sections of the city where "movies" is the chief form of amusement. Plans have been drawn and it is expected that the house will be ready for opening early in the fall.

Plans are also being prepared for a new motion picture theatre in Lancaster, just outside Buffalo. This house will be a brick and concrete building 108 feet long. H. C. Swain, 80 West Genessee street is the architect.

Richmond, Va.—The Colonial Theatre, one of the leading houses of the Wells' combination in this city, will be razed this Spring and on its site will rise a new picture theatre. Work on tearing down the old building will begin early in April, and it is confidently believed that by Thanksgiving the new house will be ready to open. Jake Wells and his associates, Messrs. Wilmer and Vincent, have contemplated for two years the erection of a big, modern theatre on the site, but the war temporarily halted the execution of their plans. With the signing of the armistice and the later request of the government that construction work be begun immediately wherever possible, they decided to proceed with their plans, which, however, have been materially changed from the original ideas, and a much larger building will be erected.

The new structure is to have a seating

(Continued on page 1821)

Picture Men Embark for Europe

William Fox and Winfield Sheehan Depart in Behalf of Fox Films—Emil Shauer Represents Famous Players-Lasky

WILLIAM FOX, Winfield Sheehan, Abraham Carlos and Emil E. Shauer sailed during the past week for European ports, in the interests of their companies. The film men intimated before sailing that in their opinion the day of the international motion picture is at hand.

Messrs. Fox, Sheehan and Carlos have gone to Europe to establish producing plants in France and England and to plan a widespread extension of Fox distribution facilities on the Continent.

"The day of the international picture is at hand," said Mr. Fox just before sailing. "The conclusion of the work finds the people of Europe and America regarding one another in the light of a new understanding. Americans to-day wish to know more about the Allies, similar conditions, I assume, prevail abroad. The friendship inspired by companionship in arms and sacrifice means not only a vastly increased demand by Americans for pictures in foreign settings, especially French and British —but also a tremendous demand by the French and British for American pictures.

"Part—an important part—of the obligation to be assumed by men who achieve leadership in the motion picture industry within the next decade will be the promotion of good-will between nations—presenting and interpreting the characteristics, customs and aspirations of nations for the enlightenment of the people of other nations."

It is the opinion of Mr. Fox that the printing press and the projection machine will be the greatest instruments of warfare of the future—civilization's 75-centimeter guns; that such understanding of one another as the people of the nations reach will be effected principally with the aid of these two mediums.

Before sailing for Europe, where it is his intention to make a complete study of overseas markets for Paramount and Artcraft pictures, Mr. Emil E. Shauer, assistant treasurer of Famous Players-Lasky Corporation, gave out an interview on the subject of exporting Paramount and Artcraft pictures.

"There are two things that please me greatly," said Mr. Shauer. "The first point considered is our record of shipments during the war. Up to December 9th, of last year all export films with the exception of Canadian deliveries were screened for censorship by the Custom House and other Government officials. This alone, as you can well imagine, constituted an enormous task. It was a continuous showing of Paramount and Artcraft pictures and short reel subjects day after day and month after month, and necessitated a system of the most painstaking process and efficiency on the part of our Export Department, and at this point let me state how heartily we appreciate the courtesy and impartial supervision of the Government agents in handling our pictures.

West Coast Exhibitors Rejoicing

Attendance at Los Angeles Theatres Shows Marked Increase—Expect Whole Country to Reflect Prosperity

THAT good times are here, and better times are ahead for the exhibitor, is the belief of practically everyone who has watched the change of conditions in Los Angeles and every other city in the past few weeks. The attendance at Los Angeles houses—and the same holds good with respect to theatres all over Southern and Northern California, as well as the great Northwest—has been greater than ever before, and practically every theatre man is telling of good attendance with marked increase as the weeks go by.

The week ending March 1 was the biggest in the history of the California theatre, which opened on Christmas Eve. The receipts were greatly in excess of the opening week, and the management attributes the exceptional attendance largely to the general prosperity of the West. The bill for the record week consisted of the Paramount picture "A Woman's Weapon," which stars Ethel Clayton, and the Roscoe Arbuckle comedy, "Love."

During the same week double and triple lines 400 to 600 feet in length extended from the Grauman theatre lobby. Grauman's lobby has a standing room capacity of between three and four hundred which was filled in addition to the line. The feature of the past week at Grauman's was the Charles Ray subject, "The Girl Dodger," together with a well balanced program of news weekly, travelogue and the Literary Digest. A particularly pleasing feature of the program was the four number organ recital by C. Sharpe Minor.

Bills of the week ending March 8 at the principal down-town Los Angeles theatres, include three subjects held over for a longer run. "The Heart of Humanity," Allen J. Holubar war epic, starring Dorothy Phillips, is in its third week at the Kinema theatre, and D. W. Griffith's "Romance of Happy Valley" is playing its third consecutive week at Clune's Broadway. Tally's Broadway has Clara Kimball Young's "Cheating Cheaters" for the second consecutive week.

William S. Hart's "Branding Broadway," with a Bill Parsons Capital comedy news weekly, Pathe color travelogue, and the witty sayings of the press from the Screen Telegram, together with two musical specialties, constitutes the bill for the week at the California. The Hart picture is shown first, and preceding this is a setting representing a New York roof garden and in the background are to be seen the principal famous buildings of New York.

Considerable improvement has been made in the presentation at the California theatre since the opening, and features which are of little consequence to the general program, but add so much to the general effect, have been worked out to a nicety by Presentation Manager Harry Leonhardt.

Grauman's theatre has Marguerite Clark in "Mrs. Wiggs of the Cabbage Patch," with their usual array of program building features including news weekly and novelties. The musical features include a four-number recital on the Wurlitzer orchestral organ and singing numbers in addition to the musical program by the orchestra of thirty-five pieces.

Sun Light Arc to Invade the Coast

The Sun Light Arc Co., manufacturers of the Sunlight studio lamps, are to invade the coast film colony and Frank Elliott, western representative, has opened offices in the Wright & Callender building. The company has shipped several of their lamps to the coast, and a demonstrator has been sent to Los Angeles to aid Mr. Elliott. Demonstrations are being given at the studios. Mr. Elliott has been identified with the film industry as an actor for the past several years, following a number of years on the speaking stage in the principal theatres of London. He is particularly well known throughout the film colony.

Trace Film Thefts to Pennsylvania

Information which eventually may lead to the recovery of many thousand feet of stolen film is being unearthed in Wilkesbarre, Pa., following the arrest of W. S. Casterlin, of that city, on a charge of larceny and receiving. Casterlin was held in $500 bail for the Grand Jury following a hearing held March 4 before Alderman Frank B. Brown when the latter decided that the prosecution had established a prima facie case concerning the alleged theft of prints of two Paramount films, "Snow White" and "The Love Mask."

Goldwyn Stars Again to the Fore

The Goldwyn stars will "do their best" to help Uncle Sam go over the top in the coming Victory Loan, the campaign for which is to be launched in April.

These films are now being re-titled and re-edited and will be turned over to Uncle Sam for free distribution among the motion picture theatres of the country. The new sub-titles which will take the place of the old ones are, of course, based upon Democracy's victory and the captions will drive home the salient reasons why the Victory Loan must be oversubscribed.

Wants to Come In

Harry Levey, chairman of the Screen Advertisers' Association of the World, has received the application of K. B. A. Bulchand, director of the Educational Kinematograph, Hyderabad, India, for membership in the association. Mr. Bulchand is one of the first Hindoos to apply for membership in the big organization.

Exhibitor Service Bureau

What Are We Doing for Your Theatre?

WHAT is the Exhibitors' Service Bureau doing for your particular theatre? You know that this is a department conducted purely for the benefit of exhibitors. Is it helping you to give better presentations of pictures and to increase your cash receipts?

If it is not doing that either we—or you—are overlooking something. We believe that we have secured the aid of a large group of the most successful exhibitors of the nation on our Advisory Board. These men, who have proven that they are SUCCESSES, are sacrificing their time that they may aid you and others. In addition to this we are presenting week after week accounts of what other showmen are doing.

From cities large and small there are pouring in each week specimens of advertising. Many of these are reproduced in these columns, together with our comment. In scores of other cases we send our replies by mail in order that the advertisers may get the fullest possible criticism. Now, all of you remember that before the department was started it was the general policy of trade publications to pat the exhibitor on the back, say "Good work, old boy," and send him away smiling. We have believed that the only sort of criticism worth while is the HONEST SORT. That's the reason that we have expressed our opinions frankly at all times.

WE believed then that an exhibitor turned to such a department as this for real help. And we were not wrong.

Last week we recited some of the things that this department is doing. Our Service covers every angle of the exhibitors' business—and really COVERS it. There is no request that you can make of this department that will not be fulfilled if it is humanly possible. We try as much as we can to anticipate the general needs of the exhibitors as a whole, but we cannot guess your particular problem unless you first let us know what it is.

And so we ask: WHAT ARE WE DOING FOR YOUR THEATRE?

Have we contributed anything to the betterment of your business during the past two years? If we haven't, is it our fault or yours?

If it is ours, you simply have to tell us how we can do more and it will be done.

But possibly it is yours. Perhaps you haven't taken the trouble to call on us. We know that when this bureau was first started exhibitors had heard a lot about service and had found that most of it was bluff or bunk. We invite you to take the trouble of getting your personal answer by investigating.

WHEN the publisher of the NEWS determined that this paper was to be THE SERVICE PAPER, he set about to get the best men he could obtain for this department. But even the word EXPERT means nothing of itself. Unless the department is able to reflect the best thought of the exhibitors as a whole it fails. And to whether we have been able to get this, we merely point to the membership of the Advisory Board and to the field that is covered week after week in these pages.

You will not find here the usual "write-up" of some exhibitor printed merely to please a subscriber. If the story appears in these pages, it is because that exhibitor has done something that we believe will benefit others. We are trying to collect all the progressive ideas and to present them so that they will be of use to you. There is one acid test that every line appearing in these columns must pass: IS IT VALUABLE TO THE EXHIBITOR?

As a digression. The producers and distributors know that this is the department the exhibitors own. Day after day, when some producer wants to know what an exhibitor here or there is doing, he calls on us for the information. For they know that WE KNOW, because we are in touch with those exhibitors, and because we are not printing mere bunk in these columns, because they know that these pages reflect the views of worth-while exhibitors.

WE feel convinced that every line of real exhibitor matter that appears in these columns helps every exhibitor in the country. We believe that the exhibitors who read and study these pages week after week are going to find real helps here that will improve their business.

In the first place, are you really reading these pages?

Then, are you giving us your own ideas? It has been proven time after time that ideas of the exhibitors expressed here have gotten more and quicker action from the producers, distributors and exchanges than a hundred letters that never see the light of day.

And when we are able to print here your ideas and to record the things you are doing, you may be sure that you are attracting the attention of the people with whom you do business and that they are going to be a great deal more anxious to serve you.

SO much for that. But now—WHAT ARE WE DOING FOR YOUR THEATRE? Tell us what we are not doing and we will get out and hustle all the harder that we may accomplish it.

These pages are open to each individual of you. This service is meant for each one of you.

And, in addition, there is the direct by mail service to you, confidential and personal.

If we are not doing our part by YOU, won't you please MAKE US—and a mere request is all that is needed.



RUBY THEATRE NEWS

PUBLISHED IN THE INTEREST OF THE THEATRE GOING PUBLIC OF THREE FORKS AND VICINITY
MEMBER THEATRE NEWS SERVICE

PROGRAM FOR CURRENT WEEK

CLARA K. YOUNG IN "THE MARIONETTES"

OLGA PETROVA IN "THE LIFE MASK"

SEE PAGE FOUR FOR OTHER ATTRACTIONS HERE THIS WEEK

WEEKLY NEWS

Gossip on Photoplays and Film Stars

"GLORIA JOY" Oakdale Productions

"TO HELL WITH THE KAISER"

WEEKLY NEWS

SEEING CONSTANCE ON THE SCREEN

CONSTANCE TALMADGE

"THE HYPOCRITES"

Three pages of the weekly house organ of the Ruby theatre, Three Forks, Montana

Only 674 People in This Town, Says Census, But Theatre Is Able to Show Pictures Two Days

WHEN the Government went out to count the people of the country the last time it found only 674 people in Three Forks, Montana. But when the census takers go around the next time they will at least find one of the liveliest theatres in the country in the Ruby, which is under the management of E. C. Waddell.

This theatre is housed in a handsome brick building in which there are a couple of stores and a floor of offices. But it is not the physical side of the theatre that causes it to attract the attention of the Exhibitors Service Bureau, but the things that are being done by the management to get the business.

Now no theatre which depends on the possible patronage of only 672 people would not be expected to last very long, running seven days a week with only five changes of program. For Sunday and Monday and Friday and Saturday are devoted to the bigger productions and are held for two days. The answer, of course, is that the theatre is bringing its crowds in from the country around.

We call your attention to the fact that recently we have been printing a number of accounts of the way that houses in smaller towns are prospering through going out in the countryside and letting every person in hailing distance of the theatre know what is happening there. Every day sees an increase in the number of automobiles, and now that the war is over and any ban on their production has been limited there will be a far greater increase.

Interest in motion pictures has spread from the cities to the towns and then into the country. The man who lives on the farm is just as anxious to see Charlie Chaplin and Douglas Fairbanks as the resident of the metropolis, and he is going to see them provided the nearest theatre does its part in letting him know when the particular pictures are to be seen. House organs were therefore never so important to theatres that have a chance to draw patronage from the surrounding territory.

One would ordinarily not expect to find a weekly organ published by a theatre in a city the size of Three Forks. As a matter of fact the program is not actually printed there, but obtained from a city a considerable distance away. However, it is made up especially with regard to the Ruby. In the upper left-hand corner there is carried the program for the week and the remainder of the space is occupied with stories about the different offerings for the week, together with shorter items about the other attractions. All of the cut matter is obtained from the exchanges.

Now right here is one point where the producers can profit by seeing to it that the exchanges keep on hand a sufficient supply of cuts and that they provide them to theatre owners so that they can print their own house organs. Naturally it is much bettter if the theatre can do this itself, for then it is able to include some of the local news and gossip and make it much more readable. *The handicap they have been under in regard to cuts has resulted in many managers giving up their efforts along these lines.* And of course they cannot afford to make their own cuts each week.

In addition to boosting his motion picture attractions Mr. Waddell is looking after the cash receipts in other ways. He makes it a habit of giving dances at the Old Ruby theatre and he has some novel stunts that he uses. For instance, on Valentine's Day he bought up several hundred of the ordinary comics that sell for a cent apiece retail and on the back of these printed the announcement of the Valentine dance. On another occasion he got hold of a lot of sheet music in the form that it supplied to professionals and on the back of each sheet he announced a dance at the Old Ruby, adding: "Owing to the high cost of paper it is necessary to use this music for bills. Kindly bring your favorite tune along so that we may play it for you."

It is very easy to see that Mr. Waddell knows pretty well what his people want and that he tries to supply that amusement. But he does not carry the mere label appeal in his exploitation. He takes advantage of any occasion to increase the interest and stays awake to his opportunities. In short, he thinks.

That's the reason the Ruby theatre is doing a big business in a town with a census population of 674.

ENCOURAGE THEM

Smaller Newspapers Want to Do More for Motion Pictures

WITHIN the last week we have received voluntarily from seven newspapers in smaller cities copies of the papers showing what they are doing in the way of co-operation with the motion picture theatres. In at least one case it appears that the exhibitors are sadly lacking in doing their part.

But the showing is most encouraging. The movement is undoubtedly spreading and we believe that it is going to spread more rapidly during the next few months. Passing of the influenza, the reaction from the war and lots of other elements are entering into the creation of new interest. The newspapers are feeling more than ever the value of interesting motion picture matter.

Now is the time for exhibitors to act. Get in close touch with the editor of your dailies. When he shows a disposition to do things, show him your appreciation. It takes time to secure maximum results, but the leaven is working.

What About the Theatre of the Future?

THE motion picture theatre of the future! What will it be like? Has it reached the ultimate goal in presentation methods? How will it compare with the legitimate theatre (so-called) of the future, and the musical accomplishments of the Metropolitan Opera House? With these things in mind, MOTION PICTURE NEWS has asked Harold B. Franklin, managing director of Shea's Hippodrome, Buffalo, to discuss motion picture presentation in the theatre of tomorrow.

Manager Franklin fired the opening gun as follows:

"Although great strides have been made in presentation, a year hence will see innovations and novelties that will make our present performances appear antiquated."

"In what direction particularly will this improvement take place?" the interviewer asked. "Enterprise and imagination amongst exhibitors have developed the art of picture presentation almost to its highest degree. Programs are arranged with the utmost of care, supplemented by scenic embellishments, ballets, tableaus, soloists and large orchestras. What is left?"

"Probably the most important factor in the future shadow stage entertainment will be the musical setting," said Mr. Franklin, "and it is here that we can look for the greatest development."

"In this theatre of tomorrow we will have an orchestra of ninety to one hundred men. These can be divided into two units, one to relieve the other at rest periods. These orchestras will equal the Boston Symphony in quality and will be directed by notable conductors. For novelty the stage can be arranged in two movable platforms, each large enough to hold a unit, the relief unit coming into position through the aid of hydraulic lifts, as the other disappears from view. No doubt that such an arrangement would be an innovation for the blase movie fan."

"Would this not be a prohibitive idea?"

"Not for the theatre that has sufficient seating capacity," replied Mr. Franklin. "While some may charge such an idea up to extravagance, no one can challenge the fact that the organ does not always give satisfactory music to certain portions of the program and theatre with large capacity, say five thousand, could easily support an orchestra of this size."

"With an orchestra such as this," continued Mr. Franklin, "three or possibly four conductors could be available in addition to the usual number of concert masters. These conductors could be men who each are adapted to a definite class of music. Features could be prepared weeks ahead of time, under the supervision of one of these conductors who would by careful study and constant screenings give a musical setting that would be ideal. A feature could be thoroughly analyzed by an authority who would not be rushed to death digging up a makeshift accompaniment as is often necessary under the present method. In fact, today much of the time of most directors is spent in screening rooms when it should be spent in the orchestra pit." The same conductor who prepares the musical setting would also conduct actual presentation, while his co-conductors are working on other features to be shown.



Lincoln's Birthday stage setting at Shea's Hippodrome, Buffalo

"In the theatre of the future we will have soloists such as Galli-Curzi, McCormick, Elman, Kreisler, Schumann-Heink, Heifitz, who will attract to the motion picture theatre an even greater army of theatre-goers than at present."

"Will this be possible at popular prices?" asked the interviewer.

"Again I say that a large capacity will make it possible, and the prices need not be much more than are charged now," replied Mr. Franklin.

"Special concerts can be given, as a preliminary attraction, with conductors such as Victor Herbert, John Phillip Sousa, Walter Damrosch, Arthur Pryor, and others of international reputation."

"In the theatre of tomorrow the atmosphere of the feature will be carried out with greater thoroughness than is at present possible. Features will have settings as elaborate as the biggest theatrical productions."

"The romance of 'exploitation' is just

(*Continued on page* 1796)

ADVISORY BOARD, EXHIBITORS SERVICE BUREAU

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Your Idea and Ours

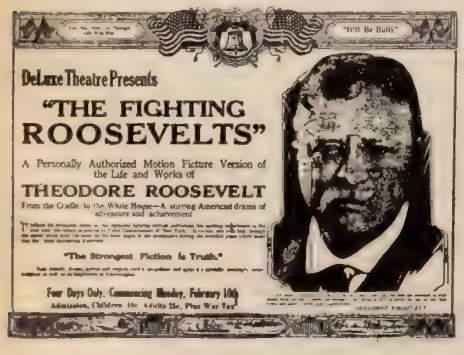
JACKSONVILLE, Fla., has been such a notoriously poor advertiser that we are mighty anxious to encourage the Imperial which is showing the proper policy in advertising its current attractions instead of pursuing the plan of nearly all the other houses and naming the bills for the entire week, making each appeal equal. Engraving facilities are not good in the



Florida city and the theatres rely on the cuts that are available. In this case the Imperial has used bodily an advertisement prepared by Famous-Players-Lasky, and a very good one it is, too. But there are same things that should not have been done. For instance the heavy rule corners mean nothing and this crude blackness discounts the drawing. We also would have omitted the name of the theatre at either side of the cut and either top or bottom. Surely no one is more in earnest than we in keeping the house dominant, but anything can be overdone. It would have been much better had the Imperial used a distinctive name plate.

Success generally comes where the smile indicates it can be understood.

DE LUXE THEATRE, Hutchinson, Kan., deserves a lot of credit for its willingness to use a lot of space, for here



it has employed a half page the Saturday before the opening of "The Fighting Roosevelts." But here is a case where the ultra-dignity in dealing with the picture must have hurt the box office returns.

We appreciate the way that the designer of this display felt about the matter. Knowing that Col. Roosevelt has died but a short time ago he believed that the advertisement should be of the formal sort. But we do not believe that the Colonel himself would have felt that way about it. He always put the real punch in everything that he did and we believe that he would have expected the theatre to do the same thing with the story of his life.

Neither an exploited theatre nor an unbaited hook are apt to keep the owner very busy.

EVEN if this display of fifteen inches across five columns hadn't gotten the position that it occupied at the top of the page it must have attracted attention. We believe that a much bigger wallop is given by the simple line "Stars of the Common Cause" and then the pictures of the players with their names below than would have been the case if the exhibitor had used a lot of adjectives saying that this was "the greatest cast every assem-



bled in a motion picture" and all that sort of stuff.

But there are some things that we do not like here. For instance the lines at the top: "Read this—every word" and those that follow are distinctly old stuff and tend to cheapen the sales argument. The line below "100% is the trade mark on this picture" is a good one and would have been more convincing had some of the superlative been omitted.

Hardest work is convincing you to advertise; after you have done it for awhile you need no argument.



WE consider this just about one hundred per cent advertising. In the first place it is our contention that the cut is used to attract the attention, but that no cut should be used unless it conveys some meaning in connection with the picture. Certainly this one is intimately connected with the title because of the romance that it suggests.

Strand theatre, Portland, Ore., has used seventeen inches across four columns and therefore it has been able to get a powerful effect with the employment of a large cut. Now you will note that the selling lines have been reduced to give the space to the illustration. One of them says: "There's some comedy in it, too—the fair maid says: 'My ideal is a man with a strong will who will do just what I tell him to do.'" The other points out that this is an out of the ordinary picture, a red blooded play. Now the cut attracted the attention and we'll bet that more people stopped to read the smaller lines than they would have if the designer had made them larger at the expense of the size of the cut.

You should make your own theatre the chief reason WHY the public wants to see every picture you show.

CONSIDERING the circumstances here is as fine a piece of comparatively small space advertising as we have yet seen. The Royal theatre, St. Louis, has already shown "The Heart of Humanity" for three weeks and therefore the selling talks were not necessary as in the case of a production that has to be explained to the public. There were just two selling lines used, "The most appealing love story of the war ever told," and "A play you'll never forget." Then there was the cut design at the bottom of the display.

Now, during the ordinary week's run of

What Live Wires are Doing



a big picture we believe that there ought to be distinct advertising done each day in order to get the greatest possible patronage, but after you have established the picture thoroughly your strongest argument rests on the run of the picture. Here is a design strong enough to attract attention. It is more convincing than a lot of selling talk here for the one impression left on the reader that here is a production that he cannot afford to miss. Yes, St. Louis is distinctly improving advertisingly.

He who keeps smiling doesn't have to worry about the last laugh.

HERE is a case of using press book material, ready-prepared advertising without any special object in view. For instance the cut in the upper left hand corner and the matter starting "Sh—h! Listen!" have been taken from the advertising prepared by Famous-Players-Lasky, but all of the rest of the typing and the sequence of the reading matter is so "out of sorts" that one gets nothing but a confused impression from the whole thing.

After the display has gone ahead to say that this is a sequel to "The Lone Wolf" and then breaks into the black line "Trail of Thrills" there is a jarring effect with the switch of the eye of the "Listen" line.



And aside from saying that this has been made from the Saturday Evening Post story there is no selling argument here. We don't know any recent picture with which there are more punches to be used, but the Strand theatre, Duluth, Minn., has failed to get them in this six-inch, triple-column display.

Beware the Ides of March—if you have failed to advertise.

AS a puzzle contest this would be excellent. The Colonial theatre, Albany, should have run a line saying: "This picture is of one of the stars who will appear at the Colonial this week. To the first ten people who name him we will give free tickets, etc."

Yes, it is just that confusing. Of course we happen to know whom the cut represents and the wisest of the photoplay fans will know, yet with the exception of one day every star on the Colonial's bill is a man and there is nothing to show whether the picture is Bert Lytell—or Charlie Chaplin. We have repeated so many times that meaningless cuts mean nothing and we have just as often told you that you cannot hope to advertise the bill for the entire



week, parcelling off the space to each day equally and then expecting to get anything special over with a particular show. Here the theatre has used seven inches across three columns. It does give the bill for the whole week, but then it is done. It has the effect of saying to the reader: "Here they are. Come and take your pick." We feel sure that the Colonial would have done far better by putting the big emphasis on the Monday show, making the Tuesday secondary and then barely mentioning the bill for the remainder of the week. If the Colonial expects its patrons to clip and save the display, all right, but in this case we would much rather mail a program that tells more.

Exaggeration is an intoxicant, with all the "morning after"; emphatic truth the tonic that builds up.

HERE is a splendid advertisement that could have been a great deal improved by having used another inch of type across the four columns. As it stands it is twelve



inches deep, but the "unlucky thirteen" would have helped things out greatly.

The proper thing was done in designing this display to make the picture and the name of Tom Mix stand out above everything else. And right here there is just one comment that we want to make: Any time you have a chance to use a SMILING face you are benefitting your exploitation. People are coming to your theatre for amusement and though your offering is not always comedy the public wants to get the first flash that the picture is something to interest them, and the smile is the best guarantee. Certainly no one could pass by this picture of Mix and then fail to know what the Colonial theatre, Toledo, O., is offering that week.

But back to the increase in space. The matter in the box under the hat is in entirely too small type. We would have rather omitted half of the matter than to have reduced the size of the type. The same is true of the matter at the bottom which cites "Some of the Things That Tom Does." They should have stood out more. We hate to criticize one of the most liberal theatres in the country for not using enough space, but here is a case of where "just a little bit more" would have been mighty well worth while.

Spike your theatre with advertising and you'll find it mighty hard to slip back.

HILL THEATRE, Newark, N. J., believes in getting all the interest possible from the children in the community and has adopted a novel plan for that purpose. On each Monday and Tuesday afternoon there are distributed real photographs of some motion picture star, the size reduced to 1¾ inches and the patrons are asked to present them to some child under fifteen. On the following Saturday the child that writes the best reason why he likes the particular star and names a picture in which the star has appeared, gets a $2.50 gold piece. Tom Mix was the star for last week. This plan is all right to work, but you cannot send advertisements of it through the mail if you make any conditions whatever.

How New York Stages the Show

COMEDY predominates in all of the Broadway houses this week, for even where the feature cannot be called comedy, there is plenty of it in the remainder of the bills.

Dr. Riesenfeld has a real comedy bill at the Rialto, and he has advertised it as such with the result that he is getting big crowds. The feature is "Boots," with Dorothy Gish, and then there is the second one of the New Mr. and Mrs. Drew comedies, a Harold Lloyd comedy, and a Mutt and Jeff cartoon. Even the musical numbers, including the overture are in the same spirit.

At the Strand Anita Stewart is seen in "A Midnight Romance," the second of her new pictures, while the fun is supplied by the latest Mack Sennett comedy, "The Village Smithy." There is also a Bobby Bumps cartoon to increase the number of the laughs. Striking effects are secured with "1812" and the special settings and electrical effects.

There is a comedy element running through the feature at the Rivoli, Norma Talmadge in "The Probation Wife," and "The Village Smithy" is also being shown at that house. The bill is distinctly artistic including a splendidly staged arrangement of "Angel's Serenade."

At the Broadway there is another Chaplin stunt. It was at this theatre that the Mr. and Mrs. Chaplin idea was originated and they are again appearing on the same bill, the comedian in "A Dog's Life" and "Mildred Harris" in "When a Girl Loves."

Rialto Theatre

FOR the Rialto this week Dr. Riesenfeld advertised an "all comedy bill" and he is certainly making good with his promise. It is a veritable riot of laughter, with Dorothy Gish in "Boots" as the feature, a Mr. and Mrs. Drew comedy, a Rolin comedy, a cartoon and every musical number of the humorous variety.

We do not believe that there is the slightest doubt that people want as much comedy as they can get these days—if it is good comedy. But don't let yourself be led into believing that a picture is a comedy simply because it is so advertised. Unless there are real laughs in the pictures they are worse than bores. If you promise the people laughs in advance they are going to look for them and you have to deliver the goods. But there can be no question about them at the Rialto this week.

"Hungarian Comedy," by Keler Bela, is the overture and this is played with the lights all gold. As the title suggests, the music is extremely lively and the audience is half humming most of the time. It is hard to expect music itself to get laughs, but this selection certainly puts everyone in a mighty good humor for what is to follow.

Even the Rialto Magazine opens with a comedy, this being "William Hohenzollern, Sausage Maker," a Mutt and Jeff. For this the animated title showing a cat and dog fighting and spelling out the title "Rialto Comic Supplement" is used. There are lots of laughs in the animated cartoon and for this there is played "Walking the Dog," following through with "Spooky Spooks." Then we have Kinogram pictures of Tracy Mathewson, camera man, finding a new industry in the jungles of Louisiana and here "Scenes Poetique" is employed. Then come interesting pictures of crowds climbing the mountains to Truckee, Cal., for a snow battle. This is especially interesting to audiences because it is to Truckee that most of the motion picture companies working on the coast go when they want real snow scenes. "Petersburg Sleigh Bells" is the accompanying music. Then under the title "Why go to Palm Beach," Gaumont takes us to Milwaukee and there we have winter bathing in the snow while the orchestra plays "Babes in the Woods."

Now you will note that probably the first time since the war started there is not a bit of even near-war stuff in the magazine this week. Joseph LaRose, production manager, has the shortest magazine in weeks this time, *but he purposely left out anything of the military in order that there might not be a note to jar the plan of Dr. Riesenfeld for an all-comedy bill.*

Then Sascha Fidelman, concert master of the Rialto, plays Dvorak's "Humoresque" as a violin solo, accompanied by the organ and harp. He stands at the edge of the steps to the left of the stage with a single spot on him during his splendid rendition of the number.

Now comes the first of the comedies with Mr. and Mrs. Sydney Drew in "Once a Mason." This is built around a woman's curiosity. After Henry has joined the order Polly simply must know the secrets that have been told him and gives him no peace until he has "revealed all." And some secrets they are and they cause all sorts of complications. There is a special musical arrangement for this, opening with "Liebesfreud" and then with the title "a few weeks later" turning into Greunfeld's "Serenade." With the title "long after midnight" there is another change to "Leontine" and then as we see Polly going up the steps crying "Song d'Ete" is used.

At that point Henry pretends to give in and as he starts to tell the secret stuff the music is "Dance of the Chinese Dolls" until the fade-in of the temple scene, when there are three gong beats, cymbal tremulo and the organ rumble. With the title "Do you mean to tell me?" the music is "African," played with a piccolo solo as Henry makes the royal sign, and then with the full orchestra. With the scene at a card party the music changes to "Balkan Queen," followed by a numbered selection and then with the title, "Say, what is this rot?" "Dance of the Debutante" is again played, then with "It was Teasdale" we have "Last Waltz," and again with the title "Just thine, Henry," we come back to "African" for the remainder of the picture.

Now comes James Harrod, tenor, singing "The Snowy Breasted Pearl," which is also the theme of the feature which follows, Dorothy Gish in "Boots." "Merry England" is used for the opening scenes of the feature and then the theme comes in when we get the first glimpse of Boots. With the introduction of Boots' aunt we have "That's an Irish Bull" used. With the title "On the same dreary night" we have some bars from "Pomp and Circumstance" used. In fact extracts from this impressive selection are introduced several times during the feature. This music is especially suited to mysterious action where great things are apparently afoot. This is followed by a numbered selection and then another extract from "Pomp and Circumstance" with the title "Baffled." Then with the next introduction of Boots we get "After Sunset" with the chorus of "Molly Dear" played with the scene with the young detective's boots.

Again we get some extracts from "Pomp and Circumstance" with the title revealing Mme. de Valdee's real reason for coming to the inn and then with the change in scene "Molly Dear" is again used. As the young detective opens his door "After Sunset" is played once more and then as her aunt calls the girl "Miniature Suite" is played, followed by the theme with the title "While Boots is trying." The next change is up on the roof with the war garden and where Boots says "Them beans are growing, etc., "Liebe leid" is used with theme coming back as Boots says, "Oh, sir, I ain't a bad girl." Here the organ takes up the music for a time until the scene where the girl and the young detective sit down on a bench in the park and once more we have the theme, this time as a 'cello solo. With the title "Allowing time to get away" there are further extracts from "Pomp and Circumstance" and then a numbered selection as Boots and the woman fight in the cellar. With the title "A final incident" we get the chorus of "Molly Dear," following through with the theme to the end.

With the lights all in red the orchestra then plays "Smiles," the greater part of this being devoted to a marimbaphone duet. The lights go down when these instruments take up the music and the spots are

Tips From First Showings Here

trained on them. The number gets such a big hand that when we saw the performance something happened that is seldom permitted at the Rialto or Rivoli—an encore was played.

Harold Lloyd is then seen in a very funny comedy, "Look Out Below," a story of a love sick youth and a pretty maiden and their adventure, which includes riding around on pieces of steel to the top of a skyscraper. The musical numbers played for this are "Fi-Fi," "Rip Van Winkle Slept With One Eye Open," "Yvette," "Pepper Pot," "Uncle Tom," and "Oh, Johnny."

Theodore Salome's "Offertoire in D Flat" is the final organ number.

Strand Theatre

ANOTHER unusual effect is being put over at the Strand this week with the overture, Tschaikowsky's "1812." You who have been following these accounts are familiar with this number which has been played quite a number of times at the big Broadway motion picture houses, but this time it has been put on so differently as to make it a complete novelty.

This great number was written to celebrate the dedication of the Temple of Christ in Moscow, the original of which has been destroyed by the fire that Napoleon kindled. It describes the Battle of Borodini and the retreat of the French. The two national hymns, "God Preserve Thy People" and "The Marseillaise" confront each other during the thunder of the artillery, first one then the other, until the turn of the tide of battle is indicated and the Russian song becomes dominant and so continues to the crashing close.

For this number the lighting of the stage is first in red-gold and then the lights go down into red for the night and then into purple and at that moment the stage curtains part and there is dimly outlined the battlefield. We get a startling effect with the bursting of a rocket and then the flare of red light begins, repeated in a few seconds and then near the end. But the big punch comes right at the end when the red of battle fades from the sky and there stands out a huge figure of the dove of peace. The number gets a most unusual reception.

"Teddy Birds," an Outing-Chester, follows. This is really a record of what conservation of bird life has done and we have a couple of views of Colonel Roosevelt in Louisiana among the wild fowl. There are intimate pictures of tern, huge flocks of pelicans and other unusual birds. For this "Naids' Idyl" is first played through by the orchestra and then the organ takes up the music to the end.

Then comes the Strand Topical Review, opening with Pathe pictures of the American fleet at practice at Guantanamo—different from those shown a couple of weeks ago. We have an interesting picture of the way that the destroyers create a screen of smoke. There is a title "The life preserver of our seas" and there is a picture of a life preserver and through this we see a column of battleships. "Anchor and Star" march is used here. Then comes Pathe pictures of the dedication of the new military academy in Gautemala and the "army" of our little sister republic looks rather pitiful after we have been accustomed to huge war scenes for so long. "March Byzantine" is the accompaniment. From the same source and to the music of "Dog Train" there are pictures of the winter sports at Truckee, Cal.



Liberty theatre, Seattle, Wash., made a strong appeal to women with "Virtuous Wives" through the cooperation of the leading millinery store. The display was confined to a number of striking views of Miss Stewart in various hats and gowns

Topics of the Day come in here with a lot of laughs. There is a good one with: "If Germany had won the war the Berlin peace conference would have lasted about twenty minutes" while "We suggest a monument to the lassies who put the doughnuts in the doughboys" gets hearty applause. "Petit Bijourette" is played during these.

We jump back to news events with Pathe pictures of the squad of jail suffragettes shown to the music of "Katie," at least what of it can be heard for these pictures arouse a storm of hisses and a few cheers try to break out, but the hisses appear to be considerably in the majority. Then Pathe shows Pathe pictures of the departure of the President on his second trip to Europe and we have "Greetings to Bangor" used. The Topical closes with a good laugh with a Bobby Bumps cartoon, in which the dog gets the "flee-enza." "Marionettes" is played twice through and then at the point where the bugs start their parade "Where Do We Go From Here" is used mighty effectively.

Then comes the Strand operatic quartette with the night scene from "Martha." The setting is one of a walled villam and the lights are down to give the night effect.

Anita Stewart in "A Midnight Romance" is the feature. "La Fer aux Perles" is used with the screening and then when the two crooks are introduced "Dolce far Niente" is played and then with the steamer torpedoed and the passengers landing we have storm effects and then "Butterfly" with "Reconciliation" following through. At the scene where the woman in black is seen at the hotel desk we have "Novellette" and then "Beautiful, Ohio" as the dance starts. After the second scene of the dancing the music becomes "Flatterer" continuing until the two girls leave the room to watch the dancers when the orchestra turns into "Gloriana." Where the dancers are seen applauding the organ takes up the music for sixteen minutes.

Then with the arrival of the three distinguished foreigners we have "Iris" which is played until after the title "Nine o'Clock" and then when the orchestra on the screen is seen to start playing the Strand orchestra takes up "Eternelle Extase" and continues as long as the picture orchestra plays, turning then into "Sizilietta" and where the trombones start to play to "True Love Never Runs Smooth." With the scenes where the man observes that it has been a long swim Friml's "Adieu" is introduced, shifting to "La

Music Hints For Entire Programs



Rivoli theatre, Toronto, got a regular circus appearance for the front of the house when it showed Billie Rhodes in "Hoop-la"

Colombe" as the Sloans are seen in the balcony and then back to "Adieu" with the lovers again and to the organ with the fade-out of Roger Sloan. Again the organ takes up the music and continues it for six minutes until Marie is seen running down the hall and here we have "Brooklet" and then when Sloan recognizes the girl we have "Adieu" by Karganoff. When the scene changes to another room we get "Gardenia" and then at the reception we have "Bluette" which continues until we see the lovers together on the balcony when Friml's "Adieu" is used to the end.

Redferne Hollinshead then sings a double number, "Pal of Mine" and "My Lovely Nancy," the latter being the Robert Burns poem which has been set to music by Max Herzberg, the pianist of the Strand orchestra. It was Managing Director Plunkett who discovered Mr. Hollinshead so far as New York is concerned and the singer, who is a Canadian, is delighting the audiences at the Strand.

Then follows another one of the side-splitting Mack Sennett comedies, "The Village Smithy." There are all sorts of clever situations with Louise Fazenda at her very best. "Anvil Chorus" is played twice and then there follows through "Mary" until the title "Any old port in a storm" when the orchestra swings into "How Ya Gonna Keep 'Em Down on the Farm?" This continues to the title "A travelling man" and then we have the organ for six minutes, the orchestra coming back with the scene of the big man entering and then we have "Russian Rag" to the end.

Rivoli Theatre

ARTISTRY marks the presentation of the bill at the Rivoli this week and the music especially is in keeping with the "class" in the feature picture, largely a story of society life in a large city.

With the lights all in gold the overture is "Poet and Peasant." At times the music is carried on 'cello and harp, then on the flutes and piccolos, and then back to the 'cello with the first violins picking up the strains and then reverting once more to harp and 'cello. Then come in the viols with the full orchestra taking it up and swinging it into the dance. This selection has been published in fifty-nine different combinations of instruments, so you can see the wonderful effects that a brilliant orchestra like that of the Rivoli can get out of it.

"Florida Sports" is the title of the Prizma scenic which opens with shark fishing and affording some beautiful color views of the blue ocean. "Missouri Waltz" is played up to the scenes of the aligator hunt and then "Moraima" is used to the end. There is a mysterious spirit to this latter selection and it fits finely with the scenes in the swamp and the picture of the alligator and the man battling in the water.

Then with the lights in the center dome blue and the inner dome in red, the proscenium arch being dark, the curtains part, revealing the draped effect with L. Van Dyke, 'cellist, seated in the center of the stage. With the organ as the only accompaniment he plays Zande's "Elegie."

Rivoli Pictorial opens with the Pathe pictures at Guantanimo, already described, and shown to the accompaniment of "Cradle of Liberty." Then come mighty interesting Gaumont pictures of some of the scenes of harvesting the $78,000,000 orange crops at Riverside, Cal., and then of the exposition at San Bernardino, while the orchestra plays "Chiffonette." With the Pathe pictures of the Guatemala dedication we have a numbered selection and then Gaumont takes us to France and shows us the start of French reconstruction with the orchestra turning into "Ma'mselle Natouche." We see huge tractors ploughing the fields that until so recently have seen the struggle of great armies. There fits in here mighty well a Universal Current Events picture of the battle scarred tanks being used in the pursuits of peace. They are now converted into towing logs and other such work. The music for this is "La Source." From Current Events also come pictures of Uncle Sam operating the greatest tailor shop in repairing clothing for the army and with this "Canzonetta" is used. The final number, bringing in the thrill, comes with the sky fighters performing for the benefit of San Francisco. "Swedish Processional March" is used with the full crashing effect of both orchestra and organ.

After a few strains on harp and violins the curtains now part, revealing a room in a home. In the center there is a long window with the blue light seen through and toward either side the draperies. The younger of the two women is reclining on a couch and the older one sits with her face buried in her hands at a table at the left of the stage. There are chintz curtains on the windows and a grandfather clock and old fashioned furniture, all in the old time velvet effects, supply the rest of the setting. "Angel's Serenade" is then rendered by Anne Rosner and Julia Henry.

There is a particular pleasing musical score played for the feature which follows, Norman Talmadge in "The Probation Wife." "Sparklets" is played at the screening and then when Mrs. Beardsley, the woman who is having trouble with her husband and to whom Josephine tells her story, enters "Sorrows," the theme, is introduced. This changes to "Visions of Salome" with the scenes in the dance hall as the wife starts to tell her story and then with the title "There was a little orphan" "Love's Garden" is used without the introduction, changing to "Inspiration," also "Marche Solonnelle" is the organ solo.



For the showing of "Virtuous Wives," George J. Schade, Schade theatre, Sandusky, O., used cut-outs for the display over the marquee and then sent a "Diogenes," with a lantern, out searching for virtuous wives, and created a sensation

New York's Way

without the introduction for "Peter Mari." Then we have a scene where Wade plays the violin and here "Elegie" is used as a violin solo. When he stops playing the orchestra takes up "Tanagra," specially arranged, following with a numbered selection as Josephine goes to the door and then with the title "She has left" "Elegie" (Barmotime).

With the title "Another life opened" where she goes to the reformatory "Louise" is played, then a numbered selection for the matron and "Longing" as Miss Watkins leaves the room. At the point where the girl spies the hat and gloves there is another one of the numbered pieces and then with "That afternoon" we get "In the Shade." When she recognizes Wade on the train "Love's Garden of Roses" is played once through and then the organ takes up the music, continuing through the romance, the marriage, the affairs of Wade with the other woman and the laying of the plans to bring the husband to his senses.

It is with the scene at the Claridge where Josephine and McMerton are dining together and Wade and the other woman are at another table "Night of Gladness" is used first here turning into "Southern Girl" as they dance the fox trot and then "Dodola" as McMerton goes back to Josephine. The organ carries the music as the husband returns to his home and then with the title "The next day at three" the orchestra comes back with the theme, making a brief pause as the husband enters the room and sees McMerton and his wife, then the orchestra taking up "Romance," without the intro. With the title "And that night" "Loin du Bal" is used without the intro. changing to "Pagliacci" as the couple pose to be surprised, changing to the theme with the title "Hal, dear," then to "Butterfly" as McMerton looks at the dog, to "Symphonette" with the change of scene and finally to "Butterfly" as the woman is seen at the mirror powdering her nose.

With the lights gold we have selections from "Oh Boy" and then comes the comedy, "The Village Smithy." The orchestra has a chance for all sorts of imitations and jazz effects here and it neglects none of them.

The Broadway

MAURICE A. KASHIN, managing director of the Broadway theatre, was the first exhibitor in the world to use the "Mr. and Mrs. Charles Chaplin" idea. You will remember that he employed this immediately after the announcement of the secret marriage by using the million dollar comedian in "Shoulder Arms," which had already run several weeks at that theatre and Mildred Harris in "Borrowed Clothes."

So that it would not come too suddenly on the heels of the other feature and because he wanted to do some other Chaplin stunts in the meantime, of which we have been telling you recently, he held back the showing of the latest Mildred Harris offering, "When a Girl Loves" until this time. Now he is advertising: "Mr. and Mrs. Chaplin on the same program—the million dollar wife of the million dollar comedian." And in order to get this program "A Dog's Life" has been held over for another week.

There is a clever advertising effect obtained this week in front of the house where there is a huge painting of Chaplin seated on a doorstep, crestfallen, and the dog at his side—a reproduction of one of the posters. But then there is added just behind him the figure of Mildred Harris (Mrs. Chaplin) giving him a lecture. Then there is the legend: "When a Girl Loves it is not A Dog's Life to be the Million Dollar Wife of a Million Dollar Comedian." This is attracting a lot of attention and it always gets a lot of laughs. The rest of the lobby display stands as last week.

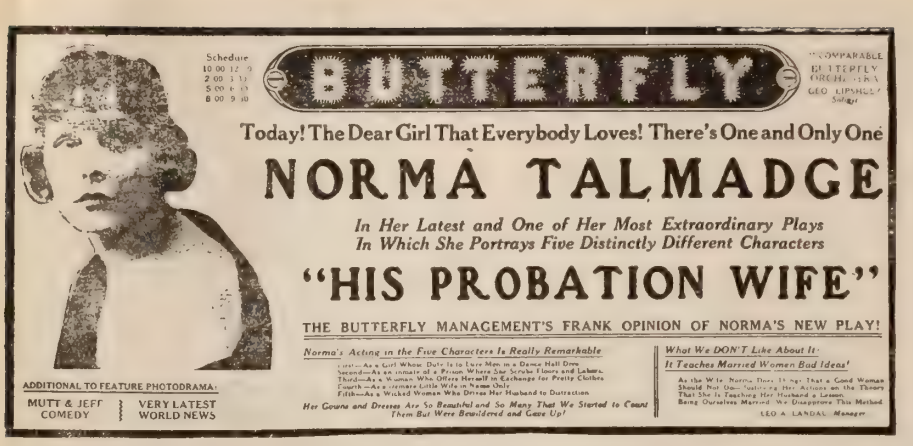
Goldmark's "Sakuntala" is the overture and under the direction of James C. Bradford the Broadway orchestra interprets the number with real meaning, getting the most out of all the instruments. There is a different arrangement of the stage this week, new velour curtains being used and slightly parting, giving a blue effect between, changing to red and then to amber.

There is punch right at the opening of the Topical Digest this week with International News pictures of President Wilson sailing on his second trip to the peace conference. There are some fine shots here, one of them including the President and Mrs. Wilson on the bridge of the George Washington. The Digest starts off to the music of "Madelon" and then with the title quoting the President as saying: "I will not come back until it is over over there" the war-time favorite, "Over There" is aptly used. Then comes Current Events, pictures of the war tanks being turned to peace uses and with these the music is McKee's "Minor and Major.'

There is a clever effect through the music with the pictures of the German prisoners, for here "How Ya Gonna Keep 'Em Down on the Farm" is played and the audience quickly gets the connection and has a smile of satisfaction. Then there is a scene showing the German band. Of course the German national anthem, which the band was actually playing, was not employed, *but "Yankee Doodle" is used and it gets a big hand.* Then come scenes from International News showing the American fleet at practice at Guanatanimo, and here "When the Boys Come Sailing Home" is played. The Digest closes with interesting pictures of returning soldiers of the twenty-seventh division to the tune of "Stars and Stripes Forever."

Following Topics of the Day, which are shown with organ accompaniment, Master Walter Edelstein follows with De Beriot's "Scene de Ballet." For this the lights are all in blue with an amber spot on the musician.

Then follows Mildred Harris in "When a Girl Loves," and "A Dog's Life.'



Landau got attention with nine inches across the top of the newspaper page

Landau Attracts Attention to Feature Through Telling What He Doesn't Like About Story

LEO A. LANDAU, manager of the Butterfly theatre, Milwaukee, Wis., is a manager who believes in keeping the people talking about his theatre and he seems to be doing it with a vengeance. Recently we told you the way that he was calling attention to various productions and advertising that he was showing the Milwaukee public the leading features.

Now he has gone a step further and is "finding fault" with one of his own attractions and he has done it so successfully that he got the leading story in the Milwaukee papers Sunday. But this "criticism" is being done in such a clever way that it is certain to create a greater desire on the part of the public in general to witness the production.

In advertising Norma Talmadge in "His Probation Wife" Mr. Laudau used eight inches across the top of one of the amusement pages. Of course he has to pay an extra rate to get this, but you will generally find his displays in that position. Then he brings out the name of the theatre strikingly, used a large cut of Norma Talmadge and plays the title of the play strong.

Following this comes "The Butterfly management's frank opinion of Norma's new play" and then it goes ahead to show the shifting roles that she plays, so recited that everyone will want to see it, and then just to the right he adds "What we don't like about it: It teaches married women bad ideas. As the wife, Norma does things that a good woman should not do, justifying her actions on the theory that she is teaching her husband a lesson. Being ourselves married, we disapprove this method."

The clever photoplay editor of the Milwaukee Sentinel saw a story in this and wrote it. We are omitting the introduction and getting into it at the point the newspaper is interviewing Mr. Landau:

"Now, Mr. Manager, we've chased many an elusive story in our day, and many an improbable one, too; tell us candidly are you actually going to pay top rates for advertising space and then tell what's wrong with a picture and what parts you don't like? Break it gently, for you know and we've learned that picture managers like their pictures without exception. They may state entre nous that a story is weak, but to come out before the public and say that the picture lacks anything and to pay for it. It's the apex of the impossible to expect us to swallow that.

"But it's true," asserted the interviewed one positively, bringing forth his ad copy. "You yourself asked in your column last week what the next 'ad' wrinkle would be. Here it is. I'm devoting equal space to a statement saying what the management liked about the picture and the same amount goes to tell why I don't like it."

"But it's a Talmadge picture and you know Norma. What's wrong with her 'probation wife?'"

"'Tisn't the production or the star. It's the lesson in the story that we take exception to. It teaches married women bad tricks because the heroine commits little indiscriminate acts and then tries to find justification. Being ourselves married we take exception to them. This plot of bringing home a lesson to hubby by flirting with some one else—you know it isn't quite the thing. Not that we're afraid personally of getting 'tamed,' we were long ago, but just on general principles and in behalf of all married men we're taking exception to the plot and saying so in our copy."

We like to see managers getting out of the rut in advertising, especially when they are able to use something distinctly novel. Now most of the leading Milwaukee houses are now using large space and therefore it takes something more than mere space to attract unusual attention. There is no question in the world that Mr. Landau is doing that.

And what we like best about the whole thing is that he is first giving the picture its display and actually selling it before he rings in his curiosity arousing comment. It's quite like the snap of a whip.

18 Leading Stores Cooperate with Los Angeles Theatre

Eighteen of the principal down town drug stores in Los Angeles are to use life size straight and character pictures advertising productions being shown at the California Theatre, according to arrangements completed by Roy L. Miller, director of advertising and publicity of the California. The art department of California maintains a staff of three artists, and pastels, water color, oil paintings and pen drawings are made for lobby display and all advertising. The pictures to be used in the display windows of the stores will be 30x40 inches in size, and consist of stars in character make-up and still pictures from the photoplays enlarged to this size. Every poster will have a handsome frame of shadow box design, and the picture will be the center of the window display. This is the most pretentious advertising of this kind ever attempted by a west coast theatre.

Franklin Forecasts the Theatre of the Future and Gives Reasons

(*Continued from page* 1789)

beginning. It will, in fact, never be finished. New ideas in copy and design are the very things on which advertising thrive and in attracting patronage to this 'theatre of tomorrow will play to a patronage that will surprise the advertising world."

"House management will be given a new impetus. Attaches will be specially trained for this duty." Special provision may be provided for parking cars, with attendants in charge.

"A physician or highly trained nurse will be provided with complete equipment ready for any emergency, for this theatre of tomorrow will play to a patronage that will correspond with the population of a small city."

"Dictaphones will be placed throughout the auditorium so that the management will be able to pick up comments, favorable or unfavorable, from the vast audience, so that the theatre can see itself as others see it."

"Special provision will be made for the preparation of titles and trailers.

"Some may conclude that these ideas may be fantastic. However, when one compares the motion picture theatre of today with that of five years ago they will see that motion picture presentation as presented today would have appeared utterly impossible at that time.

"All the grandeur of ancient Rome will be revived in the interior decorations, and the motion picture patron of today will be astounded by the silent art palace of tomorrow."

Song Used in the Middle of "Mrs. Wiggs" Feature

Two special features were added to the program at Grauman's Theatre during the week of March 9th in connection with the showing of the Paramount "Mrs. Wiggs of The Cabbage Patch." One was a replica of the garret dormitory in the Wiggs home on the stage in the rear of the set. When the projection of the film where Lovey Mary carries Tommy to the garret to put him to sleep, the house was darkened, screen raised, and Miss Elsie Pfennig sang "Take Me Back to Rock-a-by Land." The scene closed with Tommy falling back in bed asleep, and the screen dropped and the film went on showing Lovey Mary kissing Tommy good-night.

The second special feature was a thunder, lighting and rain storm given during the rain storm of the film with the picture being projected on the screen in the center of the stage. The drops at either side were taken back and there genuine storm effects were seen. Water continued to fall with the lighting and peals of thunder during all of the showing of the scenes in which rain fell in the film.

Columbus discovered America, but that was in 1492. *People are not hunting for things these days. You have to hunt for them.*

Personality and Close Attention Score Big Success for Woman With Neighborhood Theatre

"BUILDING slowly and on a concrete foundation" is the secret of the success of the Ideal theatre, Sixteenth and Dorcas streets, Omaha, and unquestionably one of the most successful of neighborhood theatres anywhere. And this has been accomplished under the management of a woman, Mrs. J. A. Dostal.

In other words it has been the attention to all the details, the "little things" as well as the big ones that have made the Ideal just about all that its name means. In the first place Mrs. Dostal decided that the closest attention should be given to the projection. She obtained the very best equipment possible, but there came a complaint from patrons of many of the theatres, and Mrs. Dostal solved this by running the pictures fifteen minutes to the reel. An immediate effect was that many of the older people expressed their pleasure at the improvement that had resulted.

Soon Mrs. Dostal had quite a few people coming to the Ideal a couple of nights a week, but she wanted them as her regular patrons. She did not feel that she could pay the price to get big features every night, especially since she had just raised the prices to ten cents in what had always been a five cent house. But she concluded that she would try to do bigger things at least two nights a week and picked Sunday and Monday as the days. Then she arranged with one of the exchanges for a better class of product and raised the price on those days to fifteen cents.

Here are her own conclusions about that:

How "Better Pictures" Worked

"To begin with everyone goes somewhere on Sundays and it appeared to be a case of theatre having the best pictures getting the business, whereas if a poor picture was shown them a couple of times they would take their patronage to some other house. By showing the best our people got so that they could scarcely wait for the next Sunday. One family after another was added to our regular patronage and even the younger people forgot the downtown houses and are now patronizing ours. Likewise people who would not patronize a show on Sunday knew that they could see the same big feature on Monday. Then the word of mouth advertising from the Sunday showing brought more business so that 'blue Monday' is unknown at the Ideal. Full houses on Sunday and Monday soon assured us of capacity business for the balance of the week through popularizing the house."

In order to take advantage of the advertising of the downtown houses and the publicity that the pictures get through the newspapers the Ideal makes every effort to get the features as soon after their first run showing as possible. Mrs. Dostal finds that it pays her to go to a little more expense to get the pictures earlier than they would come to her in the ordinary course.

A "Personality Theatre"

But probably more than anything else that is responsible for the great success of the management is that it is a "personality"



This calendar, giving attractions for a month, brings business to neighborhood theatre

house. There is "Welcome" written all over it and one cannot patronize the theatre a few days without getting the spirit. It soon becomes just as much a part of the neighborhood as the patrons' own homes. Mrs. Dostal gives her personal attention to all of her patrons. Parents send their children to the Ideal because they know they will be safe and at the same time that they will be made to behave as no noise or rowdyism is permitted for a moment. *And children pay the same price of admission as adults.*

The theatre is kept actually a part of the community. For instance when the dancing clubs were springing up Mrs. Dostal prepared special slides and ran them on the screen for the clubs and not only sold tickets but she and her husband attend the affairs and mingle with the young folk. The result is that every member of these clubs has become an Ideal booster and rarely attend any other theatre. In the same way the fullest cooperation is given the churches, the sisterhoods, the schools and various organizations in any campaigns that they may have in progress and also through special benefit performances. *On these benefit nights Mrs. Dostal always makes it a rule to get the very best of pictures, for she knows that then there come to the theatre many who rarely or never attend and she makes every effort to convert them to regular patrons.* Of course this can only be done with a good show.

Some of Her Recipes

Now Mrs. Dostal gives the recipe for her success in a few words:

"I show my enthusiasm before my patrons and they feel; it is catching and before you know it they are ready to fight for you.

"No manager should ever leave to others to do what he personally should do. If you fail to take an interest in your theatre, so will the people.

"But the main points in pleasing the people and that will bring capacity houses are the best of projection, music and order, the newest, best and cleanest of pictures, coupled with courtesy (which must be made perosnal) and enthusiasm for business."

Mrs. Dostal believes that she has hit upon the best advertising plan that can be adopted by a neighborhood theatre. She had tried newspaper advertising and all sorts of programs without the results that she desired, so she struck the calendar idea and though only the second of these have been printed the idea is going like wildfire and not only are they in demand from the families, but practically every store in the section is displaying them. These are about 12 by 16 inches and so of sufficient size to be easily read.

The policy will be to use a large picture of some star to be seen at the theatre as the only decoration. On the first one Anita Stewart was used while Norma Talmadge appears on that for March, cuts obtained from the exchanges being used. These calendars are printed on heavy paper with the type over the dates in colors so that the names of the stars and the titles of the pictures are easily read. With the exception of Sunday and Mondays there are often special shows during the week for a couple of days, but with those exceptions changes are made daily.

Mrs. Dostal personally distributed the calendars the first month and before February was at an end there were hundreds of inquiries as to whether there would be one for March so that the initial supply was quickly exhausted and another supply necessary.

BRIGHTNESS COUNTS

Now Is the Time to Put New Pep Into Your Theatre

IN many sections where the summer season is the poorest for business there is a spirit of letting-up in the management of the theatre. If there are things to be done, a coat of paint here, or a little repairing there, the proprietor simply says that he will let it go to fall, when the business will begin to increase again.

But that's just what is the matter. When things show a tendency to slump off a little, then is the time to make your house all the more attractive. Perhaps the renovation of your theatre now, the addition of a few flowers, the betterment of your music, will more than offset any normal dropping off.

Ten per cent of the exhibitors of the country have shown new life during the past year. Let's have at least another ten per cent start things just as the trees are budding into new life.



Thos. L. Hays, managing director of the Garrick and Liberty theatre, St. Paul, is using striking street car cards for advertising the current attractions at the two theatres. These are 12½ by 24 inches, and bear striking pictures of the star and a minimum of reading matter

Horater Uses a Real Live "Sis Hopkins," Introduces Her During Show of the Film

H. C. HORATER, of the Alhambra theatre, Toledo, O., whom you all know now as one of the livest wires in the whole industry has just put over another one by duplicating the New York campaign on "Sis Hopkins" and then going a step further.



How a leading hotel cooperated with the Alhambra

In the first place Mr. Horater got in touch with the Goldwyn offices here and arranged to secure the services of the same young woman who put the stunt over so successfully on Broadway. She didn't get through her work here until Saturday night and so there had to be speedy action and so she took the Grand Central to make the speediest possible time, arriving in Toledo Sunday evening.

Announcements had already appeared in the Sunday papers of her coming and there was a crowd at the station to meet her, headed by the manager of the Alhambra, newspaper reporters and a battery of camera men. Her arrival was staged spectacularly, for the girl came from the Pullman in the "Sis Hopkins" garb and then did her famous "fall" half way across the station platform while the women screamed, thinking that she was about to be killed.

Naturally there was a howling mob following her all the way from the station to the theatre where she arrived just at the start of the second show of the evening and then it was that a surprise was sprung on the audience though the people could well guess that something was in progress from the cheering that came from the street. The girl was taken in the stage door and still scores waited to see her again when she came out a couple of hours later.

In the second reel of the picture there is a scene where Mabel Normand does some highly acrobatic stunts in a pumpkin patch. Just at that point Mr. Horater arranged a little diversion. The screen was raised and there, with a rural setting, the lights come up and the orchestra began to play "Turkey in the Straw." A second later "Sis" stumbled out to the amazement and delight of the huge audience and entertained for five minutes with her antics when the screen curtain again descended and the picture was continued.

In addition to advertising the picture liberally Mr. Horater had the cooperation of the Secor Hotel which arranged for the presence of "Sis" each evening after her appearance at the theatre. Practically the whole of the quarter of page display that was used by the Secor referred to the appearance of the girl at the Alhambra and the same cut as employed in the theatre announcement was used. That made the tie-up complete.

Clever Stunt Campaign Used for "False Faces"

In order to get unique publicity for the Thomas H. Ince production of "The False Faces," Famous Players-Lasky has issued a novelty in the form of a postcard representing a false face, or mask. This is cut so as to leave room for the nose and eyes. There is no printed matter on the outside of the cards, which are in colors and representing the fiercest sort of individuals. They certainly should prove popular with the youngsters and will also aid in increasing the interest among the elders.

A special half-sheet is being sent to exhibitors carrying the comment of the reviewers on this picture.



Nearly four full columns in Alhambra newspaper display. Campaign started well in advance

Live News from the Producers

Selznick Tabooes Old Film Traditions

"One of the great advantages in producing pictures for a new corporation is that it is possible to ditch all old traditions and superstitions and go ahead on an entirely new basis," says Charles Giblyn, Director-General of the Selznick Pictures Corporation. Mr. Giblyn has just completed the first production, 'Upstairs and Down,' in which Myron Selznick will present Olive Thomas as the first star under his management.

"By building from the ground up it is possible to examine more closely the various features of production than when a lot of machinery that has previously been in operation is inherited. For this reason I believe that in 'Upstairs and Down' we will bring to the screen a production which is modern in the very best sense of the word."

"Upstairs and Down" was completed about two weeks ago so far as the actual photographing was concerned. The cutting and titling is being done under the personal supervision of Mr. Giblyn and it is expected that the finished print will be in New York within a week or so.

David Selznick, secretary of the corporation and brother of the president, arrived in Los Angeles this week and immediately took up his duties as an officer of the company.

"Border Legion" Furnishes a Battle

A battle in the Rockies between a mining camp defense league and a band of desperadoes furnishes many a thrill in "The Border Legion," a picturization of Zane Grey's story of the West, starring Blanche Bates and Hobart Bosworth.

"The Border Legion" is being distributed by Goldwyn Distributing Corporation, which reports success for the picture.



Anna Q. Nilsson, in "The Way of the Strong," a Metro production

Pathe Adopts New Selling Plan

Organization Enlarged Due to Increased Business During Past Year—New Arrangements in Effect May 1



Frank Powell presents House Peters in "The Forfeit," which is distributed by Hodkinson

BECAUSE of the great increase in Pathe's business during the past year, Paul Brunet, vice-president and general manager of Pathe Exchange, has found it necessary to enlarge the selling organization, and to divide the present sales department into two parts. Features will be handled by a special feature department, with special feature salesmen, under the management of Tom North. All short subjects such as serials, comedies, Pathe News and Pathe Review, will be handled by a special short subject department, which will include the present sales force, under the management of W. S. Wessling. These two departments will be under the supervision of F. C. Quimby, the present sales manager, who assumes the title of director of exchanges.

The new arrangements go into effect about May 1. Mr. Brunet has had the new plan under consideration for some months, during which time he has been perfecting details, until now every contingency has been provided for. The reorganization of the already highly specialized Pathe sales plan is to effect a still higher specialization. The Pathe idea has proven very successful. That idea has not been changed. The details only have been changed.

Mr. Brunet has withheld the announcement of his plans until such a time as he was thoroughly satisfied with the Pathe features complete and arranged for. The high quality of the extra selected and special features scheduled since January 1, together with the fruition of his plans for insuring to the Pathe organization an ample supply of strictly first class features with well known stars for the coming twelve months, has made the reorganization wise and necessary. Now he is able to give to the product of the numerous and important producers who are now making and who will in the near future make use of Pathe's distribution facilities, the very widest distribution, and that at a minimum of cost which probably cannot be equaled in the business.

F. C. Quimby, with his new title of director of exchanges, assumes new, important and increased responsibilities. His new position is an advancement which is a fitting reward for the long and faithful service which he has given Pathe. His tenure of service with the organization extends, with the exception of a couple of months with another concern about a year and a half ago, over a period of five years.

Hall Completes Deal for More New Features

WITH four of the twelve that compose the list of features representing Independent Sales Corporation's 10-20-30 series, now on the market, Frank Hall, President of Independent, announces that he has practically completed negotiations for additional features of this series. Pending negotiations, Mr. Hall states that he will not give details concerning the subject matter of the productions or the personnel of the casts, but hints that those booking the new subjects will be given the greatest box-office values ever offered on the Independent market in the form of picture entertainment.

"One feature for which negotiations have practically been closed, placing it on the booking lists of Independent Sales 10-20-30 series," said Mr. Hall, "is especially big in theme, personnel of cast and quality of production. It has that something that I as an exhibitor and distributor know to be the quality referred to as big. It represents the work of one of our best known directors, presents the artistry of one of the screen's most accomplished stars and represents a production as a whole that I defy any producer or distributor to surpass for the values quoted, namely: 10, 20 and 30 rentals.

"Within the next few weeks Independent Sales will be free to announce the new features added to the list of four already before the public under the 10-20-30 rentals."

Hodkinson Releases Four Star

First of Series to Come in April Under Trade Name of Four Star Pictures—"As a Man Thinks" Stars Leah Baird

THE W. W. Hodkinson Corporation is going to handle the new "Four Star" pictures, the recently announced Harry Raver productions which start off with Leah Baird in "As a Man Thinks," a screen production of Augustus Thomas' successful play of the same name.

The official name of the producing organization is Artco Productions, Inc., but the "Four Star" appellation is bound to stick, because the pictures will feature equally as stars the Author, Director, Producer and the Lead.

Augustus Thomas is the author. George Irving is the director. Harry Raver is the producer. And Leah Baird is the star of the cast.

The announcement of the Hodkinson Corporation's affiliation with these new productions is doubly interesting, as it comes on the heels of a word that has been filtering through the trade that the Hodkinson people are going to handle an entirely new sort of product from now on, featuring their policy of securing only "better than average" pictures and eliminating those which do not come up to this mark. And better than average, in these days, means a great deal.

As a matter of fact, the Artco Productions are but the first of the New Hodkinson line. Beginning with these pictures the Hodkinson organization is handling three other new lines of big product. The announcement of the next will be made in a short time, and the trade will be notified of the others in due succession. This is a big step ahead in the progress of these distributors, and is sure to be productive of important consequences.



Betty Howe, supporting Leah Baird in "As a Man Thinks"

In regard to the "Four Star" series, Mr. Hodkinson believes that he has here a product thoroughly worthy of standing out as the first of his new series.

Augustus Thomas, the author of "As a Man Thinks," is one of the most successful dramatists, with a world-wide reputation. The director, George Irving, has an enviable reputation earned by his many successful productions such as "Raffles," "To Hell With the Kaiser," "The Silver King" and many others. As a producer, Harry Raver has acquired the distinction of doing something different.

World Reports Business Conditions Good

REPORTS coming in to the offices of World Pictures from its branch exchanges in reference to business conditions are all of the most favorable character. They all speak of the unprecedented prosperity of the motion picture theatres. On the condition of commercial and industrial lines it seems from reading these reports that in some industries there is an unsettled condition due to a readjustment from war to peace basis. The consensus of opinion among business men is that just for the moment it is best to be conservative until the labor question as regards wages shall have assumed concrete form. With others there seems to be a tendency to limit production until an outlet untrammeled by lack of cargo space on foreign shipping shall be provided. In the meantime people are flocking to the theatre to find divertisement relief from business cares and to kill time that otherwise would hang heavy on their hands. There is no question but what the United States is to have three or four years of wonderful prosperity. We are the only open market for raw and finished products that are not necessary to rebuild the waste of war ravages. This means that billions of dollars will flow into the country and with it will come a demand on labor and capital at a highly remunerative return. Amusement is a necessity to all who are working under forced pressure and theatres will participate in the general distribution of wealth that is bound to ensue. World Pictures is taking time by the forelock and making every effort to supply the exhibitors with the proper material for appeal to the theatregoers. Feature pictures having the best actors obtainable in the cast; novelties, such as Prizma Natural Color Pictures; Kinograms with its de luxe service of the best camera men scattered through the civilized globe will add distinction to the program devised by the exhibitor to coax the picture patrons into his house.

Universal Engages Crume

R. L. Crume, Canadian newspaper writer, as been added to the Universal Film Exchanges, Inc., publicity staff. Mr. Crume will act as publicity manager of the Montreal (Can.) exchange. Mr. Crume is now engaged in laying out publicity campaigns for showings of "The Heart of Humanity" in the Montreal territory.

This production, which stars Dorothy Phillips, is said to be making records in Pennsylvania. Manager Haussman of the Hippodrome in Pottsville exhibited it for a full week.

"Common Clay" Gets Approval of Press

Pathe's special, "Common Clay," after receiving high praise from the trade paper reviewers, completely won over the newspaper critics at its premiere showing at the Rialto Theatre in New York. The picture opened to a big crowd which was not slow to show its warm appreciation of Fannie Ward's greatest effort by frequent applause which found its climax in an unusual demonstration at the conclusion of the presentation. This is in line with reports which have been received from other cities such as Milwaukee, where Manager Bostick, of the Merrill, reports record-breaking crowds and much enthusiasm on the same picture.

MacDonald in Supporting Cast for Marsh

A Goldwyn announcement this week declares that Mae Marsh has never had a more interesting cast of supporting players than surround her in the new Goldwyn picture, "Spotlight Sadie," scheduled for release April 6.

Wallace MacDonald is leading man. Others in the cast are: Alec B. Francis, Mary Thurman, Betty Schade, P. M. McCullough, Walter Hiers, Wellington Playter, Alice Davenport, and Lou Salter. The production was directed by Larry Trimble.

Sam Taylor Joins Vitagraph Staff

George Randolph Chester, the Vitagraph Company's new editor, has added to his staff Samuel J. Taylor, former Kalem and Universal editor, who has just been discharged from the army after a year in the service at Washington, where he was in charge of the Scenario Department of the motion picture division of the Medical Corps.

Taylor is one of the youngest of the experts on screen technique and a student of the spoken drama as well as the photoplay. He will picturize the works of noted authors and playwrights for Vitagraph's feature productions.



Corinne Griffith is a model in "The Girl Problem," Vitagraph picture

Elsie Ferguson Returns from South

Elsie Ferguson, who is now working under the direction of George Fitzmaurice on the new Artcraft picture, "The Witness for the Defense," returned last week from Miami, Fla., where the company spent some time making scenes laid in India.

Immediately upon Miss Ferguson's return, work was resumed at the 56th Street studio on the production, the set being a large tent representing the one in which the heroine lives with her husband, an East Indian prince. Before the production is completed the entire studio floor will be given over to it, the story requiring an enormous court scene for which nearly a thousand people will be engaged.

Wyndham Standing is again Miss Ferguson's leading man, with the role of the villain husband in the hands of Warner Oland.

Pathe Shows New Ditmar Subjects

In Pathe Review No. 5, released March 16, is shown in a most entertaining fashion "An Enemy of Snakes," which suggests a playful commentator and should be of more than ordinary interest in these times of wide-spread alcoholic discussion. Dr. Raymond L. Ditmars furnishes the entertainment in showing the secretary bird, so named because the tuft of plumes at the back of the head resembles the pen of a clerk, stuck behind his ear.

The snake-slayer is a native of Africa, and, in attacking its enemy, it uses its powerful legs.

Just a Mere Detail!

In his forthcoming "Boston Blackie" picture, now under production at the Metro-studio in Hollywood, Bert Lytell uses a complete burglar's kit that was captured from a yeggman now doing twenty years in San Quentin prison for a sensational jewel robbery. Maxwell Karger, Metro-director general, obtained the kit from the Los Angeles police department for use in the picture.



Emmy Wehlen, star in Metro pictures



"Fighting for Gold" is a William Fox production. Here we have a moment which leads us to expect that in just about another moment Tom Mix is going to start something

"Les Miserables" Leads on to Longer Runs

IT long has been the contention of producers of special feature films that there are practically no limit on the drawing power of these productions; that because of their magnitude, or their dramatic features, or the fame of their story and star, three or four showings in a community are oftentimes not enough to satisfy the demand of the public.

In support of this William Fox cites the experience of the William Farnum de luxe production, "Les Miserables," in Bridgeport. This production was booked for a return engagement of four days at Shea's Park Theatre, Bridgeport, making the eighteenth showing of "Les Miserables" in that city.

When the picture was first issued, it was shown for a week in Bridgeport as a William Fox road attraction. Shortly after this it played a return engagement of a week at Poli's Theatre. Although during both engagements its showings were attended by capacity audiences, there was apparently no diminution in the demand of Bridgeport film patrons to see Victor Hugo's immortal story enacted on the screen; for shortly afterward Poli's booked it for another week.

Even these three showings failed to satisfy all the patrons in Bridgeport, and various other theatres booked the production for extended engagements.

Eventually Shea's Park Theatre booked it four days—this short run being necessary because of the Park's policy of splitting its week between pictures and burlesque.

Police Censor Commends "Unpardonable Sin"

AFTER viewing "The Unpardonable Sin" in his official capacity Royal A. Baker, Chief Police Censor for the City of Detroit, made the following report:

Play very timely considering the fact that the Peace controversy is uppermost in everybody's mind. It goes to show that we must not forget that culture and training becomes a part of the human being and their actions the outcome of their training. The picture proves conclusively that German culture is the fundamental of the gigantic warring machine which has caused so much distress in the educated world, and while we can dismantle the German empire of its instruments of war we still have to deal with a race of people whose mentality and beliefs are murderous.

The picture shows what Germany has done to the civilized world is "The Unpardonable Sin." The plot of the play is strong and a perfect dramatic vehicle. From the very first the suspense rises slowly until the final climax is reached. Episode after episode throughout the play follow quickly with strong conflicts containing lots of animation or strong heart interest delicately contrasted against humor. The grouping is artistic and very real. Photography excellent. The types and costumes are fine in every detail. The art titles are very beautiful, soft and not overly contrasty.

The settings throughout are very real.

Miss Blanche Sweet, the leading performer, is at her best and in this play her work is undoubtedly finer and more artistic than any other she has ever appeared. She plays a dual role which is very difficult and plays it in such a manner that it leaves no doubt in the audience's mind that her ability matches with the highest in the art of dramatic action. The play is very believable from the very first and impresses you and holds your interest so intensely that it rushes over eight reels before you hardly realize it. It is very fast and snappy. From commencement to finish the picture shows that the master hands of technical experts have done their work so thoroughly it will meet the approval of the most critical.

A specially arranged music score which heavy, beautiful and symbolic is just right for the bigness of the play.

Carrigan Plays "Checkers" Title Role

Speculation as to the identity of the actor who would play the part of Checkers in the big special feature of that name which is being produced by Richard Stanton for William Fox, was set at rest this week when it was announced by the Exhibitors' Service Bureau of the Fox Film Corporation that Thomas J. Carrigan, one of the best known film and stage players, had been engaged for the part.

Goldwyn Policy Wins Approval

Popular Sentiment in Favor of Fewer Pictures But Better Ones, and Longer Runs—Letters Endorse Move

SAMUEL GOLDWYN'S prediction that fewer and better pictures are necessary to maintain the quality standard demanded by exhibitors and the public has resulted in many letters and telegrams of approval from prominent theatre owners in several territories, it is announced.

Mr. Goldwyn departed last week for the Goldwyn studios in Culver City, Cal. Before leaving he made the following prediction: "Goldwyn for its third season will have fewer pictures to offer exhibitors next year—and better pictures.

"The fact is that at the rate at which exhibitors are going now they threaten to exhaust all the literary material in the world. There simply are not enough stories—no writers can write enough stories to supply the demand of exhibitors who change their bills every day. Even with a thrice a week change of bill, they are consuming pictures that cost the producers at least $250,000 a week. This is not only wasteful but impossible. They are burning up property by too brief exploitation of pictures that deserve longer runs. Moreover they compel us, when good stories are not to be had, to take the next best.

"I prophesy that before long the other large companies will follow suit. Where Goldwyn has made a star series of eight pictures with a single star, we shall perhaps make only four. If we could make three and make them better we should make three. Next year I believe you are going to see big pictures that command attention running two, three or even four weeks in the larger cities of America instead of for one week, as at present. The one-day houses will run their pictures for two or three days, and so forth."



Louis Bennison seems to be doing well here in "Speedy Meade," released by Goldwyn.

Bernard Depkin, Jr., Managing Director of the Parkway Theatre Company's chain of houses in Baltimore, supports Mr. Goldwyn's contention in the following letter: "I hope Mr. Goldwyn's prediction will come true. We simply must have good stories and quality pictures and the overproduction now going on is detrimental to the future welfare and progress of the industry. I, for one, know that Goldwyn will keep its quality up and not sacrifice dramatic value for quantity production. More exploitation and better advertising will result in longer engagements and aid the industry in general. Count on me to support any plan that may materialize from Mr. Goldwyn's prediction.

"Made in America" Shown at Camp Meade

"MADE IN AMERICA" was shown Monday and Tuesday, March 3 and 4, at Camp Meade, Maryland, to eight thousand officers and men. Four performances were given in the Liberty theatre. Lieut. Arra Chaney, U. S. A., attached to Headquarters Fourth Development Battalion was in charge of the screening.

In a letter addressed to W. W. Hodkinson on the series, Lieut. Chaney said: "The showing of the great film has passed and I can assure you that it was run off in great style and greatly appreciated by eight thousand of the soldiers of this camp, and every one of them praised it very highly, as we could tell by the continuous applause.

"We had a special showing of this film Monday afternoon for a few selected officers of this camp—in fact, some of the best military men in the Army, and they all approved of it highly for its correctness, yet bringing in the novel little story.

"Major Deering and his officers wish that I congratulate Mr. Ashley Miller, producer and director, on his wonderful success in this picture, and especially Major Logan of the Screening Board, who was highly elated over the showing of the scenes that were taken at his examining station.

"The men and officers of this commission all send their regards to Mr. Miller and his staff and wish him and the corporation much success with this film, and I can assure you that you have my best wishes for success."

"Ambition" Under Way on Coast

Under the direction of her husband, Allen Holubar, Dorothy Phillips, Universal star, is now busy on a new super-drama tentatively titled "Ambition," at the Universal City studios.

Miss Phillips' next Jewel release, entitled "Destiny," in which William Stowell and Harry Hilliard appear as her co-leading men, is expected to be ready for exhibitors early in May.

"Man of Might" Creates Sensation

Episode Seven of "The Man of Might," Vitagraph's serial now current, is said to be setting the playhouses abuzz. More so than any of the foregoing episodes, this one pulsates with action. For instance, at the very beginning of this chapter, a redskin friend of the hero and his party, all of whom have been bound and suspended midway down the face of a desert cliff to perish of the heat, is seen peppering away with shotgun at the taut cords after having spread a blanket on pegs beneath the prisoners. Thus one after the other is saved from a horrible fate. It is a remarkable exhibition of marksmanship.

In the latter part of this episode, William Duncan, Vitagraph's serial hero, who is starring in "The Man of Might," supported by a cast including Edith Johnson and Joe Ryan, is about to be trapped in the pocket of a blind trail when by sheer force of sinew he twists out of its path the boulder hurled down the mountain side by the villains.

Martin G. Cohn Retires from Inter-Ocean

Starting his film career with the Great Northern Film Company in 1909, Martin G. Cohn went with Famous Players-Lasky affiliations after a year and joined the Inter-Ocean Film Corporation where he was editor in complete charge of the foreign film and projection department.

Mr. Cohn resigned from Inter-Ocean this week, and states that after resting a bit he will announce his next affiliation.

Miss Dalton Comes East

Within the course of two weeks it is expected that Dorothy Dalton, the Thomas H. Ince star in Paramount pictures, will leave California for New York, where she will appear in several photoplays which require Eastern locale.

Miss Dalton is now busy in California on a production.



Roscoe "Fatty" Arbuckle, who has renewed his Famous Players-Lasky contract

Traverse Returns in a Strong Role

Described as a story in which tragedy leads a woman through a fashionable gambling establishment to happiness, "Gambling in Souls," the current William Fox Excel Picture, is said to afford Madlaine Traverse, the star, the strongest part she has had since "The Caillaux Case," her first big William Fox success.

In "Gambling in Souls" is said to be another example of the Fox policy of giving stars the best supporting casts possible. The cast includes Herbert Heyes, Murdock MacQuarrie, Lew Zehring, Mary McIvor, Henry Barrows, Marion Skinner and William Clifford.

"Gambling in Souls" was adopted by Denison Clift from a popular story written by S. J. Warshawsky. It was directed by Harry Millarde. The picture is said to abound in exceptionally sensational scenes, one of the big moments occuring in a fashionable gambling house in Chicago when the heroine stakes herself against the house to save her daughter's happiness and also the man who loves her.

Pathe Author Praises Character Actor

Edward Peple, author of "The Silver Girl," the play which has been adapted to the screen for Frank Keenan, declares that the character actor is an ideal figure for the part of Jefferson Hunter, the big, dominant character of the story. When the play was first produced at Wallack's theatre, it had the benefit of an exceptionally good cast headed by George Fawcett in the principal role and Jane Oaker, Lillian Albertson, Charles L. Warren, Edwin Nicander, Louise Galloway, Norman Thorp, Harry Lillford and George Nash, who can be depended upon at all times to give a finished performance. But after seeing a screening of the story, Mr. Peple realized something of the great breadth of treatment afforded by the camera and just to what a high degree of accomplishment a skilled player may attain who embodies the very spirit of the story.

Approve Changed Name

Select declares that many letters are being received from exhibitors approving the change in name of Constance Talmadge's Select Picture for March, in which she is presented by Lewis J. Selznick, from "Saturday to Monday" to "Experimental Marriage."

The name "Experimental Marriage" is especially adapted to this attraction, inasmuch as the theme of the play concerns an experimental marriage between Suzanne Ercol and Foxcroft Grey.

Tours New England

Muriel Ostriche, the World Film star and her publicity director, Regina B. Kruh, left March 10 for a week's trip to the New England States, where Miss Ostriche made personal appearances at the leading theatres, due to the numerous requests she has received both from fans and theatre managers.



Priscilla Dean is seen at the left as she appears in "A Silk Lined Burglar," and at the right she poses as her own winsome self

Universal Secures Abe Martin "Sayings"

ABE MARTIN, despoiler of blues, atrocious slaughterer of gloom, has been signed for motion pictures. The old timer from Indiana's pumkin'-spotted corn fields and veteran of many possum and coon hunts has finally succumbed to the lure of the cinema and in the future in addition to giving his views of life to newspaper readers he will add a few hundred laughs to the New Screen Magazine being issued weekly by Universal exchanges throughout the country.

Abe Martin will not pose before the camera in "pusson" but he will do his bit by showering motion picture audiences with anti-gloom sentences, from the New Screen Magazine. Old Martin, though on in years, is "jest as young as he used to be" and his ideas are modern, and then some. Martin has been a feature of hundreds of daily newspapers in the United States and Canada for several years and to estimate the extent of his popularity would be foolhardy in the attempt. Created by Kin Hubbard, an adopted Hoosier, old Abe has made millions of newspaper readers laugh and as Mr. Hubbard has agreed to bring him into "pitchers" Abe is concocting a new line of humorous sayings, which, according to advance reports from the old homestead, are "some slickers, goldarnit."

Action Abounds in Bessie Love Productions

ACTION is declared to be the keynote of Bessie Love's next Vitagraph picture. From the very first Miss Love strikes out to gain the attention of the spectators. "Striking Out" in this case is to be accepted literally, inasmuch as Miss Love is seen in the thick of a fight in the very first scenes of "A Yankee Princess." Coupling this fact with the type portrayed by Miss Love, which is that of an Irish urchin, photoplay fans may look for such a screen scrap as possibly no one of the gentler sex has ever indulged in outside of some Hogan's alley.



Earle Williams stars in "A Gentleman of Quality," a mid-March release

Miss Love's role in "A Yankee Princess" is said to constitute her greatest effort at character delineation. The range of the story carries her from the slums of a great metropolis, where she is seen as a scantily garbed gamin, to the drawing rooms of the wealthy, there to scintillate as a model of fashion and refinement. It is a gamut, to span which Miss Love's abilities will be put to an utmost test.

The fight in the opening scenes is a very real one, according to word conveyed to the Vitagraph home office by Director David Smith, in charge of the new production. Six husky boys pounce on the belligerent little heroine, who, rumpling her nose and doubling her fists, whilst a dangerous glint creeps into her eyes, wades right into the thick of it, fighting for all she is worth. Several times she is knocked down, nor were the falls intentional. "I tried my best to keep on my feet," said Miss Love.

Crowd Sees Nazimova "Shooting"

"Red Lantern" Night Scenes Get Over Three Hundred Studio Spectators—Applause Plentiful for Star and Players

A PAGEANT that drew a "gallery" of more than three hundred film producers, screen stars and players, newspaper writers and other spectators to the Nazimova studios in Hollywood was staged when Director Albert Capellani took the night street scenes in "The Red Lantern," Nazimova's forthcoming Chinese production. The Russian star, wearing the magnificent silken robes of the pseudo Goddess of the Red Lantern, acted before a veritable battery of Kliegs, spotlights and cameras from five o'clock in the afternoon until nearly eleven o'clock at night.

Time after time there were outbursts of applause from the assembled spectators, the majority of them accustomed to seeing scenes enacted for the films; so that their enthusiasm was a genuine tribute to Nazimova as past mistress of emotional interpretation.

In preparation for the filming of the spectacle, Director Capellani, his art director, Henri Monessier, who designed the massive and picturesque Pekin street "set," and Eugene Gaudio, Capellani's camera man, made eleborate tests of the lighting of the street the night before the scenes were "shot." Gaudio's negative showed a wealth of detail and gave assurance that the scene, when it is flashed on the screen in the Nazimova picture will be the last word in beauty, artistry and impressiveness.

Maxwell Karger, Director General, had every Nazimova production department head on the job from afternoon until late at night. In fact, the new studios were turned over almost in their entirety to the making of the Nazimova scenes.

The Pekin street, with its temples, shops and bazaars, was a veritable blaze of light. Ray Smallwood, chief of the photographic staff, supplied six camera men to assist Gaudio. John Arnold, who films Viola Dana, was posted in one doorway, to shoot Nazimova from a certain angle; Robert B. Kurrle, Bert Lytell's cinematographer, was posted in another. Others cranking were William E. Fildew, Arthur Martinelli, Micky Maguire, Henry Bergquist and Charles Fuhr.



Naomi Childers, to appear with Hale Hamilton in "After His Own Heart," a Metro picture

There were 500 lamps in the Chinese lanterns which hung from every post and from the windows of the Chinese houses. Coolies carried other lamps on poles—seventy-five of them. In the huge red lantern on the palanquin used to carry Nazimova were five 1,000-watt bulbs. Besides there were seventy "Broadsides," twenty-five "spots" and a powerful searchlight, with a radius of several miles, which was placed on the top of the immense archway at the head of the street and the rays of which followed the principals in the scenes.

Eight hundred Chinese "extras," imported from all parts of California and garbed at the Nazimova studios—where also they were fed with liberal portions of chop suey, noodles and liberty steak, with plenty of tea—filled the street and participated in the spectacular scenes enacted.

Universal Announces Priscilla Dean Feature

UNIVERSAL Film Company this week announced that Priscilla Dean is to be seen shortly in a new Special Attraction said to be the most fascinating subject she has appeared in since her debut with Universal. "The Silk Lined Burglar" is the title of the production, which was produced by Jack Dillon from Fred Myton's scenario of one of the series of "Boston Blackie" detective and crook stories.

The film play relates a story of a young girl's love for a man in the United States Secret Service, who has been reprimanded for his inability to get evidence that will convict a suspected traitor of plotting against the Government, and of her efforts to get the evidence herself and thus keep her lover from developing international difficulties by carrying out a raid of the traitor's rooms himself.

In Miss Dean's supporting cast are Sam DeGrasse, who is seen as "Boston Blackie," Ashton Dearholt, as the secret service man, and Fred Kelsey as Capt. von Hoffmeir, foreign agent.

"The Silk Lined Burglar" is in six reels and will be released on March 31.

Swaab Reports More Simplex Sales

Lewis M. Swaab, Simplex distributor in the Philadelphia district, has reported the sale of a large number of Simplex Projectors within the past few weeks.

Among the installations were:

Philadelphia Rapid Transit Co., Philadelphia; Auditorium, Philadelphia; Bryn Mawr theatre, Bryn Mawr; Rev. J J. Kane, St. Raphael's Church, Philadelphia; Standard theatre, Steelton.

"Cannibals" Claims Unusual Business

Exceptional business is traveling in the wake of Martin Johnson's "Cannibals of the South Seas," according to an announcement from Exhibitors Mutual, which declares that exhibitors are sending in unusually encouraging reports.

Manager George Fischer of Saxe's Alhambra Theatre, Milwaukee, Wisconsin, is said to have broken all house records with the "Cannibals." Mr. Fischer wired Exhibitors Mutual:

"Martin Johnson's Cannibals surpassed all expectations. Banner day for Alhambra theatre. From comments of patrons will be without doubt banner week of this house in twelve years. Everybody a booster and talking wonderfully."

Mr. Fischer, in confirming his telegram by letter, says: "We are not in the habit of writing the praises of any pictures, but the Cannibals are deserving of everything that has or will be said about them."

Laemmle Seeks Newspaper Cooperation

Carl Laemmle, president of Universal Film Company, has sent letters to editors of over three thousand newspapers and magazines throughout the United States, it is announced.

In the letter Mr. Laemmle asks the editors to cooperate with Universal and the entire motion picture industry in providing a market for the work turned out by America's army of young writers.

Universal's publicity department reports that favorable replies have begun to come in in answer to the letters.

Extends Studio Lease

J. Stuart Blackton, while working on the scenario of the next picture he has scheduled for production, has extended the contract renting his studio in Brooklyn to the Macdon Comedy Company for another month. He expects that when the time has expired he will have his script in "shooting" shape, and will resume activities in the plant himself.

Corporal J. Stuart Blackton, Jr., who was recently mustered out of service with the 59th Coast Artilltry, having been active as a dispatch bearer in France, is now on his father's payroll as an employe of the Blackton Productions, Inc.



Norma Talmadge, star of Select's "The Probation Wife," a new production

Emerson-Loos Score New Ten-Strike

A new announcement from Famous Players-Lasky contends that no production that has come from John Emerson and Anita Loos has received such endorsements and praises from officials of the organization as their latest production, "Oh You Women," a satire on the returning home of the boys who fought across the seas.

Preparations are now under way for a gigantic exploitation campaign by the advertising and publicity departments for the benefit of exhibitors throughout the country.

The story of the production deals with the very delicate problem of what a fellow is going to do when he gets back home and finds the girls on the job. Despite the satirical handling of the subject the theme has a very interesting purpose behind it all, in that it drives home the thought that while it was all very fine indeed for a woman to take a man's place while he went to war, it is all wrong to consider keeping it when he comes home.

Ernest Truex plays the leading role in "Oh You Women." He is supported by Louise Huff.

Metro Buys One for Viola Dana

Maxwell Karger, Director General of Metro, has secured for the next subject of Viola Dana, a well-known novel by a well-known writer of fiction and plays. "Madelon" is the name of the novel and its author is Mary E. Wilkins, sometimes known as Mary E. Wilkins Freeman or Mrs. Freeman.

It is a story of life in the lumber camps, and in some ways the titular role warrants comparison with that of Bret Harte's "M'Liss."

"Madelon" was selected by Mr. Karger because of its singular fitness for Miss Dana's comedy talents. Edwin Carewe will direct the star, assisted by Webster Cullison.



Elinore Fields is the featured player of "Wigwam System," an Exhibitors' Mutual release



Jane Novak, Patricia Palmer and Rhea Mitchell are leading women for Wm. S. Hart in "The Money Corrall," an Artcraft picture

Dallas Responds to Hal Norfleet

Many Converts to Ranks of Fans When First National Picture Comes to Town—Exhibitor Helps Put It Over

THE "never-go-to-a-movie" class among the residents of Dallas, Texas, are willing now to admit that the right kind of exhibitors' showmanship has succeeded in converting them partly, if not entirely, to the enjoyment of an evening in a motion picture theatre.

Like many other progressive managers, Hal Norfleet, in charge of the Hippodrome theatre of Dallas, believes that the box office line never can become too long.

The opportunity presented itself to him in his booking of "The Fighting Roosevelts," the McClure production of the life of Colonel Roosevelt released through First National Exhibitors' Circuit, to make a direct appeal to the ultra-conservative element of Dallas.

He concluded that the ordinary mediums and advertising and publicity would not serve his purpose. The class of prospective patrons he wanted to reach would have to be impressed in a more direct and intimate way. Anything that would associate his efforts to interest them with the routine run of activity in behalf of the regular attractions he felt would be a handicap. So he started work along new lines.

The public library was the scene of the first attack on the susceptibilities of the U. C.'s. On its shelves were copies of practically every book written by Colonel Roosevelt. An explanation to the librarian won the cooperation of the institution to the extent of a display card announcement of the availability of these works.

Every teacher of English in the Dallas High Schools asked his or her pupils to prepare essays on the life of the former President. This prompted an interest which the pupils discussed at home.

"I figured," said Norfleet, "that not one of these pupils would fail to respond to my newspaper advertisements of the fact that the production portrayed his life and activities. They would surely want to see how nearly their versions of his life, as related in their essays, conformed to the screen version."

The various local chapters of the American Red Cross all held regular meetings the week preceding the opening of "The Fighting Roosevelts" at the Hippodrome. The executive head of each chapter had been notified by Norfleet of the forthcoming presentation, and of the fact that Colonel Roosevelt virtually had willed his share of the profits, until all men in service had been returned to their homes, to the Red Cross. There was not a chapter meeting at which a speech was not made announcing this fact, and members were urged to attend, both in support of the Red Cross pledge, and out of respect to the former President.

This carried the news into more homes. Dallas became genuinely interested.

The announcement was conveyed to the Red Cross auxiliaries in all of the Dallas clubs, including the most exclusive of the women's organizations, into the public schools and private schools and many of the industrial concerns where the Red Cross has other auxiliaries.

Y. M. C. A. secretaries in Dallas who act as instructors for the working boys' classes were told about the production by Norfleet. They, in turn, told their classes. Records at the Hippodrome show that the attendance from this source was almost one hundred per cent.

And so, between the Public Library and its branches, the American Red Cross and its auxiliaries, and the Y. M. C. A., Norfleet struck directly at the class who had rarely, if ever, patronized motion pictures, and he won them over. Word-of-mouth advertising did it. People talked about the production, not because they had first read his newspaper copy, but because they had heard it at a Red Cross meeting, because the oldest boy or girl was writing an essay for his or her High School English teacher on Colonel Roosevelt's life, or because the library was featuring his books.

Special attention was given to the balance of the program at the Hip.

Extraordinary care was taken with the musical program; the lighting effects were painstakingly arranged, and everything possible was done by Norfleet to convince the new patrons that his theatre was an ideal place for comfort, and superlative entertainment.

"And it paid well," he commented. "We saw hundreds of new faces in line. We listened to their opinions as they left the theatre. Some of them had been to a picture show for the first time. They thought it was wonderful. They'll be back."

Setting a Fast Pace

So that the Universal releasing schedule of one two-reel Western drama each week may be maintained, three companies are said to be now working on these special productions at Universal City. Jacques Jaccard, Jack Ford and Norman Dawn are directing these companies and by putting in extra hours recently they have been able to get their productions several weeks ahead of schedule, it is announced.

Ready for New One

Marion Davies, who has been resting for two weeks, following the completion of her latest picture, "Getting Married Mary," directed by Allan Dwan, expects to begin work on a new production next week, in the Backer-Bacon studios, the title of which has not yet been announced, although it is said that the story will be a screen version of a well-known novel.



At the left is Tom Mix, smiling defiance in "Fighting for Gold," a Fox Victory picture. In the center is a moment in Evelyn Nesbit's new film. "Thou Shalt Not," and at the right is smiling Peggy Hyland in "The Rebellious Bride"

Alice Joyce Film Creates Interest

Vitagraph Booking Chart Shows That "The Cambric Mask" Is Sought After—Expected to Be Unusual Subject

AS the date of the release of "The Cambric Mask" draws nearer, interest in this newest Alice Joyce offering is said to grow apace. This trend is made apparent by that unfailing barometer, the booking chart, which is as exact and as unimaginative as the medical tabulation that hangs in the baseboard of a patient's bed, according to Vitagraph's announcement.

"Especially stimulated has been this unprecedented early demand for bookings by the current success of Miss Joyce in 'The Lion and the Mouse,'" said Vitagraph.

It is reported by the Vitagraph home office, where advance screenings of "The Cambric Mask" have already taken place, that the picture is a worthy successor of "The Lion and the Mouse." Production analysts have argued that the achievement of an unusually strong picture by star and staff is sometimes followed by a slump, slighter, or greater, depending on the recuperative faculties of the company.

No such artistic reaction is visible in the new Joyce picture and Vitagraph's star is credited with making two powerful productions in a row. Especially effective in atmosphere and with the feeling of evil portent ever present, this mystery play is counted on to prove a big winner.

It was directed by Tom Terriss, who directed "The Lion and the Mouse" and other recent Alice Joyce pictures. In the cast supporting Miss Joyce are to be seen Maurice Costello, Herbert Pattee, Roy Applegate, Bernard Siegel, Jules Cowles, Martin Faust and Florence DeShon.

Robert W. Chambers' famous novel of the same name forms the groundwork of "The Cambric Mask."

Ince Gives Full Time to Direction

Thomas H. Ince plans to make, during the next few months, several subjects under his own personal direction, and the preparatory work for these films for the Famous Players-Lasky Corporation, is now being done at the studio at Culver City. Ince, since the making of his Paramount-Artcraft contract, has had this work in mind, for his previous contract specified that he should make three personally directed productions. However, the work of re-organizing his staff of directors, writers and others identified with production, together with the building of a new studio, has taken all his time. Now that this work is finished, he is giving considerable of his time each day to stories which he will personally direct. At the studio it was stated Mr. Ince's present contract guarantees a profit of $60,000 on personally directed subjects.

Women Help Change Title for Pathe Film

"THE UNKNOWN LOVE" has been substituted for the title of "Stars of Glory," Leonce Perret's emotional six-reel Pathe special feature, starring Dolores Cassinelli with E. K. Lincoln. It was chosen from thousands of suggestions from women all over the country, a surprising number of whom selected some variation of the title. The widely circulated "love and heart questionnaire" showed that the proposition set forth in Mr. Perret's wonderful story carried the most intimate appeal to both a woman's heart and her imagination.

In finally deciding the title, subject to the approval of the author and director of the play, the committee of Pathe Exchange Home Office, specially selected by Paul Brunet, Vice-President and General Manager, had regarded the romance from every angle, analyzed it and closely fixed its emotional values. The story is so fascinatingly unusual in its relation to the Girl and the Man, so big and inclusive in its sweep of patriotic feeling that it offered many points of titling.

"It is a picture of the same large impressiveness of 'Lafayette We Come,' the same deft art and sympathy in the titling, the same genius of pictorial beauty of modeling; but so dominant is the heart interest that all else is diminished beside it," said Pathe.

Joins Outing Chester

Outing Chester Pictures have secured the services of Henri George Bollin as designer and decorator for their title-cards. Mr. Bollin has returned to his work after being mustered out from a motor transport corps at the Joseph E. Johnson camp in Florida.

Complete Plan Book on page 1851



George E. Kann, of Universal Films



At the left is a moment in "Poor Boob," in which Bryant Washburn is presented by Paramount. In the centre is Wm. S. Hart in "The Poppy Girl's Husband," and at the right is Fred Stone in "Johnny Get Your Gun," an Artcraft feature

Hamilton Picture Now Under Way

"After His Own Heart," Hale Hamilton's fourth production as a Metro star, is well under way at the Metro studios in Hollywood. It follows "Johnny on the Spot," "That's Good" and "Five Thousand an Hour." Naomi Childers, who recently completed a picture with Bert Lytell, is Hamilton's leading woman.



Charles Hutchinson, in "The Great Gamble," to be released through Pathe

Williams Commends Outing Chester Films

One of the most sincere and, at the same time the most practical compliment that Outing Chester Pictures has received, comes from James D. Williams, president of the First National Exhibitors Circuit. In booking these films which are produced by C. L. Chester in co-operation with Outing Magazine and released by First National Exchanges all over the country, Mr. William says:

"I cannot emphasize strongly enough my faith in educational films in general and the Outing Chester type of film in particular. The public have learned to appreciate them and demand them more and more. In fact, there are a large class of people who go to the moving pictures chiefly to see the scenic and the topical reviews."

Hugh Ford Completes a Special

"The Woman Thou Gavest Me" Slated as Paramount-Artcraft Release—Promises Much in Way of Scenes

HUGH FORD, it is announced, has taken the final scenes of "The Woman Thou Gavest Me," finishing a picture which has been two months in the making at Hollywood. The picture would have been finished a week earlier but for the fact that weather conditions prevented the filming of the final scenes, which are exteriors.

One of the scenes is supposed to represent the Antarctic regions, whither the hero has gone as an explorer. The nearest real snow to the studio was far up in the mountains, so it was decided to manufacture the blizzard.

A northern landscape was built on the exterior stage, showing an igloo, a few sleds, and lots of snow and ice. The snow was made of salt, spread thickly all over the ground, while the igloo was made of plaster. A most realistically cold looking landscape resulted.

For the blizzard, two wind-machines, made of aeroplane motors and propellors, were placed at opposite sides of the stage. Directly above each of these were stationed stage hands with boxes of asbestos powder, which bears a startling resemblance to snow. As the propellors whizzed, the snow was thrown down in front of them, and blown onto the set. In the centre the two mighty air currents met and whirled the asbestos snow around in vicious gales. The actors who were on the scene were just about as badly blown as though they had been in a real blizzard, for the wind made by two propellors is very powerful.

A street in front of a London theatre, in a typical London fog, was the locale for the final scenes.

Scenically, this picture, which is a Paramount-Artcraft Special, promises to be one of the biggest ever made. Scarcely a spot on the globe is not included in its locations. When it is realized that practically every setting was built in the studio it will be evident how elaborate a production it is. Among the localities seen in the picture are Scotland, London, Cairo, Biskra, India, America and the Antarctic regions.

Katherine MacDonald has the leading feminine role, supported by Milton Sills. Jack Holt has the heavy part.



Houdini, the escape king, in a scene from "The Master Mystery," a serial produced by B. A. Rolfe for Octagon Films, Inc.



Samuel Goldwyn presents Tom Moore in "A Man and His Money," by Frederic S. Isham

Pathe Gets New Pearson Features

"The Bishop's Emeralds" Is Announced as the First Release Under the New Distributing Arrangements

Announcement comes from Pathe Exchange that Virginia Pearson Photoplays, Inc., has chosen that organization as its medium of distribution. The new producing company will make six or eight pictures during the coming year, the first of which is "The Bishop's Emeralds," adapted from Houghton Townley's famous novel by Frank Beresford. The other stories will be based on well-known novels and plays and at least two stories specially written for the star by masters of modern fiction, announcements of which will be made at a later date.

Miss Pearson will have associated with her Sheldon Lewis, firmly established by his work on the speaking stage, but known wherever motion pictures are shown through his long connection with Pathe serials. The Thanhouser studio at New Rochelle has been leased for the productions, which will be in charge of John O'Brien, vice-president and director-general of the organization. His thorough experience in the technical end of production and his list of achievements as a director of first-class attractions, are a guaranty of the quality that he brings to the new project.

The president of Virginia Pearson Photoplays, Inc., is Louis Meyer, and the treasurer Paul Meyer, both of whom are prominently known as the publishers of the Theatre Magazine.

There is abundant capital back of the enterprise and Miss Pearson, whose popularity steadily has grown from year to year, can now have produced the quality of play in which she feels she can make the greatest appeal and give the greatest amount of entertainment to her legion of admirers. They will be notable productions, it is promised—better stories, better pictures and a better investiture and exploitation of a tremendously popular star.

"When an actress of Virginia Pearson's intelligence, beauty and histrionic ability, finds her vehicle of expression limited—there is only one thing to do; and Miss Pearson did it," said Mr. Louis Meyer, in discussing the enterprise.



Harold Lloyd and Bebe Daniels, in "Look Out Below," Pathe release

LaGuere with Norma Talmadge

It was announced this week that George LaGuere, after a six-months' absence from the screen, will return with Norma Talmadge in "Nancy Lee." He had the same role with Charlotte Walker in the stage production.

Simplex Sales Jump Around Chicago

The Exhibitors Supply Company of Chicago reports that during the past month through their several branch offices the number of Simplex machines installed have run up into good size figures.

Among the theatres installing Simplex Projectors were: Iris theatre, Chicago; Star theatre, Villa Grove, Ill.; Ill. School for Deaf, Loomington, Ill.; Palace theatre, Mendota, Ill.; Alton State Hospital, Alton, Ill.; Casino theatre, Chicago, Ill.; Butterfly theatre, Sheboygan, Wis.; Grand theatre, Tifton, Ind.; Keith theatre, Indianapolis, Ind.; Strand theatre, Darlington, Wis.; Wanwatosa High School, Wanwatosa, Wis.

Montagu Love Appears in "The Net"

Montagu Love, the well-known World Picture star, will be again identified with the spoken drama. He has joined the company, presenting "The Net," which is now running at the Forty-eighth Street Theatre, New York. Mr. Love is playing the leading role. This does not mean that Mr. Love has forsaken the screen. A story for a super picture is now being written in which Mr. Love is to create the pivotal character, and as soon as the manuscript has been delivered to the World, he will again take up his work as a film star.

Commends the Drew Comedies

Famous Players-Lasky has called attention, in an announcement, to the statement made recently in Chicago by Ellis Overholtzer, secretary of the Pennsylvania Board of Censors, to the effect that the Mr. and Mrs. Sidney Drew comedies were about the only ones to pass the Pennsylvania board without being reconstructed and cut.



Taylor Holmes is starred by Triangle in a Special called "It's a Bear"



HARRY CAREY

in "A FIGHT for LOVE"

UNIVERSAL SPECIAL ATTRACTION

W. N. RANDALL



--A mad escape over the Canada L

--a grin at the discomfited Sher

--a Cigarette

--then whimsical, lovable, hun
Cheyenne Harry starts off unpertur
on a gay Adventure that,-unknow
him, is going to win his vagabond h
a Home.

HARRY CAREY



"He began to see the Light at Last."

Folks are growing mighty fond of Harry Carey. His isn't the super-deadly stuff that would make him always the deadly same. Carey's different with every picture, simply because he's a good actor. And yet there's always the inimitable Carey flavor in every move he makes. He gets 'em because he lets 'em in on the joke. His love-making isn't grim lipped—it's gayly debonair—yet when there's quick-trigger work to do Harry's the real peruvian doughnuts thru and thru. Up in Portland, Oregon, Armstrong of the Strand says: "I only wish I could have him every four weeks as I surely could depend on a banner time."

Go see Harry Carey today in "A FIGHT FOR LOVE." It's new, fresh, human stuff!

"I'd do a long turn for the sake of stillin' your rattles"



"A FIGHT for LOVE

"Me bein' a perfect stranger I can't say what this Article is!'



UNIVERSAL SPECIAL ATTRACTION

Book through your nearest Universal Exchange or communicate with the

UNIVERSAL FILM MNFG. CO.

Largest Film Mnfg. Co. in the Universe

CARL LAEMMLE, President

1600 BROADWAY NEW YORK

UNIVERSAL SPECIAL ATTRACTIONS

Priscilla Dean



"The WILDCAT OF PARIS"

"The WICKED DARLING"

Monroe Salisbury



"The LIGHT OF VICTORY"

Mary MacLaren



"VANITY POOL"

"CREAKING STAIRS"

Special Service Section on

Harry Carey in "A Fight For Love"

THIS is a strong Western story and if you have booked "A Fight for Love" you want to get the punch in your display and show the public that the picture has plenty of action in it. Couple the name of Harry Carey up strong with this statement, for the average patron expects things to be happening all the time when he is in the cast.

Practically every bit of this picture is made out of doors and this should be pointed out to those that like to get out in the open. The red-blooded character of the story should be given its appeal. There is another angle that will be interesting while the prohibition discussion is so strong, and that is the exposure of "whiskey running" that the production affords.

Naturally you will play the name of Harry Carey stronger than anything, especially if he has been seen in your section in any of his recent successes, "Straight Shooting," "Hell Bent," "Three Mounted Men" and "Roped." One of the effects of the war was to interest the people in things virile and we would refer to the fact that in this picture Carey portrays the sort of a type that has made the Americans stand out as real fighters. You can well afford to take into consideration the returning soldier element and that this appeal will go strong with them.

BRIEF outline of the story of "A Fight for Love" scarcely gives a full idea of the action in it. Cheyenne Harry is wanted as a cattle rustler; but, with the sheriff and posse on his trail, he makes for Canada and just over the boundary line he dismounts



One column star cut for newspaper or advertising

and calmly rolls and lights a cigarette, to the dismay of the officers of the law, But the sheriff is not altogether without his revenge for he notifies the Canadian Northwest Mounted Police of Cheyenne's presence and a watch is kept upon him.

Cheyenne drifts into an Indian camp and there wins the friendship of the chief and an Indian girl. But at that time there arrives on the scene Black Michael, who is engaged in the occupation of selling whiskey to the Indians and who has also wronged the Indian girl. There is some humor injected into the situation here as Cheyenne and Indians indulge too freely and beat the tom-tom on the bottom of the whiskey barrels. There follows the first clash between Carey and the half-breed. The Indian girl befriends Cheyenne and he escapes just as the Canadian police are seeking him. It is at that point that the fighting priest, one of the interesting characters of the picture, appears.

But Cheyenne's love affair really comes with his first sight of Kate McDougal, daughter of the factor, and here again crosses the trail of Black Michael, who is making love to the girl and taking advantage of the fact that he and the factor are linked together in the whiskey traffic. From this time on things happen quick and fast.

CHEYENNE has first seen Kate wading in the river and when he meets her at the store he tells her: "I sure admire your river scenery," and this girl of the northwoods didn't know whether to be pleased or shocked by the plain spoken cowboy from the States. And here Harry also expresses his opinion of the half-breed with: "I'm getting tired of looking at your face. If you come back here again, check it outside."

Then follows a fight at the store with the gang of whiskey runners, Cheyenne battling three of them until the fighting priest gets in with his wallop and the battle is quickly over. But in the meantime the Indian girl's father has been killed and Cheyenne is accused of the crime and he is compelled to flee from the Canadian police again just at the time that Black Michael carries off Kate. With her he seeks the island where Cheyenne is hiding and there



Here are three pictures of Carey and the factor's daughter, this role being played by Neva Gerber. In the center panel is also shown Black Michael, the villain of the picture



At left one of one-sheets, center six-sheets and at right one of three-sheets

follows a desperate fight on the cliffs, Cheyenne spurning a pistol to meet his opponent with his bare hands.

It is a fight with all the dramatic thrills, luck turning first one way and the other until Cheyenne is able to master his opponent, who dies after confessing that the crimes charged against the American are his own. And of course he wins the girl. For he has won her just as truly as did the knight of old after he had fixed his opponent at the head of a lance.

THEREFORE you do not have to concern yourself very largely with the story itself, for the interest does not rest on any problems, any mysterious situations on anything of the sort, but rather the virility of the characters.

This is not one of the sort of "Westerners" that carries a lot of "gun play" and we would make that clear through the selling talks that you use. The humanness is another point to be brought out. Most of the Western stories are admittedly impossible of occurrence today and they are gotten around by setting them years ago. But "A Fight for Love" might just as well have happened yesterday as any other time.

Now while this is a typical Harry Carey picture, it is a strange thing that there is not a cowboy in it. That at least makes it "different." So with the purpose of getting the eye of the Carey fans we would suggest that one of the advertisements read something like this:

"Harry Carey is always doing something 'different' in his pictures. When you saw him in 'Roped,' you'll remember that there was only a flash of the West, but his cowboys were right in the action, even if they were wearing dress suits. But here is a Harry Carey picture without a cowboy in it.

"But don't jump to the conclusion that there isn't plenty of action. There are real Indians, whiskey runners, a fighting priest and the Canadian Northwest Police, and something doing all the time. And at the end there comes one of the greatest fights that Cheyenne Harry ever put up, the sort that makes you come up to the edge of your seat and almost ready to cry out your encouragement to the man who is making a desperate battle for the girl he loves."

EXHIBITORS who have made it a practice of playing the same stars regularly and where those stars generally run true to type often find that it is a good idea to use the same picture of the player with each production. They find that it is something like a "trade-mark."

But we believe that in this case, and especially if you are able to make your own cuts, we would prefer to get as much of the woman appeal as possible. Women like to see action pictures just as well as men, but they are appealed to the more strongly when it is made clear to them that the fight is for one of their own sex. Among the stills with this offering there are several that show Cheyenne and the girl together, and they will attract immediate attention of the reader. Below this there should be the selling talk laying the more emphasis on the action.

Incidentally, exhibitors should not lose sight of the fact that Neva Gerber is the leading woman in this picture. She hasn't a very large part, but she has a big following that is likely to get more business than if you failed to mention her name.

Here's a little idea that appeals to us because it varies from the usual sort of matter that is offered to your patrons:

"What do you want in a photoplay?"

"A real hero, a pretty girl and plenty of action."

"The tang of the outdoors, the thrill of combat and charm of love?"

"You have all these here and with them you have real Indians, and the whiskey runners of the Northwest, the romance of an Indian maid and a fighting parson who knows how to use his fists as well as the gospel. It's a picture that will appeal to the clean-minded, to all who love romance and fair play."

Treatment of this production should vary a little acording to the manner in which it is placed as compared with other sorts of productions. In short if you have had comedy features, society or problem dramas or anything of the sort, the public is much more apt to appreciate your argument when you make it clear that this is a red-blooded drama, but we would add—"without continuous gun-play."

Here are a few lines that can be sprinkled in with the smaller space advertising:

"'I shore do like you river scenery,' Cheyenne told the factor's daughter after he had seen her wading, and the girl thought that he was 'too fresh.' But later she appreciated the genuineness of him when he threw away his gun and grappled with the half-breed with his two hands, won the battle and the girl with it."

"If you have a feeling of disdain for preachers because you think they won't fight, you'll change your mind when you see the Fighting Priest in 'A Fight for Love.' He knew that the way to go after the whiskey runners was not with pulpit discourse, but man to man. And, oh fellows, what a wallop he did carry in those two fists of his."

"Cheyenne Harry had a little war of his own. First the sheriff chased him across the Canadian border, and there he fell under suspicion as a whiskey runner and then was accused as a slayer; but right, plus a good right arm, always prevails, and it does here. We'll guarantee that you don't stop thrilling a moment until Cheyenne takes the girl in his arms with the end of the picture."



At left Cheyenne Harry after escape across the border; center, scene in the factor's store, and at right Black Michael and the Indian girl in one of the many tense moments

Spirit of the Open Should Be Played With This One

EVEN if we cannot tell much about the vagaries of the weather man after such a season as we have had spring is in the air and there is the lure of out of doors. That spirit is stirring in "A Fight for Love," and it ought to be made dominant in your exploitation. That may seem far-fetched to some, but is there any less reason for timing a picturing with a particular season than there is in playing a film with the holiday spirit at Christmas time.

We do not mean that we would come out and say in so many words, "Here is a spring-time picture," but certainly you should take advantage of the fact that just at this time of year everyone has the yearning for the outdoors, for life and action, and these features of the production should be brought out as strongly as possible. If you use circular letters to your patrons here is one that you might try:

"Old winter has passed away and all of us are feeling along these days for the open country, for the forests and the streams, for the great out-doors. The spirit of doing things is in us all; there's snap and pep everywhere.

"It is just that spirit that is supplied in Harry Carey's new picture, "A Fight for Love." Even inside of the Empire theatre you'll feel the call of the wild, the lure of nature. Practically all of this one has been made out of doors, in California's celebrated Bear Valley. There are the mountains and rushing streams—all action everywhere. Indians, whiskey runners, half-breed desperadoes and Canadian Northwest mounted police figure in this one—with Carey and a pretty girl.

"Watching this picture is like getting a vacation. And then it is so different from most of those that you see that the novelty will appeal."

OF course, this same argument can be used in your newspaper displays and in that case we would use the cut that shows the girl putting on her stockings after wading in the river and Carey with his hat over his eyes.

READY FOR YOU

Material that You Can Get at Your Exchange

AS a convenience for the exhibitors who have booked this picture we are listing here the material which is ready prepared and which can be obtained at your local exchange.

The paper includes two one-sheets, two 3-sheets, a 6-sheet and a 24-sheet.

For newspaper advertising purposes there are ready prepared designs, either in mat or electro form in one, two and three-column sizes.

There is a one-column cut of the star and two- and three-column cuts.

There are sets of 8 by 10 and 11 by 14 stills, together with a stock picture of the stor. There are slides and a music cue.

In case you try this plan eliminate the adjectives and thereby get the appeal infectious as possible.

We would ignore anything of the usual "Western stuff" in the lobby displays—saddles, guns and the like. You can make your lobby most attractive and simple by covering the walls with fragrant evergreens, the pungent pine boughs, if it is possible to get them. If the early wild-flowers like the dogwood or even the fruit trees are in season with you bunches of these will add to the attractiveness of the display.

And occasionally things like this are worth more to your future business than all the "flashes" in the world.

Cut-outs of Carey's head which may be obtained from either the 24-sheet or one of the one sheets is all the rest of the decoration that you need.

THIS picture should be given a comedy setting, the lighter the better, although there is nothing gruesome or tragic about the feature. But after witnessing one of these tense fights which comes at the very close one likes to have a lot of laughs to fall back upon.

On account of the fact that there is so much exterior stuff here you will not need the usual scenic here, but if you can get hold of any animal picture, or better still one that shows fishing scenes, it will fit in mighty well with the whole spirit.

All of your musical selections should be of the lively character and if you use vocal selections it would be better to employ male voices here and keep the airs lively.

There is an excellent musical program available prepared by James C. Bradford, musical director of the Broadway theatre. Most of the selections are action music, there being several Indian selections excellently used while the theme is "Jealous Moon" for the white girl and "Lament" from Victor Herbert's "Natoma" for the Indian girl.

AS a general rule it is the women that bring the patronage to your theatre, and this especially is true in the case of the married folk. But here is a case where we would take the trouble of making a straight-out man appeal.

Without placing too much emphasis on the fact that there is plenty of physical combat here, we would suggest that you secure the use of pictures of Carey and scenes from the production in the leading sporting goods and mens furnishing stores. You wont need to use a lot of selling argument here. For instance if the pictures are placed amid a display of spring fashions for the stronger sex, simply have the pictures neatly mounted and then use with them the lines:

"If you want to see what a man should be like when he has to face whiskey runners and half-breeds in the Canadian wilds, see Harry Carey in 'A Fight for Love' at the Empire theatre this week.

"But this is not Canada, though we know that we have the very best sort of men here. You want to look like one, so come in and let us show you how we can do our part."

United Reviews Its First Year

Shows Great Progress Since Inception and Promises Much for Second Year—Releases Considered Up to Standard

WITH the advent of the first anniversary of its foundation, and with its operations in full swing for entry upon its second year of activity, there comes from United Picture Theatres of America a resume of achievements to date and of plans for the future.

Following upon a period of construction and organization under the leadership of Lee A. Ochs, and the later accession of J. A. Berst to the office of United's president, concrete progress from what was at first the germ of an idea has been effected, until at the close of its first year United reports that its service extends to no less than 2100 theatres throughout the country. The basic idea of an exhibitor-owned and exhibitor-controlled co-operative organization has been adhered to, and the primal object of supplying exhibitors with high class productions at low co-operative prices, it is claimed, has been concretely accomplished.

A glance at the subjoined list of members of United's Advisory Board bears out the claim that United's members include a larger percentage of the prominent exhibitors of the country. Foremost among other duties this board is constituted for the purpose of passing upon material for productions and upon productions already available, and under consideration for inclusion among United offerings. The Advisory Board roster for the coming year as is announced by United comprises the following twenty-six members: John P. Harris, Pittsburgh, Pa.; I. W. Brophy, Muskogee, Okla.; Herman J. Brown, Boise, Idaho; L. J. Chamberlain, Shamokin, Pa.; M. E. Comerford, Scranton, Pa.; Harry M. Crandall, Washington, D. C.; H. W. Ellison, Denver, Colo.; Thomas Furniss, Duluth, Minn.; George H. Grieves (Moore & Grieves), Colorado Springs; M. H. Hanauer, Salt Lake City, Utah; Ike Libson, Cincinnati, Ohio; W. J. Hayes, Erie, Pa.; Ernest H. Horstman, Boston, Mass.; T. L. Kearse, Charleston, W. Va.; Lubliner & Trinz, Chicago; C. A. McElravy, Memphis, Tenn.; William Nevils, Dallas, Texas; C. M. Olsen, Indianapolis, Ind.; Richards & Flynn, Kansas City, Mo.; Ruben & Finkelstein, Minneapolis, Minn.; Tom Saxe, Milwaukee, Wis.; George Simpson (Regorson Corp.), Rochester, N. Y.; Thomas Soriero, Boston, Mass. These individual exhibitors, themselves leasing or controlling four score theatres in their respective districts, are held to be thoroughly representative of exhibitor opinion and exhibitor requirements, and consequently to reflect through the Advisory Board the most advantageous selection of screen material for the extensive body of exhibitors served by United throughout the country.

In the field of its accomplishments United points to splendid progress made toward its ultimate plan of weekly releases. Its releases to date, it is said, have set a high standard of quality and effective appeal, a standard which was inaugurated by the initial offerings, "The Light of Western Stars."



U. K. Whipple, staff photographer of International-Universal, on his way through the Alps from Paris to Rome



May Allison, Metro star, is shown in the center, being entertained by naval ensigns on a submarine chaser



Harry Houdini, who has agreed to appear in pictures for Famous Players-Lasky

Exhibitor Renames Theatre Select

Down in Andrews, S. C., there is an exhibitor who is so enthusiastic over Select Pictures and Select Stars that he has announced his intention of re-naming his theatre, now the Princess, to Select theatre, and in addition has requested everything that bears the Select trade-mark, specials and all. This exhibitor's name is G. K. Hanks, and in a recent letter to Select's Atlanta Branch, he says:

"It gives me pleasure to state that your productions, in every respect, are the best ever exhibited in this town. My patrons have gone wild over Select productions; not alone for the subjects, but the richness of the backgrounds, the perfect photography and the physical condition of the reels—not a hitch. I certainly feel proud that we were fortunate enough to secure these pictures and at such reasonable cost, practically nothing, taking into consideration the A-1 quality. You are certainly to be congratulated on such productions. If there is any small-town exhibitor suffering with 'Vacant Seats A-Plenty' I cheerfully recommend Selects, for I am now convinced that is my long-sought remedy."

A few days after the receipt of this letter, the Atlanta Branch heard from Mr. Hanks again, and this time in praise of Marion Davies and "Cecelia of the Pink Roses."

Jack London's Books Are Secured for Screen

In a letter to W. A. Bach, formerly his associate and temporarily representing his interests in New York while he was visiting the West Coast, C. E. Shurtleff, formerly general sales manager of the W. W. Hodkinson Corporation and at one time sales manager for Select, declares that he has just closed a deal with Mrs. Charmiam London, wife of the late Jack London, for the exclusive rights for five years to all the screen rights of that author.

From information at present available it would seem that some of the first of the Shurtleff-London Productions will be "The Call of the North," "Smoke Bellew" and "Odyssey of the North."

Does Well Below Mason and Dixon Line

Reports from the Southern branch offices of Vitagraph are to the effect that "Miss Dulcie From Dixie," the new Gladys Leslie release, is attracting widespread attention in that territory from local exhibitors not merely on the score of its dramatic interest, but because of its wonderfully realistic depiction of Southern manners and atmosphere.

In "Miss Dulcie from Dixie" Miss Leslie has the support of such Vitagraphers as James Morrison, Charles Kent, Arthur Donaldson and Julia Swayne Gordon. The story of the play is from the novel of the same title by Lulah Ragsdale.

Stone Makes Eight for World Program

Lewis S. Stone, the well-known star of the legitimate stage, has signed contracts whereby he is to make eight pictures a year to be released by the World Film Corporation. His first production bears the title of "Man's Desire." Mr. Stone will make all his pictures in California. Jane Novak will be his leading woman in the first release.

House Peters In It

House Peters will make his second appearance on the Hodkinson Service program in "Thunderbolts of Fate," an Edward Warren production, in which Anna Lehr is also featured. The story, suggested to Winifred Dunn by an act in an original play by Harry S. Sheldon, is a highly dramatic one in which love and politics clash.



As Sis Hopkins in the Goldwyn feature of the same name, the pose above looks as if Mabel Normand was about to clout somebody



A battery of three cameras trained on Alice Brady and Frank Losee in the making of "Marie, Ltd.," for Select Pictures

Studio Scenes Are Most Effective

HUGH FORD, who is directing the Paramount-Artcraft Special production of "The Woman Thou Gavest Me," from Hall Caine's novel, believes that better effects can be obtained right in the studio than can be secured by taking a motion picture company abroad to get locations.

Many foreign countries are used as settings in the picture—Egypt, India, England, etc. All of these locations are of course being constructed in the studio, but instead of regretting the impossibility of actually going to these lands for making the picture, Mr. Ford is of the opinion that the results, were this done, would not be so good.

"I have travelled all over the world, and have made many pictures in their real locales," he said, "and I have come to the conclusion that it is much better to build the sets instead of to go to them. With the progress of scenic structure in the past few years, an exact replica of any building or any sort of building or scene can be built. And it can be made exactly as the director wants it.

"If I were making a picture in Egypt, for instance, I might find a place which would be ideal except for the lack of a tree or a lake. If I found the lake, something would be wrong with that. And as nature is never perfect artistically, one has to compromise. In the studio I can put the tree where I like, stick a lake in the center or on the side and arrange to suit myself.

"A painter is fortunate, because he can take only as much of a scene as he needs. But the camera takes all there is, and cannot make the selection that is required.

"I went to Rome to make 'The Eternal City' with Pauline Frederick and except for a very few scenes, such as the famous Coliseum, which, of course, could not be successfully reproduced, we secured nothing which could not have been made as well or better in the studio.

"So instead of going to Cairo, for instance, we have erected a building that is almost a facsimile of the Shepherd's Hotel in that city. Those who are familiar with the original will hardly know that the scenes weren't taken there. In the same way we have built Indian bungalows, English streets, etc."

Mr. Ford is a firm believer, however, that travel is necessary to the director. As he has visited every country in the world he knows whether a reproduction of a scene in that country is right or wrong, and the director who has never been there, but is simply working from books or pictures, is apt to make some very apparent mistakes.

Famous Players Engages Houdini for Films

HARRY HOUDINI, well known in vaudeville in all countries as the handcuff king and escape artist, has been engaged by the Famous Players-Lasky Corporation to appear in motion pictures. The contract, which is for a long term, was closed by Jesse L. Lasky and Mr. Houdini last week, and work on the initial picture will be started about May 1 at the Famous Players-Lasky studios in Hollywood, California. Of late, Houdini's specialty has been that of extricating himself from a straightjacket within a few seconds. His act is now one of the feature attractions at the New York Hippodrome. Possessing unusual ability as an actor and an attractive personality, he has been in great demand during the Liberty Loan Campaigns and the various war fund drives and has given unstintingly of his time and talents.

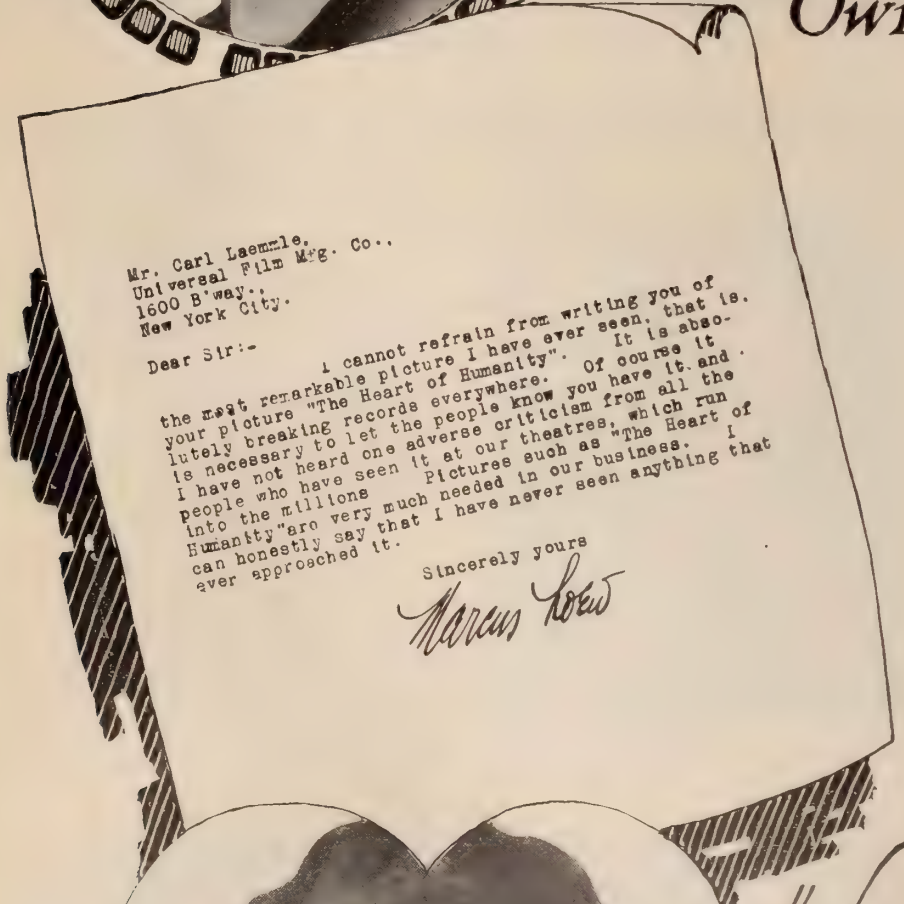
Although the name of Houdini's director is not available at this time, it is said that the productions in which he will appear will offer high class mystery stories, especially written for him and affording him opportunity to properly present his most startling feats. In fact, A. B. Reeve, author of the famous "Craig Kennedy" stories, and John W. Gray are now collaborating on a story which may be his initial vehicle.



"I can honestly anything that

Marcus

Owner of more than



Mr. Carl Laemmle,
Universal Film Mfg. Co.,
1600 B'way.,
New York City.

Dear Sir:-

I cannot refrain from writing you of the most remarkable picture I have ever seen, that is, your picture "The Heart of Humanity". It is absolutely breaking records everywhere. Of course it is necessary to let the people know you have it and I have not heard one adverse criticism from all the people who have seen it at our theatres, which run into the millions. It is absolutely the Pictures such as "The Heart of Humanity" are very much needed in our business. I can honestly say that I have never seen anything that ever approached it.

Sincerely yours

Marcus Loew

The biggest theatre owner in t whole United States is talking you. You are getting the bene of an expert knowledge which h built up the most successful ente tainment business in the whc country. You are getting wh amounts to an iron-clad guarant that the picture he speaks of w be just as tremendous a prof maker for yourself as it is provi for him and his sixty houses. A Marcus Loew says he has nev seen anything that ever approach "The HEART OF HUMANITY



Dorothy Phill

The Picture th

Released thr

The HEART

say that I have never seen ever approached it"

Loew

sixty theatres



Just as Marcus Loew says



It is absolutely breaking records everywhere," says Marcus Loew. *"I have not heard one adverse criticism from all the people who have seen it at our theatres, which run into the millions."*

Do you get that, Mr. Exhibitor? *Millions* are seeing it at the Loew theatres, yet *not one* has anything but praise for this stupendous production — this amazing money-maker.

You can't get away from it! And it's becoming more apparent every day. "The HEART OF HUMANITY" is the most successful picture that the screen has ever seen.

Wire—write—see it—book it—now—today.

n Allen Holubar's Super-production

Will Live Forever

EWEL Productions (INC)

Standing 'em up on Broadway!

of HUMANITY"



Winfield Sheehan and William Fox, snapped as they departed for Europe

"Virtuous Men" Claims Many Good Points

WHAT is said to be one of the most important productions of the past few years is now entirely ready for presentation by its sponsors, Arthur H. Sawyer and Herbert Lubin. "Virtuous Men" is the picture in question. It stars E. K. Lincoln, was personally directed by Ralph Ince, and contains one of the most notable casts ever assembled before the camera.

"Virtuous Men" was conceived by A. H. Sawyer and Ralph Ince and tells a big virile story of melodramatic "punch," dealing with a subject which at the present time occupies the attention of newspapers and public to the exclusion of all else. The picture was over three months in the making, and is said to be the supreme effort of Ralph Ince, whose name has been linked with a series of unbroken screen successes. It has many remarkable physical attributes and will form a film entertainment over seven reels in length.

"Virtuous Men" cost over $150,000 to produce. Five cameras were used to insure photographic perfection, thirty massive and unusual sets were constructed for the production under the direction of Charles Chapman, five distinct spectacular efforts costing thousands of dollars mark the unfolding of the story and over 10,000 supernumeraries were used by Ralph Ince in several exterior scenes.

The star role will be interpreted by E. K. Lincoln, supported by Clara Joel, Broadway favorite; Grace Darling, W. B. Mack, Robert W. Cummings, William Blonkhall, Edward Talbot, Irving Brooks, William Cohill, Danney Hayes and others well known on stage and screen. Messrs. Sawyer and Lubin will present "Virtuous Men" in the near future on Broadway as a special screen entertainment.

"Freedom of the East" Claims Big Success

A REPORT compiled by the Sales Department of Goldwyn Distributing Corporation is said to show that the Betzwood Film Company's melodrama, "For the Freedom of the East," released as a special by Goldwyn, has reached a total of bookings that bids fair to outdo the popularity of any current independent production in the market.

Goldwyn branch managers, in submitting their bookings and reports, point out that "For the Freedom of the East" has drawn heavy patronage from large and small theatres in all territories of the United States and Canada. The statistical data also records that the special has been given extended engagements by nearly half of the exhibitors who have booked it. A typed copy of the report will be mailed to exhibitors as facts-and-figures proof of the popularity of the production, Goldwyn says.

Starring the screen's first and only Chinese star, Lady Tsen Mei, and depicting the struggles of a beautiful Oriental princess in defense of her honor and that of her native land, "For the Freedom of the East" presents what is declared to be one of the most exciting melodramas and forms an absorbing story of the relations of the East with the West. Like "Madame Butterfly" and other celebrated operatic and legitimate stage plays bearing upon the romance of an Oriental girl and an American hero, "For the Freedom of the East," is made all the more human because of the mingled pathos and happiness of its story of undying love.

"The Avalanche" Bought for Artcraft

The screen rights to Gertrude Atherton's novel, "The Avalanche," was purchased by Famous Players-Lasky Corporation and will appear as an Artcraft offering starring Elsie Ferguson.

It is likely that "The Avalanche" will be Miss Ferguson's next picture following the completion of "The Witness for the Defense."

Earl Metcalf Will Direct Flagg Comedies

LIEUTENANT EARL METCALFE, former screen actor and more recently of France, where he helped New York's "Fighting 69th" put over the wallop that spelled the downfall of Kaiserism, has been engaged to direct Paramount-Flagg comedies by Jack Eaton, of Town and Country Films, Inc., the producers of the Paramount-Flagg comedies, releasing on the Paramount program.

About ten years ago Mr. Metcalfe was playing character leads in western stock and more recently juvenile roles on the screen. In August of 1917 he graduated from the Plattsburg Training Camp with a commission of lieutenant of infantry and was assigned to the 165th Infantry, popularly known as "The Fighting 69th," of New York. He sailed for France in October of the same year and saw action for the first time in the Toul sector near Luneville, France. After a year in France he returned on a special mission and while in this country the armistice was signed. Shortly after he was honorably discharged. He recently completed an engagement as leading man for Alice Brady in a picture directed by Charles Maigne and was cast for the co-starring part with Claire Whitney in an Abraham Schomer six-reel comedy drama. He is now engaged in directing his first Paramount-James Montgomery Flagg comedy.

"Heart of Humanity" as a Road Show

J. V. Bryson, manager of the Universal exchange at Minneapolis and who has guided the exceptional run of "The Heart of Humanity" at the Shubert theatre, Minneapolis, for the past month, has begun booking the big Holubar film throughout his territory as a road show. "The Heart of Humanity" road show, No. 1, which opened its tour at St. Cloud, Minn., March 3, has proceeded to Fargo, N. D., and will then follow a route which will carry it through Wahpeton, Crookston and the Iron Range district prior to going through Central and Southern Minnesota.

Sol Lesser Buys Features That Make Records

"Yankee Doodle In Berlin" has been purchased from Hiram Abrams by Sol Lesser for the entire United States and its possessions, it is announced.

This five-reel Mack Sennett subject opened at the Tivoli theatre in San Francisco, Monday, March 3, and is said to have done ten thousand dollars on the week.

A report received from the manager of the T and D Circuit states that on March 9 the house record formerly held by Chaplin was smashed by "Yankee Doodle in Berlin." Another recent purchase made by Sol Lesser is "The Unpardonable Sin" for California, Arizona and Nevada. "Hearts of Men," produced by George Beban, is another feature that Mr. Lesser expects to clean up with.



A single apple was sufficient for Eve, but Peggy Hyland in her Fox production, "The Rebellious Bride," has reinforced herself with a bushel of them

"Silent Strength" Stars Harry Morey

Scenes which Vitagraph declares should stir the pride of Americans in America are said to abound in "Silent Strength," a new photoplay just produced by Vitagraph. Furthermore, a hero of a type that is American to the core, both by breeding and in the connection in which it is visualized, is the central figure of this new drama of the screen.

Paul Scardon directed "Silent Strength" and its superb locations are a credit to him. Supporting Harry Morey is a cast which includes Betty Blythe, George Majeroni, Robert Gaillard, Bernard Siegel, Herbert Pattee, and James Costello.

Construction Work Continues

(*Continued from page* 1785)

capacity of 2,100, with 1,150 on the lower floor and 950 in the balcony and boxes. When completed, it is said, the Colonial will be the last word in down-to-the-minute theatre construction.

The Broadway, Richmond's newest and most up-to-date motion picture theatre, will be opened to the public with Anita Stewart in "Virtuous Wives" as the initial attraction. While not the largest theatre in the city it will contain every comfort devised so far for its clientele.

The Atlanta theatre is to be built on Nash street by H. R. Mason and H. F. Stallings. It is expected to be ready by September.

Griffith Plans Season

D. W. Griffith, it is announced, will this Spring open a repertory season of his productions, old and new, at a New York theatre which has not been selected. The change of bill will be daily, semi-weekly or weekly, as the public may determine.

United Completes "Playthings of Passion"

A NEW starring subject for Kitty Gordon is announced as completed at the Brunton Studios for United Picture Theatres of America. Concurrently with the production of "Adele," and following the completion of that first Kitty Gordon United starring vehicle, work has been in progress on the forthcoming feature which is entitled, "Playthings of Passion." No pains or expense have been spared, it is reported, to insure a perfect production, and a period of two and a half months has been devoted to the making of the picture, United reports, in an effort to more than equal the high standard United has set for itself in productions already released.

The story is by William Anthony McGuire, scenarioed by Jack Cunningham, and was directed by Wallace Worsley, under the masterly (personal) supervision of Robert Brunton.

The story has to do with the career of a social butterfly, wife of a financier. In a spirit of fun she interests herself in the uplift campaign of a young clergyman whose forte is the social betterment of tenement dwellers. Levity changes to earnestness under the cleric's influence, and earnestness, in turn, develops a fascination in the young wife for the handsome clergyman. A crisis arises in which the latter is thrown face to face with a situation, to solve which he makes a startling sacrifice. The denouement of "Playthings of Passion" is said to be one of the most tensely startling scenes and an unusual twist of novelty is promised.

Michelena Comes Back to the Silver Sheet

AFTER an absence from the screen of more than a year word comes from the Coast that Beatriz Michelena, who is still fresh in the minds of the motion picture industry because of her previous big successes, "Salomy Jane," "Salvation Nell," "The Unwritten Law" and the "Woman Who Dared," will again be offered in another one of her unusual contributions to the silent drama.

According to present plans, a premiere showing of this Michelena subject "Just Squaw" will be given in New York City some time in April. This presentation will be in keeping with the bigness of the picture. The production activities of "Just Squaw" have been kept quiet until such time as the picture was completely finished. It was the desire of the producers to determine the entertaining value of the picture before announcing it to the market.

It is claimed by those who have been allowed a viewing of the film that "Just Squaw" not only equals anything that has been made by Miss Michelena in the past, but that in some of its particulars it surpasses her previous achievements in big screen productions.

Bert Lytell Stars in "Powers That Prey"

"POWERS THAT PREY" is the working title selected by Maxwell Karger, Director General at the Metro studios in Hollywood, for Bert Lytell's new "Boston Blackie" picture, now under production. Two of Jack Boyle's Red Book Magazine stories, "Boston Blackie's Mary" and "Fred, the Count," furnished the material for the scenario made by Finis Fox, of the Metro scenario staff.

In line with Director General Karger's policy of providing Metro stars with the most capable support available, Lytell again has a cast of exceptional strength. His leading woman is Alice Lake. Prominent in his support also are Henry Kolker, Joseph Kilgour and Frank Currier, who appeared with him in his last production, "Blind Man's Eyes"; Bernard Durning, Gertrude Short, William Musgrave and Jack Duffy.

John Ince is directing the production, which is under the personal supervision of Director General Karger.



A moment in "The Amazing Wife," Universal Special



Marion Davies of Select has evidently acquired a bunch of scholars. The line-up shows the star giving a dancing lesson at the Backer-Bacon studio. From left to right are Marion Davies, Norman Kerry, Matt Moore, Amelia Summerville, Frederick Burton, Rose Lindrothe, Elmer Grandin, James Laffey and Charles Mussett

Warner Gets Miss Castleton for Leads

BARBARA CASTLETON, considered by many one of the prettiest young actresses of the stage or screen, has been engaged as leading woman for Henry B. Warner, who has arrived in California to begin production for Jesse D. Hampton, who will release the Warner features through Exhibitors Mutual. The selection of Miss Castleton to play opposite him, was Warner's first official act after getting himself a home in Hollywood, and proceeding to the Hampton studios, there to be greeted by the entire Hampton force, and to proclaim his happiness at being in the glorious sunshine of California once again.

Barbara Castleton is well known to motion picture enthusiasts having appeared in a considerable number of features, including those on the World program. She had a leading role in "Parentage" and other independent films. Miss Castleton is a native of Arkansas but was educated in New York. She began her stage career in the success, "It Pays to Advertise," and was accorded a prominent role in "Madame Sherry." She is a very athletic young woman. This will be her first appearance in motion pictures produced by Jesse D. Hampton.

"The Man Who Turned White," which will re-introduce Warner to the motion picture public, is the work of F. McGrew Willis, a Los Angeles author. It was picturized by George Elwood Jenks of the Hampton scenario staff. The locale is the romantic country of the Soudan.



William Desmond and Betty Compson in "The Prodigal Liar," Hampton production for Exhibitors Mutual release

Back on Broadway

H. M. Berman, general manager of Universal exchanges and Tarkington Baker, general manager, returned to New York Monday, March 10 from Chicago, where the two conferred with Middle West exchange managers. The executives found things booming in the Windy City and learned from the outside exchange men in attendance at the conferences that, "The Heart of Humanity," the recent Jewel super-drama release, was proving one of the greatest box office attractions in cinema history.

Goes Big in Canada

Vitagraph announces that "The Common Cause" has caught on nicely in Canada, doing good business at theatres in Toronto and Montreal. Regina also reports favorably on the picture, it is declared.

"The Common Cause" was made by J Stuart Blackton, and features Herbert Rawlinson and Sylvia Breamer.

Another for President!

"President Wilson's trips across the briny appear to be one long session of motion pictures," said a film man this week.

Among the latest films announced as being on board the George Washington was "Belgium, the Kingdom of Grief." M. L. Fulton this week stated that the film would be used as propaganda during the coming Liberty Loan Campaign.

Sawyer-Lubin Title Is Praised

Justifying their choice of "Virtuous Men" as the title for their first Ralph Ince Film Attraction, starring E. K. Lincoln, exhibitors in various parts of the country have written letters of commendation to Arthur H. Sawyer and Herbert Lubin praising the title for its box-office value and advertising adaptability. The following letter from M. Kashin, managing director of the Broadway and Symphony theatres, indicates the sentiment of leading exhibitors in regard to the title chosen for Messrs. Sawyer and Lubin's forthcoming special:

Messrs. Sawyer and Lubin,
S-L Pictures,
1476 Broadway, New York.

Gentlemen:—

I note from current issues of the motion picture trade journals that your forthcoming "Ralph Ince Film Attraction," starring E. K. Lincoln, is to be called "Virtuous Men."

I feel called upon to commend you most highly for selection of this title, inasmuch as it contains, in my mind, all of the qualifications necessary—from a box-office standpoint.

Many producers do not seem to realize the importance of giving an otherwise excellent picture a title, showing they have considered the exhibitor and his requirements as viewed from the pulse of his theatre,—namely, the box office.

I believe you have selected a title which will arouse curiosity and discussion, attract the attention of passersby and, best of all, lend admirably to original and unique schemes of exploitation and advertising.

I shall await with much expectancy the initial representation of "Virtuous Men" as the title appeals to me strongly and I am anxious to see the picture, myself.

With best wishes for your success, I am

Sincerely,
(Signed) M. KASHIN.

Friends Dine Zierler

Samuel Zierler, general sales manager of the Big U exchange, New York, was the guest of honor at a dinner given by members of the exchange sales department at Murray's, Wednesday afternoon, March 5. Mr. Zierler celebrated his twenty-seventh birthday on that date and his fellow workers of the exchange made the day one on which to show their appreciation of the executive's friendship and to wish him success in his new position.



June Elvidge, World star

Special Service Section on

"Three Men and a Girl"

EXHIBITORS who have been playing Marguerite Clark productions and who have booked this one should certainly put the greater share of the exploitation on the personality of the star, and the fact that here she has a role that one likes to see the little player interpreting. It is straight comedy, almost approaching farce, and therefore the selling talks should be in the lighter vein throughout.

"Three Men and a Girl" is an attractive title in itself and we would use it for all it is worth, together with striking pictures of Miss Clark and then a few selling lines in the very lightest vein. *Keep away from anything of the problem sort and tell your patrons that when they come to the theatre to see this picture they are going to have a solid afternoon or evening of laughter. Your appeal should be made to the whole family.*

It might be well mention that this is an adaptation of the Edward Childs Carpenter play, "The Three Bears," which was produced at the Empire theatre, New York, *but we would be careful of that so as not to leave any impression that this is a fairy story, a suggestion which the title of the stage offering might make to some of your patrons. As a matter of fact, this is an intensely human story.*

NOW a glance at the unusual story: Sylvia Weston lives with her wealthy aunt who is determined to marry her to a rich, middle-aged man, Dallas Dawkins, whom she loathes. She finally yields to the importunities of the aunt, but at the altar when she is asked whether she takes the man she answers "I do——NOT," and then in her wedding gown flees from the church to the horror of the guests, chartering an auto and ordering him to drive her to her own country home at Loon's Lake.

But in the meantime we have been introduced to the "three men" who are the worst of women haters. Dr. Henry Forsyth has been turned against the sex because after one of his friends had been killed he had found in the friend's possession letters from his own wife. Julius Vanneman, violinist, has found his romance ending in a tragedy. Then came along the younger of the three, Christopher Kent, only to find that the woman whom he loved was already married and carrying on a desperate but serious flirtation with him. This explains why they hate all of the opposite sex. They have taken up their abode in a club, but even there they are not away from the woman, and we have a flash of a dried up old man 'phoning his "pettie" and telling her how much "her little boy" loves her. That is too much, and when Forsyth announces that he has leased a place where no women visit, the other two are quick to accept the invitation. The place is Loon's Lake and the house Sylvia's, which Forsyth has secured through an agent,

After they have eluded a girl's picnic party they finally arrive at Loon's Lake where their only companion is a male caretaker. So they start off for a swim, but while they are gone Sylvia arrives, and after nibbling at their respective suppers she cuddles herself, in her bridal finery, up on a couch and falls off to sleep. It is to find her thus that the three men return.

WE have a breakfast scene in which they show their disgust at her presence. She announces that she will stay, but they insist that she leave. Finally she declares that she will occupy the caretaker's house, and as her matronly maid has arrived they move and leave the three men to themselves, but not until the latter have insisted on stretching a rope which shall be a dead line between the two parties. But the interest of the three shortly begins to develop. First they see several canoes full of girls headed for the island, and they decide to "act like a bunch of nuts" and scare them away. Next they see Sylvia who is wearing the only other garment that she possesses except her wedding gown, attired in a bathing suit with a youth swimming up to the island to make love to her, and under the excuse that they must protect her they scare the youth away.

But all during this time Kent has been falling very violently in love with Sylvia. He gets letters from Julia, the married woman who is "still pursuing him," but tears them up. Then the others begun to weaken. First Forsyth meets her at the "dead line" and tells her that it is not his idea at all. He is followed by Vanneman who tells her that he has been opposed to the "dead line" idea from the start, and finally comes along Kent who insists that the rule was made over his protest. It is just then that there comes a letter from her aunt saying that she can have none of her clothes and the city home is closed to her for ever. With this news Kent goes back to the other two, and we have some humorous scenes with the trio picking clothes for her from a mail order catalogue.

IT is just at that moment that Julia, the married woman who is in love with Kent, arrives on the scene and Sylvia greets her

(*Continued on page* 1825)



Where Sylvia flees from the altar, in her bridal robe at her country home and how the three women haters seek to run her away



The women haters discover the "bride," in the center her "other gown," and at the right a gloomy breakfast party

Appeal of Star and the Humor Should Be Stressed

WHEN you book this picture the thing to do is to sit down and figure out the popularity of Marguerite Clark in the most appealing picture in which she has been seen at your theatre. Then make up your mind that you are going to get every one of those followers into your house during the run of "Three Men and a Girl." You have a new chance to take advantage of her vogue, if you go about this in the right way. And we would take into consideration just at this season the old saying that "in the spring the young man's fancy lightly turns to thoughts of love." The element of romance should be played, secondary to the personality of the star.

As a general rule we are not in favor of the policy of sending out letters about various offerings, for this is something that can be very badly overdone. But here is a case where you have one of the best known stars of the screen and where you are able to make your patrons a promise. We would not go too strong, but would phrase it something like this

"Of course you know and love Marguerite Clark. We have been waiting for some time to find her in just the proper sort of a Marguerite Clark picture. We feel sure that you will agree with us that 'Three Men and a Girl' fills this bill. For, in the first place, Miss Clark is dainty. Then she is winning and there is also a decided streak of humor in her, as you must already know. Here she has a picture that gives her a chance to display all of her charms. If you have ever liked this actress in any picture, we'll promise that you leave the theatre thoroughly delighted with this one."

IN your advertising the picture of the star should be played decidedly strong. The star really appears in only two costumes in this production, a wedding gown and a bathing suit, and either one of these will get attention. Don't be afraid to use a big half-tone or line drawing and to devote a little more than the usual amount of space you employ to this. Use that picture for the eye getting effect and then follow this up with the name of the star and the title in smashing type—but don't stop there.

Now, given a star with great popularity and an attractive title most exhibitors are content to stop there. We would distinctly advise you not to do so, but to go ahead and sell this picture for the inherent charm that it has. In the case of every star you must take into consideration that there may be some who did not like the last picture in which they saw her. And it is equally true that there are hundreds of people going to see individual pictures for pure amusement, and if you put over the good-humored, romantic element strong enough here you are likely to increase your business. Therefore we would go to some extent into the selling line. Here is one:

"These three men hated women. One of them found that his wife was false to him. Anothers love affair resulted in a great tragedy. The third found that the girl whom he loved was really married and was playing with fire. Even at their own club they couldn't dodge the telephone calls of lovesick members, and so they leased an island, where they were sure that they wouldn't be bothered by women.

"But just at that moment a beautiful young girl was standing at the altar opposite a middle aged and very rich husband to be. Then when the rector asked whether she would take this man to be her lawful husband, she answered: 'I will—NOT,' and then fled to her home in the country, there to find that the three women haters had leased it for the summer. She had only the wedding gown and a bathing suit, and was without a friend. It would be a shame to punctuate a single laugh by telling you what happened. But it's no secret that all three of them forgot that they hated women—one of them especially."

WE have reproduced pictures showing all three of the men in company with Sylvia, for a purpose. If you are making your own cuts you can use an attractive display by using the three stills that are shown, and then reading matter something like this:

"All three of these men hated women so much that they fled to the wilderness—that is, until they had seen Sylvia Weston. They established a 'dead line' which none of them must cross so that they would not be worried by the girl. But in the pictures you see the dead line and the three men dangerously close to it. Which of them do you suppose was finally invited over it—to stay forever?"

There is another effective cut arrangement that may be obtained by using a picture of Miss Clark in the wedding gown and then another of her in a bathing suit, and then the lines:

"I'll have to live forever in a wedding gown and a bathing suit," mourned beautiful little Sylvia Weston.

"But how little did she know at that very moment the three 'women haters' were poring over mail order catalogues and selecting her costumes. And even one of them was talking about 'the fluffy ruffle stuff.'

"Doesn't sound much like three men who had fled to the wilderness to escape all women—but they really didn't mean Sylvia when they made that resolve—and you'll have to see the picture to know just exactly why."

HERE is still another one:

"They leased a summer home in the wilderness to escape all women, and that very evening when they returned to the house they found a girl in bridal dress asleep on the couch. They didn't know that she was the girl who owned the place—and how were they to know that a few hours before she had replied to the preacher's questions with the words 'I do—NOT.'

"They didn't want any women around—especially a married one, for the latter had been the cause of their unhappiness. So they banished her across the 'dead line.' Soon each of the three was paying surreptitious visits. They all swore that they had opposed the banishment, for Sylvia quite captivated all three—captivated all three, but did more than that to one of them. And after you get through laughing you'll be mighty glad about the way everything turns out."



At left and right are scenes showing how the three women haters all find the "dead line" a most attractive place and in the center the happy moment

We are firmly of the belief that the longer selling lines, those that tell something without giving the whole story away are the best, but if you like shorter ones here are a few:

"She ran away from the altar to escape a prospective husband—and into three confirmed women haters."

"There were none around but men, and the only clothes she had was a wedding gown that didn't 'take' and a bathing suit."

"Three women haters on an island—to say nothing of a beautiful girl."

"Sylvia invaded their retreat in a wedding gown and of course the three women haters thought she was a bride. And because she had no other clothes than a bathing suit what was she to do but become a bride?"

"Three women haters thought they had fled all the sex. Then they smelled orange blossoms, found a wedding gown—and then the girl. What could three women haters do then? You'll laugh a lot before you find out."

"What would you do if you fled from the altar and a man you loathed into the presence of three men who loathed all women? Especially if they were the only three men you had ever seen that you liked? Sylvia solved the problem, and you'll agree, when you get time to stop laughing, that it was mighty well done."

"'His name is Chauncey and that is just the sort of a man he is,' said Sylvia. So do you blame her for saying to the pastor's question 'I will—NOT,' and fleeing from the altar?"

"Come and have a love-laugh with Sylvia Weston."

LOCALE of this picture is a beautiful country place, and there are many splendid exterior shots. One of the distinctive things about the picture is that except for the brief appearance of one woman and the nurse, there are no women in this picture except Marguerite Clark. In fact, there are only three other characters that count for much, but that centers the interest and makes the complications all the greater.

Miss Clark should be featured strong in your lobby display, and there should be used all the pictures of her that are available. This picture will probably come to you at a time when flowers are at a reasonable price, and we would suggest a floral display of perfumed blossoms as one of the most attractive that can be made. These with cut-out figures of Miss Clark from the paper available will give you a dignified effect.

If you want to appeal to a rather unusual angle you might obtain from one of your merchants a wedding gown and a bathing-suit and place these on two wax models and in a showcase in front of your theatre. "Sylvia Weston was alone on an island with three women haters, and only a bridal gown and a bathing-suit to wear. What was the poor girl to do?"

The same plan could be followed by using the window of some department store.

HERE is a picture that you can give almost any sort of setting for the comedy element is so strong that it will admit plenty of contrasts. But we believe that it would be a good idea to make it an all-comedy bill, with the music light and catchy.

There is one point near the end of the picture with the girl and Kent in a canoe, and one of the three women haters on shore playing, "Love's Old Sweet Song" and a little later "Kiss Me Again." Of course, it is the obvious thing for these to be brought in on the violin at the points indicated, *but it will strengthen the connection by having one of these songs rendered just before the picture.*

If your stage accommodations are sufficiently large and you have the effects you can get a stage picture that all will remember by having the reproduction of a lake, the moon just coming up in the background, and a girl and the man in the boat, the man rendering, "Love's Old Sweet Song," and both coming in at the chorus. The setting should be so arranged that the boat glides off the stage and from sight with the last notes and the projection of the picture starting immediately.

We would call attention in the advertising to the fact that Richard Barthelmess is the leading man, for he has won great popularity in many sections.

We repeat that one of the strongest lines that you can use is:

"Marguerite Clark in just the sort of a picture that you would pick for her."

READY TO USE

IN order that exhibitors may be able to play their campaigns well in advance we are giving the list of accessories available on "Three Men and a Girl."

Ready prepared advertisements come in one, two and three column sizes ad in both cut and mat form. For use in displays or with the stories in the text of the paper there are two 3-column, two 2-column and five single-column cuts in addition to ten stock cuts of the star.

Paper includes two 1-sheet ,two 3-sheets, a 6-sheet and a 24-sheet. Elsewhere it is pointed out how some of this can be used for cut-outs for lobby display purposes.

There are eight 8 by 10 block and white stills, eight 11 by 14 sepias, and 22 by 28 sepias of the star and sepia scenes, colored prints of the star and black and white of the star. In addition there is a music cue and a slide.

(*Continued from page* 1823)

with the news that she is engaged to Kent, and after the latter, surprised, acknowledges that it is true, the married woman takes her departure. But Sylvia is so shamed by her own daring that she, too, resolves to flee and Kent is able to catch her barely in time. It is just a little later that we see Kent and Sylvia in a boat at twilight, the musician playing on his violin and the physician watching from the wooded glen.

"What is that he is playing?" Sylvia asks Kent, and she is told that it is "Love's Old Sweet Song." They drift a little while, and then there comes another air, and once more she asks the name. "Kiss Me Again," she is told, and Kent proceeds to follow out the advice of the song. And so the ending leaves them all wonderfully happy,

Coming Program Offerings

Exhibitors' Mutual Cites Runs

"Cannibals" to Open at Randolph in Chicago, While Darmond Film Plays State Lake—Desmond in "White Washed Walls"

JONES, Linck and Schaefer of Chicago, have booked Martin Johnson's "Cannibals of the South Seas" and will open it at the Randolph theatre, for an indefinite run, to begin shortly. One of the biggest advertising campaigns that ever accompanied the showing of any picture in Chicago has been arranged by Jones, Linick and Schaefer.

Another Exhibitors' Mutual feature, "What Every Woman Wants," produced by Jesse D. Hampton and featuring Grace Darmond, had the honor of being the first photoplay to be shown in the new million dollar State Lake theatre, built by the Orpheum Circuit, which opened March 16. "What Every Woman Wants" was booked for a week's run. The new State Lake theatre seats nearly 3,000 persons and is one of the most palatial houses showing pictures in the United States.

"Cannibals of the South Seas" was booked for a seven-days' run during the week of March 16 by the Lubin theatre, Cincinnati.

Now comes "White Washed Walls" which will be William Desmond's next release from the Jesse D. Hampton studios. "White Washed Walls" was a novelette in its original form, written by Ethel and James Dorrance. The story appeared in one of the Munsey magazines, and all reports from the West Coast indicate that the production will be a winner.

When it came to selecting a play with which to re-introduce Alma Rubens to the screen public, the Winsome Stars Corporation officials went into the library and came out with "Diane of the Green Van." This book was immediately purchased from Leona Dalrymple, the New Jersey girl who wrote it and won a $10,000 prize in an open best-seller competition conducted by a Chicago publishing house.



Helen Jerome Eddy, featured in "The Turn in the Road," bought by Robertson-Cole for distribution through Exhibitors Mutual

Bessie Barriscale's release following "Hearts Asleep" will be "Josselyn's Wife," taken from the novel by Kathleen Norris. This is a best seller which has found its way into almost every list of leading popular novels.

Select Announces Brady Feature for March

WITH a cast which includes Frank Losee, Leslie Austin, Gertrude Hillman, Josephine Whittell and Gladys Valerie, Alice Brady's Select Picture for March, "Marie, Ltd.," in which she is directed by Kenneth Webb, gives every promise of being one of the most successful creations in which Miss Brady has ever appeared, acording to an announcement from Select.

Frank Losee, who plays the lead in support of Miss Brady, is said to surpass even his work with Clara Kimball Young in one of her recent Select Pictures, "The Reason Why." Mr. Losee is considered one of the most capable actors the screen has ever known. He is a graduate of the speaking stage, where his connections associated him with William Faversham and Henry Miller. One of his successes on the screen was with Elsie Ferguson in "The Song of Songs;" he has also appeared with Marguerite Clark in the Bab stories and with John Barrymore in "Here Comes the Bride." At various times he has been associated with Mary Pickford, Pauline Frederick, Louise Huff and Enid Bennett.

"Marie, Ltd." is by Louise Winters and the scenario was written by Jane Murfin, who, with Jane Cowl, has collaborated in so many successes for the spoken stage.

The story of "Marie, Ltd." is about a young girl, Drina Hilliard, who comes from the West to live with her mother in New York. Drina's mother is the Marie of "Marie, Ltd.," and it is the experiences and trials of Drina, in her associations with the people who patronize "Marie, Ltd.," which form the basis of the story.

"Modern Husbands" Scheduled for Release

Henry B. Walthall, in a dramatic production, "Modern Husbands," is announced by the National Film Corporation as the successor to "The Long Lane's Turning" in the list of Walthall's offerings through the Exhibitors Mutual exchanges. Walthall will appear as one of the modern husbands, who, in the beginning, devotes so much of his time to the stock exchange and the club and so little to his wife, that he finally loses her. It is in the winning back of his wife, that Walthall is required to attain his best dramatic heights.

Hodkinson Sets Date for Kerrigan

The W. W. Hodkinson Corporation announces that March 24 is the date set for the release of "The End of the Game," J. Warren Kerrigan's next picture for Jesse D. Hampton Productions. This story by George Elwood Jenks is described as a real Western thriller, full of action, suspense and heart interest, and logically written about the days of '49 when men were fearless, shot at sight, and lived in the romantic atmosphere of the gold camps. In "The End of the Game" Kerrigan has a chance to display his prowess, and, of course, being the hero of the story, he is given every opportunity. Lois Wilson is the naive little stranger. The supporting cast is made up of Jack Richardson, Alfred Whitman, George Field, Walter Perry, Eleanor Fair, Milton Ross, Bert Appling and J. J. Franz.

"That's Good" Comes on March 24

A screen adaptation of the "Phoenix Stories" by Richard Washburn Child, will be the Metro release for March 24, with Hale Hamilton in the stellar role.

"That's Good" is the title of the picture, which was published in short story form by the well-known Mr. Child.

Harry L. Franklin directed it. The entire production was personally supervised by Maxwell Karger, Director General of Metro.

Pathe Releases "Look Out Below"

"Look Out Below" is the descriptive title of the Pathe-Rolin comedy featuring Harold Lloyd with Bebe Daniels and "Snub" Pollard, which will be released on March 16. The fun revolves around a skyscraper in course of erection and the fun-making is served with thrills as the actors do a variety of strenuous stunts on the steel-work high above the Los Angeles street.



Constance Talmadge, in her new Select picture, "An Experimental Marriage"



Moments in "Toton," the Triangle Special in which Olive Thomas is the star

"Salome" Goes Big in Pittsburgh Territory

In line with the success it is achieving all over the country "Salome," the Theda Bara super-production, is making a hit in the Pittsburgh territory, according to reports to the Fox Film Corporation.

The picture played two weeks at the Olympic theatre, in downtown Pittsburgh, to capacity at each performance. Full houses marked each of its four days at the Nemo theatre in Johnstown, Pa., where the management adopted exceptional advertising and publicity methods in exploiting it. At the Majestic theatre in Erie, Pa., it played seven days to crowded houses. It also played two days at the Grand in Elwood City, Pa.

Clayton P. Sheehan, Fox district manager, declares that the success which "Salome" is meeting in the Pittsburgh territory prevails also in other parts of his district.

Universal Shows Conference of Mayors

The conference of mayors and governors recently called by President Wilson to discuss plans for re-absorption into industry of thousands of discharged soldiers and to discuss the authorization of state, municipal and federal public work to provide immediate employment for ex-soldiers, its work and the men who attended make up one of the features of International News, No. 10, just released.

In addition this reel shows how several thousand German prisoners held in an American detention camp in France are enjoying themselves to their hearts' content while friends and relatives at home are carrying on a civil war of their own.

"Freckles" Is Reissued

The Paramount picturization of Gene Stratton Porter's novel, "Freckles," starring Jack Pickford, supported by Louise Huff, was the Success Series feature released by the Famous Players-Lasky Corporation March 9.

The production was made under the direction of Marshall Neilan and included in the cast Hobart Bosworth, Lillian Leighton, Billy Elmer and Guy Oliver.

Olive Thomas Production Expected Shortly

AN announcement this week from Triangle recalls that since the announcement last fall that Director Frank Borzage had completed his latest Olive Thomas Triangle production, "Toton," the release of this picture has been anticipated with keen interest, for it was recorded to be one of the most artistic productions ever produced by the studios of this organization.

Considering that it was heralded by those who viewed it at a private showing as exceptional in many respects, and that it features the popular Olive Thomas, exhibitors will be particularly interested in the fact that it is to be released on March 30 at a Triangle special presentation.

Glimpses of the Latin Quarter of Paris, that section where vice and crime and brotherly companionship go hand-in-hand, are contributing factors to the fascinations of this romance by Catherine Carr. Many of the scenes were shot at the Exposition Grounds at San Diego and Jack Mackenzie, the cameraman, is credited with photography that is said to be poetry of vision.

Triangle's publicity department is unusually enthusiastic in the announcement of this release, for they claim it to be Miss Thomas at her best and one of their productions to which they can give a hundred per cent endorsement.

"Toton" presents the former "Follies" beauty in a dual role, the second episode showing her in boy's attire until her real identity is discovered, and she is wooed and won by a young American. Triangle's former character actor, Francis McDonald, is credited with the best work of his career as Pierre, the Apache, a true Faegan. Norman Kerry and Jack Perrin were especially engaged to support Miss Thomas in this picture.

Bookings of "The Red Glove" Climb Skyward

AN announcement this week from the Universal offices declares that if advance bookings can be taken as a criterion, Universal's latest serial, "The Red Glove," starring Marie Walcamp, released March 17, will be shown in more theatres throughout the country than any previous serial released by the Big U organization. In almost every territory in the United State, Universal exchange managers are said to have exceeded expectations in obtainig bookings well in advance of release date. Also, the Universal serial records show a larger percentage of theatres have booked "The Red Glove," a month prior to release date, than has ever been noted on a previous serial release.

Manager Zierler of the Big U exchange, New York, reported seventy-three bookings for "The Red Glove," added to the exchange's records during the six-day week ending Saturday, March 8. This number of new contracts brings the number of serial bookings to thirty-eight in excess of the previous record for serial booking, set by "Liberty" three years ago.

Among the first theatres in various districts to book "The Red Glove" are: Savoy, Buffalo; Gordon, Rochester, N. Y.; Quinmetoscope and Maple Leaf, Montreal; Elmont, Winston Salem, N. C.; American and States, Chicago; Alhambra, Akron, Main, Cleveland; Strand, Denver; Peoples, Butte; Columbia, Cedar Rapids; Family, Des Moines; Circle, Detroit; Lyric, Kalamazoo; Lyric, Tulsa, Okla.; Majestic, Oklahoma City; Rex, Omaha; Hippodrome, Sioux City, Ia.; Isis, Seattle and Orpheum, Seattle.

Joe Brandt, Universal's serial specialist, has completed half of his nation-wide tour in the interest of "The Red Glove."

"Regular Job," Says Marion Davies

"Being a picture actress is just a regular job," says Marion Davies, whose latest starring vehicle, "The Belle of New York," is being released this week. "I am at the studio every morning at 8:30. I have an hour for lunch, and at 5 p. m. am through for the day. There are one or two variations from the regular working day, however, one is an orchestra that plays while we work and furnishes us with inspiration—the other is afternoon tea brought in at 3 p. m., which furnishes us with something to look forward to."

Capital Rejoices Over Good Results

"Ike Schlank, president of the Capital Film Co., is elated over the results obtained by the exchange managers of that organization in the various sections of the country with the new short feature series," says General Representative Frank L. Smith, of that corporation.

"Since the first two weeks' releases of this new short story feature idea," continued Mr. Smith, "Exhibitors began to get in with their contracts, but with the release of our third, fourth and fifth weeks' subjects, our branhces throughout the country have gone ahead of all expectations in the matter of securing contracts, the larger percentage of them coming from first-class theatres.

"And it looks very much to us now, that it is but the natural course of events; that exhibitors in most cases realize that the snappy features are more along the line of what the public wants than the monotonous, padded feature of extra lengths. If it is not that the exhibitors understand the trend of the times, and agree with us in the type of pictures being released, I am unable to explain the eagerness on the part of so many of the exhibitors to cover themselves with our contracts."

At present, the Capital Film Co. is offering two-part features only, consisting of dramas, society and problem plays, comedy dramas, westerns, railroads, and comedies of both slap-stick and satirical variety.

Elements Clash in Hodkinson Film

Love and duty, especially when politics mix in, have clashed many times, and will continue to clash till the end of time. In "Thunderbolts of Fate," in which Edward Warren Productions, Inc., co-star House Peters and Anna Lohr, these three elements clash in a mighty battle—a battle in which fate takes a hand and deals out justice.

The story, which was written by Winifred Dunn from an original play by Harry S. Sheldon, is that of a graft fighting Governor who falls prey to a socially ambitious and selfish woman, and later meets his ideal of womanhood. The W. W. Hodkinson Corporation will release "Thunderbolts of Fate" on April 6.

Final Episode of "Terror of the Range"

"Run to Earth" is the eminently fitting title for the seventh and final episode of the Diando serial, "The Terror of the Range," featuring Betty Compson and George Larkin, and released March 16. In this episode the identity of the mysterious marauder is disclosed, and all of the tangled mystery of the serial is unraveled. Hardwick, the Secret Service Agent, is about to be lynched by the cowboys at the opening of the episode, as they believe that he is the Terror. Thelma Martin arrives just in time to rescue him, and he returns with the soldiers to the fort. Meantime preparations are going on at the ranch to marry Thelma to "Tough" Mackenzie against her will.



Marguerite Clark is the "girl" in "Three Men and a Girl," a Paramount production

Griffith Shows Newest to "the Natives"

The small towns out in California where D. W. Griffith takes his newest productions there for secret showings, are said to have placed their approval on "The Girl Who Stayed at Home," the story of the Stay-at-Homes, into which the sub-titles are now sliding.

The production reveals some remarkable sets, it is said, including an entire French chateau and according to reports, no other production has ever offered such a contrast in types, with two new brunettes for the girl leads, Robert Harron, Richard Barthelmess and Syn de Conde coming into immediate contrast, and George Fawcett and Tully Marshall in character work.

Stage Plays and Books Prove Popular

Stage plays and popular books are finding their way into photoplay form in many of the features which the units of the Robertson Cole Company are producing for release through Exhibitors' Mutual. Officials of the Robertson Cole Company believe that popular books and well-known stage successes make the best photoplays, and whenever possible the stars producing for the various Robertson Cole units are supplied with works of this nature. Glancing over the list of pictures already released by Exhibitors' Mutual, it will be found that a large percentage of the features were made from either a book or a play.

Billie Rhodes first five-reel feature for the National Film Corporation, "The Girl of My Dreams," was taken from the play by Wilbur Nesbitt.

Lewis-Select Film Proves Popular

Advance play dates and reports of bookings where Mitchell Lewis' current Select Picture, "Children of Banishment," has already been shown, prove the contention that Francis William Sullivan's book of the same name, from which the story is adapted, is widely known among the reading public. This fact, and the popularity of Mitchell Lewis as a star, will, it is believed, make "Children of Banishment" one of the most popular screen stories of the year.

"Children of Banishment" is Mitchell Lewis' second Select Picture, following his initial appearance as a Select star in "Code of the Yukon." In the New York territory advance dates have already been reported for Poli's Strand, Waterbury, three days; Morningside, New York, one day; City Hall, one day; Hyperion Palace and Victoria, Corona, L. I., one day; Happy Hour, one day; Strand, White Plains, three days; Paramount, Newark, three days; Westchester, Mount Vernon, two days; Empire, Staten Island, one day; U. S. Photoplay, Paterson, three days, and U. S. Theatre, Bronx, one day.

Nilsson Release Comes on March 17

On March 17 Metro will release the drama of the goldfields of the upper Yukon, "The Way of the Strong," with Anna Q. Nilsson as its star.

The cast surrounding the star includes Joseph King, leading man; Harry S. Northrup, as Leyburn, the villain who double-crosses his partner; Rita Harlan, Arthur Redden and little baby Irene Yeager as the child.

In this story of the "survival of the fittest" Miss Nilsson, as the star, plays a dual role, first as the wife of Hendrie who dies from exposure in the snow and later as her half-sister, Monica, who adopts the baby, Frank, and with whom Hendrie later falls in love.

Sessue Hayakawa Portrays "A Heart in Pawn"

Haworth Pictures Corporation announces that Sessue Hayakawa in "A Heart in Pawn," directed by William Worthington, is successor to "Bonds of Honor" on the Exhibitors Mutual list of releases.

There is Oriental and Occidental flavor to "A Heart in Pawn" which, under the title of "Shadows," served as a stage vehicle for the young Japanese star in the early days of his theatrical career.

"Three Men and a Girl"

March 16 was announced this week by Famous Players-Lasky as the release date of "Three Men and a Girl," in which Marguerite Clark has the star role. The picture carries the Paramount brand, and was filmed from the stage play called "The Three Bears." Eve Unsell adapted it for the screen.

Richard Barthelmess is Miss Clark's leading man. In the cast are Percy Marmont, Jerome Patrick, Ida Darling, Charles Craig, Betty Bouton and Maggie H. Fisher.


EXTRA SELECTED
FRANK KEENAN
PHOTOPLAY
One of Mr. Keenan's very best—
and you know what that means
FRANK KEENAN
in the adaptation of Edward Peple's famous stage success
THE SILVER GIRL
Produced by Anderson Brunton Co.
Scenario by Jack Cunningham
Direction by Mr. Keenan, assisted by Eliot Howe
PATHÉ
DISTRIBUTORS


HAROLD LLOYD
"His comedies are the best cure for the blues I know of."
Majestic Theatre
Charleroi, Pa.
Michael Rosenbloom, Mg'r
One one reel comedy every week
Produced by Rolin
PATHÉ
DISTRIBUTORS



This six-sheet is among the paper supplied by United on Florence Reed's picture, "Her Code of Honor"

Kennedy Serial Received by Trade and Press

"The Carter Case," the Craig Kennedy serial, produced by Oliver Films, Inc., unstarring Herbert Rawlinson and Margaret Marsh, is said to have received the hearty indorsement of the trade and press, when the first three episodes of the serial were shown during the past week.

"The Carter Case" is a screen version of Arthur B. Reeve's Craig Kennedy stories, adapted to the screen by the author and John W. Grey. The stories have appeared in magazines, and more recently in book form, and are some of the most popular detective stories written in the present age.

The first episode is announced for release March 17. The final touches to the final reels of this serial are not being given to the complete serial. William Haddock assisted Mr. Grossman in the production of this serial, and E. Douglas Bingham was technical director. T. D. Bonneville has prepared an elaborate line of advertising for the exploitation of the serial and to aid the exhibitor in exhibition.

Kremer Makes Trip Throughout Country

Victor Kremer, the originator of the Shorty Hamilton pictures which he had sold and repurchased from Frederick Post left last week on a week's trip, during which time he will visit Philadelphia, Pittsburgh, Syracuse and Boston. Before leaving Mr. Kremer closed with the Unity Photoplay Company of Chicago, The Exhibitors' Film Exchange in Washington and the Elk Photoplay Company of New York. He proposes selling the four pictures entitled "The Ranger," "The Pen Vulture," "Denny from Ireland" and "The Snail" first and as soon as he has disposed of all state rights on these subjects, to bring out another picture which is now in the making.

All prints will be shipped by the Rothacker Film Manufacturing Company.

These pictures were sold to Mr. Post by the W. H. Clifford Photoplay Company on August 31st, 1918, and since February 24th, 1919, Mr. Kremer has controlled all Mr. Post's rights.

The Independent Field

Garrett Closes a Four Star Deal

House of Brockliss Gets World Rights Outside of United States—Enthusiastic Over Baird-Thomas Features

THE house of J. Frank Brockliss, Inc., through its President, Sidney Garrett, closed a big deal this week in the acquisition of the coming productions of Four Star Pictures, the author of which is Augustus Thomas and in which Leah Baird is being starred.

Through the treasurer of the producing company, Arthur F. Beck, negotiations were conducted between Harry Raver and Mr. Garrett, which resulted in the well-known foreign house acquiring the entire world's rights excepting the United States, to the coming series of features. As announced also—where the American rights were obtained by the W. W. Hodkinson Corporation as the first of the releases on the new Hodkinson super-plans of 1919.

Mr. Garrett has been a frequent visitor at the Biograph studio where the initial feature photoplay, "As a Man Thinks" from the famous Augustus Thomas Broadway play is in course of production. After obtaining a thorough, detailed knowledge of the plans and work of the Four Star Pictures Company, Mr. Garrett placed his signature to a contract (and a magnificent check) and announces that the big gun of 1919 has been fired.

The policy of the firm of J. Frank Brockliss, Inc., for the ensuing year is to deal only in pretentious photoplays of out of the ordinary merit. Mr. Garrett is enthusiastic regarding the coming Leah Baird-Augustus Thomas picture plays and predicts a series of features that for artistic merit will not be surpassed in America this year.

Augustus Thomas, author—George Irving, Director—Harry Raver, producer—and Leah Baird, star—make a wonderful combination, the duplicate of which never has been exploited before in any territory, foreign or American.

These productions are to be made on an artistic and lavish scale. They will be released on the series plan—the first of which will be "As a Man Thinks," and there will be six in number. Each production will have the above names in the four essentials.

I. Oliver Shows Much Promise

New Figure in Industry Climbs Steadily Upward—Studio's First Production is "The Carter Case"

MR. I. OLIVER, president of Oliver Films, Inc., is a new figure in the motion picture world who gives promise of gaining a high place in the industry in minimum time by cleverly and artistically carrying out his well-founded ideals in the production of pictures. With his excellent organization already going at top speed in production Mr. Oliver has grasped the opportunity of giving fullest scope to his high ideals as to what motion pictures should and can be.

In joining his resources of mind and capital with those of Mr. Harry Grossman, Mr. Oliver has become associated with a producer who, like himself, aims to present photoplays in serial, feature or briefer shape, of a higher type and perfected to a greater degree of excellence than has been attempted heretofore. The lavish and magnificent production of "The Carter Case," a Craig Kennedy Serial, starring Herbert Rawlinson and Margaret Marsh, is the first release achieved by the new corporation.

A glimpse of Oliver Films, Inc., studios confirms the conclusion of the large audience at the recent specially arranged presentation of the initial episodes of "The Carter Case" at Loew's New York Roof Theatre, that neither brains, money, nor exquisite good taste and fine professional talent are being spared in the productions of the Oliver-Grossman combination. The audience expressed its high appreciation of the sterling quality of the Craig Kennedy Serial.

Mr. Oliver, who has been a devoted movie-fan for years, expressed his aspiration in cinema presentation in a nutshell by advocating production of film worth while.



If you are a fisherman this would be a thrilling moment for you. It shows Albert Britt, editor of Outing Magazine, and C. L. Chester, of Outing-Chester Films, both complete anglers

Frank Hall Enlarges Activities

President of Independent Sales Makes Important Announcement—Rothapfel Program in Making—Sees Bright Future

WITH less than a year's time in which to mature, Independent Sales Corporation, under the direction of Frank Hall has accomplished what other branches of the commercial world are satisfied to have accomplished in years. Independent and its product has been heralded in every nook and corner of the United States and more recently made their debut in foreign countries.

Its name and its product have, not alone been heralded, but they have been factors to be reckoned with in the industry. Exhibitors who have booked the Independent product have been unanimous in recording box-office receipts that could be counted and expended with a nice balance for the exhibitors' bank account. This has assisted more than any other one element in placing the name of "Independent" before the picture world where it stands for service and satisfaction.

With three big successes on the independent market, the forces of Independent Sales Corporation working at high speed, the Film Clearing House active in the distributing end and its sales forces working hand and hand with the exchanges and exhibitor, and last but not least, the Rothapfel Picture Corporation rounding into shape and producing its first factor of the Rothapfel unit program, Mr. Hall, the man at the head of all this buzzing hive of industry, is planning to make these organizations the mecca of all that spells service, bigger and better productions and closer co-operation with clients.

With the Rothapfel organization established and its first product in the making under the direction of Wally Van, Mr. Hall is given another big task to perform—that of placing the Rothapfel Unit Program before the public, so that, first, the exhibitor can put the program on with the assurance that he is giving his patrons full value, and, secondly, that the public will be given what they might expect from Samuel L. Rothapfel and that is—an evening's entertainment—founded on years of experience as one of the world's most successful exhibitors who has proved by his successes in exhibition that he knows what his public wants and when they want it.

"And they are not only going to be given what they might expect but novelties in program units that will rise far and above the expectancy of Mr. Rothapfel's most optimistic follower," said Mr. Hall in outlining his plans in this connection. "Mr. Rothapfel and I have gotten together on this matter," continued Mr. Hall, "and it's difficult to convey to the picture world just how important his acquisition to the producing branch of the industry is.

"It marks the birth of something entirely new to the exhibitor. He will not have to book his features at one exchange, his scenic at another, his news reel at another and his comedy at another—he will get served by Rothapfel Picture Corporation with his entire program and he will be served with features that he can present to any audience, in any house and at a profit to himself in money and his patrons in entertainment. The Rothapfel program has passed the talking stage. It is assured and, if I am any judge, it's success and that of the exhibitor is assured.

"Independent Sales' product so far released is meeting with every success. The 10-20-30 series is doing business far beyond anything that I had expected. After a series of the biggest exploitation campaigns ever inaugurated in the interest of any production Harry Rapf's production of 'Wanted for Murder' is going big in every section of the country. This statement can be verified by the way in which John H. Kunsky, Detroit exhibitor, packed them in to his Detroit houses last week. Our exploitation man was on the ground, Miss Lillian Hall, a member of the cast, made personal appearances at the Kunsky houses and everything was done to co-operate with Mr. Kunsky to make his run of this feature a big success."

C. L. Chester Gets African Hunting Scenics

C. L. CHESTER, producer of the Outing Chester Pictures now running at the Strand and other first run houses throughout the country, has secured the African Hunting Scenics recently brought to this country by Charles Cottar. Mr. Cottar is a well-known sportsman, writer and rancher who, during the war, was in the British Intelligence Service. He is known over Africa as a hunter and has so won the confidence of the natives that they have permitted him to film scenes hitherto unknown to camera men.

These scenics, which are said to be sure-fire hits, partly because of the fascination that scenes from Africa have for the public and because of the unusual nature of these films, are heralded as remarkable single reelers. Mr. Chester succeeded in obtaining them and they will be shown at an early date as a part of the Outing Chester series now running at the Strand. They will be released in two separate pictures of one reel each.

Film experts who have seen these pictures concede that they are by far the most striking and remarkable views even taken of Africa. They agree that these films are remarkable in photography, in variety of subject matter and in dramatic effect. The scenes show "close-ups" of rhinoceri, tigers, lions, hippopotami and all the other members of the menagerie that stay-at-home folk never see out of the "big tent." In addition to the animal studies, all the weird native customs have been filmed including the fantastic religious dances.

Mabel Withee at Showing

Aechtler and Farrell, of Boston, entertained Mabel Withee, one of the players in the Frohman production, "Once to Every Man," with a party of friends at a showing of the film at the Major Film Exhibition room on March 7. Many exhibitors met Miss Withee.



George K. Spoor, head of the Spoor-Thompson Laboratories

Doll-Van Originates Owi Accessories

Doll-Van is one of the few State Righ companies whose dissatisfaction has le them to establish their own advertising de partment.

The duties of this department are to orig inate and devise the best of advertisin material for each subject that Doll-Va purchases for distribution. Everythin that comes under the heading of "Adver tising Service to the Exhibitor" is give attention. When every detail is finally com pleted a comprehensive publicity bulletin published, which contains all of the fea tures common to other such bulletins, be side many other helpful and unique ideas.

Practically all of the advertising whic the exhibitor receives from Doll-Van to ad vertise Doll-Van productions has been con ceived and originated by its own publicit department.

"Restless Three," Latest Bruce Scenic

"The Restless Three" is the late American scenic subject, produced by Rol ert C. Bruce, and released on the Educa tional program. The subject carries foreword which states that "blessed he who has no place to go." Mr. Bruc Dane, the big dog, and Buddy, the litt dog, are casted in the principal rules, an it is on them that the benediction on th foreword falls. The scenes were take along the sides of the Rogue River, Oregon; the snows of Mount Jefferso and around an "open-faced" cabin on th snow slopes of Mount Baker, within sigh of the Selkirks of Canada.

"The Restless Three" is among th most recent of the Bruce Scenics, and now available at the exchanges of the Ed ucational Films Corporation of Americ

Gray Seal Comedian Wi Appear "Straight"

George Julian Houtain, president of Gra Seal Productions, Inc., announces th Wheeler Dryden, comedian, signed to a pear in a series of Gray Seal comedy pr duction, will be seen on the screen wit out the "make-up" for which he is fame Mr. Dryden is known as the "joy aft gloom" comedian.

Bruce Scenic Praised by Philadelphian

Robelt C. Bruce's recent educational subject, "The Wanderer and the Whoozit," is reported to have left a good impression with audiences at the Stanley theatre in Philadelphia on the occasion of its first run there. A Philadelphia critic referred to "The Wanderer and the Whoozit" as the "high spot of the Stanley program for the week," and says "the audience sat enraptured by its artistic beauty, and the little story of the two dogs, with a background of the wonderlands of nature. And when the end was reached the audience applauded—actually clapped and clapped for a scenic—which is a triumph indeed."

The most recent issues of the Robert C. Bruce pictures, "The Wandered and the Whoozit," "The River Grey and the River Green," and "The Little High Horse," are now available at the exchanges of the Educational Films Corporation, and are booking first-runs.

THE INDEPENDENT FIELD TICKER

Territorial Sales Reported During the Past Week

Production	*Buyer*	*Territory*
Series of four Shorty Hamilton subjects	Unity Photoplay Co., Chicago	Illinois.
Series of four Shorty Hamilton subjects	Exhibitors Film Exchange, Washington, D. C.	Maryland, District of Columbia, Delaware, Virginia.
Series of four Shorty Hamilton subjects	Elk Photoplay Company, New York	Greater New York.
Josh Binney Comedies	Consolidated Film Exchange, Philadelphia	Southern New Jersey, Eastern Pennsylvania.
"Mickey," W. H. Productions	S. J. Samuels, Atlanta	Georgia, Florida, Alabama, Tennessee, North and South Carolina.

Dench Will Handle Publicity for Gray Seal

Ernest A. Dench has been engaged by George Julian Houtain, president of Gray Seal Production, Inc., as special publicity repreesntative for that concern. Mr. Dench's work will include publicizing Myrtle Stedman, Wheeler Dryden, Grace Harte and Richard Turner, stars of Gray Seal Productions. Mr. Dench has been associated with the editoial end of the picture industry since 1912. He is the author of four published books and more than two thousand magazine articles on motion pictures. He has also been personal representative for a number of screen stars.

Exhibitors Commend Octagon Films

That exhibitors fully appreciate every aid rendered by the producers and distributors to assist them in successfully exploiting a production is proved in the case of Octagon Films, Inc., which is handling B. A. Rolfe's super serial, "The Master Mystery," starring Houdini, the handcuff king. Not a day passes but that a number of letters, either from exhibitors directly or through the exchanges, come to Octagon Films commending their co-operative spirit as shown in the many novel advertising and publicity accessories made available for the exhibitor.

Betty Howe in Thomas-Raver Production

Betty Howe, who has been seen in prominent supporting roles in Vitagraph productions and more recently in Paramount-Artcraft productions, her latest work being opposite Elsie Ferguson in "The Lie," will be seen in an important role in support of Leah Baird in Harry Raver's screen version of Augustus Thomas' "As a Man Thinks," produced under the direction of George Irving.

Testimonials on Drawing Power of "Mickey"

EUGENE H. ROTH, managing director of the new California theatre, San Francisco, where W. H. Productions' release, "Mickey," starring Mabel Normand, had an extended run, wires W. H. Productions that

"The California theatre, with two thousand seven hundred and eighty-four capacity, packed them all week with 'Mickey.' Just arranged with Sol. Lesser for extra week's run at our Portola theatre. Unquestionably 'Mickey' will satisfy to the fullest every movie fan and will add many fans to the ranks."

And from the other side of the country H. J. Boucher, manager of the Empire theatre, Portland, Me., writes: "'Mickey' has proven to be the biggest attraction as a money-getter we have ever played. We never played a picture that created such a sensation and owing to the same we were forced to run the picture three times each evening, eliminating part of the regular program. Without a doubt, 'Mickey' possesses more real live opportunities for advertising than any feature released for months."

At the Regent theatre of Detroit, Michigan, "Mickey" broke every record in the history of the house, according to Manager Ealand's report. "We were required to stop selling tickets every night, and turned thousands of people away," he wrote. "The matinees were capacity every day, which was rather unusual for the Regent on account of its location."

The Majestic theatre, Detroit, one of the largest theatres in that city, played "Mickey" to the biggest business of that theatre. Charlie G. Branham, manager, in a letter to Joseph Horwitz, who is handling "Mickey" in Michigan, writes: "When I know of a good thing I feel like passing the word along and that's why I want to say again that your picture 'Mickey,' with Mabel Normand, is without question the best buy on the market for any exhibitor and you can tell the boys that I said so, for the production will back me up in every particular. 'Mickey' played the Majestic for a week to the biggest Sunday opening and the biggest week that the house ever has had. Everybody was satisfied and I am only sorry that I did not hold it over."



Grace Darling, appearing with E. K. Lincoln in "Virtuous Men"

Lambert Opens Campaign on Binney Comedies

Glen Lambert, sales manager, Josh Binney Comedy Company, announces that he has opened a selling campaign on the Josh Binney comedies and reports the sale of the Southern New Jersey and Eastern Pennsylvania territory to Consolidated Film Exchange, Philadelphia.

Outing-Chester Pictures Sell New Territory

Sterling Film Corporation, Omaha, Nebraska, is the latest company to contract for the Outing Chester Pictures, scenic productions of out-of-door life and travel, produced by C. L. Chester in co-operation with Outing Magazine and released through the First National Exhibitors' Circuit, excepting in the territory controlled by the Boston Photoplay Company, Boston; Celebrated Players, Chicago; Quality Film Corporation, Pittsburgh, and the Arthur S. Hyman Attractions of Detroit.

The late series of Outing-Chester pictures are announced by striking posters, one for each subject.

Mack Swain Engaged for West Comedies

Mack Swain, comedian, has been engaged for comedy character parts in Billy West comedies, according to announcement made by Milton L. Cohen, president of Bull's Eye Film Corporation.

Mack Swain is known as one of the cleverest foils in motion pictures. Formerly he appeared in Keystone comedies, and later was one of the featured players in the Sennett-Paramount productions.

Joins Oliver Films, Inc.

Released by the U. S. Government after the cessation of hostilities, Miss Marie R. Ginoris has joined the Oliver Films, Inc., studio forces as film editor, beginning her labors there upon the thirty-one reels, fifteen-episode release of the Harry Grossman production, "The Carter Case," a Craig Kennedy Serial.



Three victims of the wanderlust who tramped the Northwest to secure Bruce Scenics for Educational Films Corporation



Geraldine Farrar and "Sniffles" caught by the Educational camera

Farrar in Educational Supplement

Vice-President E. W. Hammons, of the Educational Films Corporation of America, announces that the feature of the third number of the *Photoplay Magazine Screen Supplement*—the new series of twelve single-reel subjects devoted to the "intimate" pictures of motion picture studios and the off-stage lives of the more celebrated players—is to be an extensive study of Geraldine Farrar in her new home on West Seventy-fourth street, New York City.

Miss Farrar put apartment dwelling into the past tense during the last days of January, and, in a slender four-story palace all her own, found space for the first time in her life to place her art treasures and the trophies of operatic triumphs secured in all the capitals of the world. Julian Johnson, editor of *Photoplay Magazine,* hearing of the new home, immediately communicated with Miss Farrar and asked her to permit a "visual record" of herself in her domestic surroundings, for the contemplation of thousands who have seen her on the stage and many thousands more who have seen her on the screen.

Territorial Sales Enters the Field

Among the news for State rights buyers this week is that contained in an announcement of the formation of the Territorial Sales Corporation, an organization backed by ample financial support, which has just opened offices in 1600 Broadway. This concern is entering the State rights field on the biggest basis any similar company has ever attempted. It is not going to offer one picture, but will have a considerable number to sell during the coming year.

The Territorial Sales Corporation will be a nation-wide organization. Representatives will be stationed in the twenty largest motion picture centres in the United States. The complete organization of the new company will be finished within a few days.

New Automaticket System Called Big Success

In demonstrating the new model Automaticket System, the official in charge declared that exhibitors are not expected to be mechanical experts, and they did not have to be to admire the new model.

He maintained that its simplicity is so self evident that its "foolproofness of operation" instantly strikes the mind of the beholder. The demonstrator asserted that the practical features the new model contained from the viewpoint of ticket booth management has made every exhibitor an enthusiast on the new model Automaticket system.

The secretary and general sales manager, E. S. Bowman, announced that this same enthusiasm takes on the practical form of orders and reorders.

"For example," he said, "one of the leading exhibitors in Washington, D. C., ordered two machines shipped. Within a fortnight after their arrival he ordered five more without solicitation.

"Having specialized in this field for over a decade, and being in intimate touch with the needs of exhibitors, the Automaticket Co. naturally expected the new model to be a success, a great success.

"But our expectations were exceeded by this enthusiastic and speedy 'hit' the new model has made with exhibitors," continued Mr. Bowman.

"This is readily explained by a summary of some of the many points which have been perfected in the New Model, such as extreme simplicity of construction (60) per cent fewer parts than any other machine in this field); keys of unit not in use may be depressed and thus put out of the way; special 'Sure Touch' composition keys; one master lock for tickets, register and mechanism; noiseless special motor; '3-in front and 2 behind' key arrangement; extreme speed and accuracy; separate, independent register for every ticket denomination; easy installation and operation."

Work Resumed on Pearson Feature

At the Thanhouser Studio work has been resumed on the first of a series of pictures to be released through Pathe, staring the beautiful Virginia Pearson in her own features. It is called "The Bishop's Emeralds," by Frank Beresford, from Captain Houghton Townley's novel, and was being directed by Jack O'Brien, until Miss Pearson upset all calculations by being in an automobile accident. She received some slight bruises and a severe shock, but has quite recovered from the effects of both, and even declares that the enforced rest did her good.

Back from Canada

M. B. Schlesinger returned to New York Saturday from Toronto, Canada, where he made a sales trip in the interests of the "Cavell Case." He reports a sale for this production wiht Jay J. Allen and arrangements are now being completed whereby Julia Arthur, the star of the "Cavell Case," will appear in person at the initial showing in the Dominion.

Grauman Lobby Enlarged by Three

The Grauman theatre lobby in Los Angeles has been enlarged almost threefold in order to furnish better accommodations to the public waiting to enter this theatre. Originally the lobby was in the center of the building facing Broadway, where a space approximately 25 x 40 feet was used for this purpose. To the south of the lobby was store room space, and recently Managing Director Sid Grauman secured a lease on this portion of the building, and for eight weeks a staff of workmen have been engaged in transforming it into lobby space. The new entrance to the building will accommodate from six to eight hundred people, and is connected with the main floor of the theatre auditorium by four doors. Travertine finish similar to that of the original lobby and interior of the theatre was used for the decoration of this. With this addition, the theatre will have three box-offices and commodious space for offices of the theatre company on the mezzanine floor of the lobby, entrance to which can be made through the lobby. The entire lobby is now 40 x 85 feet, divided in two parts, which are connected by three large openings.

Abrams Handling "Yankee Doodle in Berlin"

HIRAM ABRAMS, who is handling the sales for Mack Sennett's latest five-reel comedy production, "Yankee Doodle in Berlin," reports that the interest shown in this comedy production by the independent buyers is remarkable. Mr. Abrams is conducting the selling campaign from his New York offices in the Longacre Building, and states that inquiries concerning territorial rights on this subject are arriving by the thousands, including inquiries from exhibitors throughout the country.

"Yankee Doodle in Berlin" is a satire on the important international events of the present time. It was produced under the direction of Richard Jones and has in its cast Ben Turpin, Ford Sterling, Marie Provost and other Sennett comedians.

Augustus Thomas, Prominent American Playwright

Augustus Thomas, author of "As a Man Thinks," the Four-Star production, starring Leah Baird, directed by George Irving and produced by Harry Raver, has been referred to as the "dean of American dramatists," because of his many successful stage plays and his prolific writings for the theatre.

Among his many successes are "The Copperhead," starring Lionel Barrymore, a recent Broadway success; "Arizona," "As a Man Thinks," "The Earl of Pawtucket," "The Embassy Ball," "The Witching Hour," "Alabama," "Col. Carter of Cartersville," "Colorado," "Soldiers of Fortune" and "The Harvest Moon."

Two Service Sections This Week



Lobby of Grauman's theatre in Los Angeles

Timeliness of Film Subjects

As Seen by Harry Riechenbach

WILLIAM A, BRADY was credited, at one time, with being an almost uncanny theatrical producer, in that he seemed to make special legitimate productions just when the subject of the play jibed with the times. Psychological, as it were.

His "Bought and Paid For," and "The Man of The Hour," were produced and made their appearances on Broadway, and by means of five touring companies throughout the country, at the same time that political strife and various sensational domestic episodes were being blazened forth in the daily papers. Result, "The Man of The Hour," although not an exceptional dramatic document, ran two years in New York, and "Bought and Paid For" is credited with having shown nearly four hundred thousand dollars' profit for Brady.

The psychological time for a production is while the subject is uppermost in the people's minds.

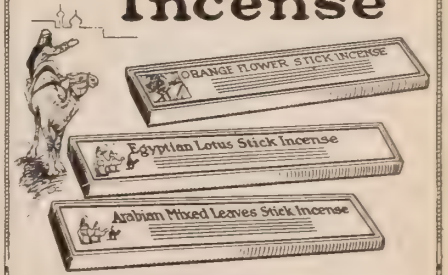
"The only popular-priced theatrical production I ever witnessed during my twelve years in theatricals," said a prominent legitimate producer, "was 'The Millionaire and the Dancer,' which was purported to be taken from the Thaw-Stanford White tragedy. I was so enamored of the subject that I travelled from Johnstown, Pa., to Pittsburgh to witness the performance, and had to stand all through it. It was rotten, poorly written, besides being hurriedly produced, but it was timely and pleased me because I was absolutely susceptible to the theme.

"Whom The Gods Would Destroy" is offered by the Macauley Photoplays Corporation, as the most timely subject possible, in that it is based on Woodrow Wilson's League of Nations ideals and because at present the entire world is interested in no other subject quite as intensely,

As a means of conveying the importance of the League of Nations as a subject of public interest, the New York papers were tabulated during the week ending March 8th.

During the seven days beginning March 2nd, the ten principal daily papers in Greater New York published three hundred and sixty-four columns on the subject, of which over one hundred columns were on the front page.

Oriental Incense



3 Boxes; 3 Varieties
Sent Parcels Post for $1.00

The burning of fragrant incense is an ancient Oriental custom which has become very popular in America.

In the home its fragrance suggests purity and luxury. In the apartment it dispels the odor of cooking. In the sick room it refreshens and soothes. People who travel find it delightful for creating a fragrant atmosphere in the strange room.

Its charm is fascinating. A stick a day keeps the blues away.

Its subtle, delicate aroma soothes and charms the senses.

Just clip out this advertisement and pin a dollar bill to it, or send only your name and address with $1.00 enclosed. We will send you by Parcel Post 3 Boxes; 3 Varieties—Egyptian Lotus, Arabian Spice, and Orange Flower. Do it now.

References—Any Los Angeles Bank

J. H. MINASSIAN AND CO.
Dept. E, 802 So. Figueroa St., Los Angeles

In and Out of West Coast Studios

By J. C. Jessen

Fox Studio Doings

The Fox Company has built mining and western sets in the mountains near Palm Springs, and William Farnum, director J. Gordon Edwards and a company that includes Louise Lovely as leading woman, Lamar Johnstone, Charles Clary, J. Raymond Nye, Al Fremont, Carrie Clark Ward and others, have gone to this location to spend at least ten days filming exteriors for "Wolves of The Night." This story offers Farnum a man-of-the-open role, he appearing as a prospector who makes possible his livelihood by conducting a small ranch. The plot is based upon a million dollar corporation attempting to get possession of his property. Farnum has but one big fight in this film.

Director Lynn Reynolds and the Peggy Hyland Company are leaving this week for Santa Cruz Islands where the sea scenes for "Miss Adventure" will be filmed.

The Frank Beal Company has completed the filming of "The Divorce Trap" which has William Sheer, William Scott, Betty Schade, Francis MacDonald, Hershall Mayall and John Steppling, playing in support of Gladys Brockwell.

The Comedy Department of the Fox studios now has three companies working under the personal supervision of Hampton Del Ruth, the third director being Roy Del Ruth, who has just started the filming of a comedy featuring Ethel Teare and Paddy Maguire.

"Lawless Hearts," a comedy dealing with high life in jail which features Mildred Reardon and Harry Gribbon, has been shipped to the eastern laboratory, and J. G. Blystone, will by the end of the week, have "Virtuous Husbands," a street railway comedy with Slim Summerville, Charles Arling, Glen Cavender and Bartine Burkette completed and ready for shipment.

Vitagraph News Bits

The comedy companies of Vitagraph have monopolized the studio this week, as every stage there was used by the two reel fun making organizations. Montgomery and Rock, aided by Louise Granville and Pearl Chappell, and under the direction of Gilbert Pratt, were hard at it; Jimmy Aubrey was filming his third comedy offering, written by himself and Babe Hardy, and on another stage Larry Semon was busy with the last scenes for his first comedy release under his new contract. The unanimous opinion was that the week of March 8th was the big laugh week.

The final work on "A Yankee Princess" has been completed, and Vitagraphers claim it will be Bessie Love's greatest story to date. Compliments are numerous for Director Dave Smith, who was in charge of making this and previous Vitagraph-Love subjects, for those who have watched this actress claim Director Smith has developed her ability and greatly increased her screen personality's power. Bernard McConville wrote this story of the slums-and-the-palace, which is spoken of as decidedly powerful with many new comedy situations.

H. H. Van Loan, author of "The Highest Trump," has written another story and continuity for Earle Williams, the filming of which will start shortly at the Brunton studio. It is a crook story of Paris. Kathrine Adams will play the lead opposite Williams, and James Young will continue as director.

Ronald Bradbury, who has been physically disabled for a number of weeks following illness, will resume work of directing the Antonio Moreno-Carol Holloway serial "Perils of Thunder Mountain," upon the company's return within the next few days from the snow country of Truckee, California. While in the north, W. J. Bowman was the director.

President Albert E. Smith is expected at the Vitagraph studio the latter part of March.

About Metro Players

This week saw two new productions begun at the Metro studio. One will star Viola Dana, and is an adaptation from the Mary E. Wilkins-Freeman novel, "Madelon," which will be released as "Madelon of the Redwood." Director Edwin Carewe and company went to Big Tree, California, March 1st, with a complete staff of electricians. One mile of cable will be laid into the redwood forests, so that it will be possible to take scenes in the thickest part of the heavily wooded country. Wheeler Oakman, who was leading man for Edith Storey in Metro subjects when he joined the army, returns to the Metro to be leading man for Miss Dana in this picture. Oakman was a member of the 144th regiment known as the Grizzles, and spent two weeks in the second line trenches near Verdun just prior to the signing of the armistice. Joseph King is the heavy in this picture.

Albert S. LeVino has written the continuity for "After His Own Heart" from the story by Ben Aimes Williams, and this will serve as a vehicle for Hale Hamilton, supported by Naomi Childers, Herbert Prior and others, directed by Harry L. Franklin.

George D. Bager has just completed the filming of May Allison's picture "Orchestra D 2" in which Ben Wilson and Walter Percival are the leads. Miss Allison will have a two weeks' vacation before resuming work on her next play.

Bert Lytell has Alice Lake as his leading woman in the film play at present known as "Powers That Prey," which was adapted by Finis Fox from two Boston Blackey stories which appeared in a magazine. John Ince is the director of this company, and Frank Currier and Joseph Koulgeur are the principals.

Here and There

Wm. Christy Cabanne has made the final scenes for the Mabel Normand film "The Pest," in which the star is supported by John Bowers, Charles Gerrard, Leota Lorraine and others.

The Pauline Fredricks Company, directed by Hobart Henley, has been working on exterior locations for a week or more, which scenes will serve in the adaptation of the George Van Scheick novel prepared for the screen by Willard Mack. The principals supporting Miss Fredericks are Thomas Holding, who appeared with her in her first film play; Corinne Barker and Harvey Kirkland, who has a very important part.

Very satisfactory progress is being made in the filming of "The City of Comrades," Basil King's story which will star Tom Moore. Seena Owen continues as Moore's leading woman, she having played in two previous Moore releases. Otto Hoffman has been cast in the important role of "Lovey," which will be remembered by readers of this story, and others in the cast are Albert Roscoe, Mary Warren, Robert Walker, Kate Lester and Alex P. Francis. Harry Beaumont is directing this story.

Enid Bennett is now playing the role of the wife who keeps pace with her husband when he becomes bored by the monotony of a commonplace existence, and in this manner makes the climax of the story one in which husband and wife are in step together and happily united. Niles Welch is appearing as the husband, and Fred Niblo is the director. The story and continuity was supplied by C. Gardner Sullivan, and every member of the producing organization is enthusiastic concerning it. The consensus of opinion is that it will be Miss Bennett's best picture to date.

Final scenes for "The Money Corral," William S. Hart for Artcraft, have been filmed, and the studio is now busy with the preparation for his next film which will be started shortly. The picture just finished is one of the most expensive made by Hart. A fair ground with grand stands, side shows, and requiring more than a thousand people, was used for less than 500 feet of the story. This setting and the scenes made, will cost in the neighborhood of

$20,000. The story is that of a Chicago broker requiring a body-guard, seeing a cowboy win the shooting matches at a big western rodeo. The broker engages the sharpshooter, and the remainder of the story is laid in and about Chicago. Supporting Mr. Hart are Jane Novak, Rhea Mitchell, Patricia Palmer, Molly McConnell, Hershall Mayall and Winter Hall. This story was written by Hart. and directed by Hart and Lambert Hillyer.

Delay in the making of the last scenes for "Daddy Long Legs" prevented the Mary Pickford Company from moving from the Sunset Studios to their new quarters at the Robert Brunton Studios until about March 8.

The cast for Miss Pickford's second First National has not been selected. This will be a adaptation from the story, "Burke's Amy," the title referring to a goat owned by the family. Sid Franklin will be the director of this second Pickford

Universal Newsettes

Producing activities are to be increased at Universal City, President Carl Laemmle said this week, and before the first of April three additional producing units will be at work,

A cast of well known screen players has been selected to support Mary MacLaren in "Prairie Gold," an adaptation from the St. Clair Lewis story now being filmed by Director Tod Browning. Besides Miss MacLaren, Dave Butler, who will be remembered for his work in "The Great Love," will be one of the principals; Thurston Hall, the leading man, together with Willard Louis and Lydia Titus will take part. This picture will be directed by Tod Browning.

Dorothy Phillips' next subject is to be a society drama at present titled "Light," which was written by her director, Allen Holubar, who spent several weeks attempting to find a suitable vehicle.

Monroe Salisbury, under the direction of Paul Powell, has completed his work in "The Great White Darkness," an original scenario by Stuart Paton and John B. Clymer, in which Claire Anderson and Helen Eddy shared honors. Salisbury is next to play an Italian role in a story titled "The Open Road," now being cast.

Three new short subjected companies are producing at Universal City. Two of these are making westerns. Pete Morrison and Helen Gibson are principals of one company directed by Jack Ford and Jacques Jaccard is directing Eddie Polo and Eileen Sedgwick.

Jack Dillon, who directed Olive Thomas' subjects for Triangle, and has been directing five reel Universal subjects for the past year, is to play and direct single reel comedies for the Universal, and this week began the filming of the first, titled "I Hope It Lasts." Dillon will be remembered as director of the first series of slapstick Strand Comedies, and later was director and comedian for Mack Sennett one year in the making of Triangle Comedies.

The William S. Campbell Universal animal comedy company is filming "And The Elephant Still Pursued Her."

Paramount-Artcraft

The Famous-Players Lasky studio is like a deserted village, save for one company working, that under the direction of C. B. deMille making the final scenes of "For Better, For Worse," the Edgar Selwyn play for the screen; but from preparations being made this quietude at the big producing plant, is the calm before a storm of production. From Milton Hoffman, general manager, it was learned that twelve special Artcraft productions will be made at this studio during the coming year instead of nine. In addition to the several star series of Bryant Washburn, Ethel Clayton, Wally Reid, and Lila Lee. Within three weeks all producing units will be at work on new plays.

Captain Robert Warwick will arrive in Los Angeles during the week of March 10th to begin work under the direction of Hugh Ford in his first Artcraft Special adapted from the William Gillett play "Secret Service." Settings and properties will be ready by the date of Captain Warwick's arrival, and production will be commenced at once.

Just how elaborate the coming deMille production really is to be, can best be gained by a glimpse in the wardrobe department. The publicity department gave out the statement "For Better, For Worse," was to be Mr. deMille's "most elaborate" to date, and the show me expression caused a tour to prove it. The wardrobe manager said the furs represented a cash value of $20,000, and anyone seeing them would not doubt it. Nearby were twenty-five gowns especially made for Gloria Swanson to wear in this picture, Miss Swanson is but one of the many big league quality in deMille's picture, for the cast includes every celebrity of the Lasky all star stock company.

The Lasky Company does not intend to throw away any money on production, but expect to make every cent spent show. Mr. Lasky stated, and the Specials are to have stories from the best authors, and they are going to try and make the term "all star cast" have a new meaning to theatre patrons.

Hollywood Hookum

MARCH 22, 1919 NEWS MORE NEWS

Fair and windy.

Bill Hart is resting.

These are the days of Income Tax.

Alma Rubens is back from New York.

D. W. has not named his next Artcraft.

Sammie Goldwyn is to be with us next Sunday.

Charley Chaplin is STILL working on "Sunnyside."

Pauline Fredericks has a new hat that cost $3.75.

We hear rumors of a Cleo Madison Feature Film Company.

Monroe Salisbury was seen passing a manicure shop on Broadway.

Wyndham Gittens called HOOKUM office this week on the telephone.

Edgar Selwyn is said to be the man who took the fish out of Goldwyn.

Edwin Stevens, the former mephisto, is carrying a heavy role at Goldwyn's.

Dorothy Dalton threatens to enter the national golf tournament next summer.

"Frank Lloyd Productions" is the sign on a new shingle shortly to be hanged out.

Tex. Guinan's in town, and there's to be a lot of western stuff shot for Bill Sherrill.

Sy Snyder is contemplating the purchase of an American writing machine on the installment plan.

Paul Powell is introducing a new comfort collar. It's patterned after the old fashioned dish cloth.

Jerry Storm is the youngest and oldest Ince director, he being the only surviving one of the original staff.

They say that the Big 4 is to become a Big 3, but none of "they" will tip off how the story can be verified.

Charley Ray, the one-time vaudeville artist and musical comedy warbler, is now learning to play an acarnia.

Buddie Wales, a newlywed cameraman, has been sent back to the Universal zoo to film wild animal comedies.

Booze got the better of Frank Woods—he lifted a keg of wine out of his way at the studio and sprained his back.

Tom Ince is building a brick wall around the lawn in front of his southern colonial hostelry down Culver City way.

Norbert Lusk has added a new word to his vocabulary—"Ballinesque"—meaning being of the Hugo Ballin quality.

Tony Moreno says the title of his coming serial should be "The Peals" instead of "'The Perils' of Thunder Mountain."

Hi Abrams has gone east with a United Artists' Corporation contract for himself and the other gold dust twin, Bennie Schulberg.

Sid Chaplin will be the messenger who will take Charley Chaplin's "Sunnyside" to the Chicago laboratories if they ever get it finished.

Mister Fox is shortly to introduce to the waiting world, a new comedy leading woman, Bana Bartine Burkette—and then she ran out of "B." She's from Shreveport, La.

Happy Hooligan Van Loan has lit again with another story that will knock 'em dead and fill the isles full. He calls it "Monsieur Picard" and Earle Wms. will star it.

Tod Browning attended the Superba theatre Monday night to see what the New York cutters had done to his picture, and came out wearing his leather overcoat.

HOOKUM desires to register a kick for any more longer runs. There is not enough new film programmes in Los Angeles this week to keep one busy nightly.

The week's mistaken identity story by Norbart Lusk—Tom Moore was refused admittance at the studio when he appeared with a three-days' beard and clad in disreputable clothing.

606 is the number on the entrance door of a certain publication that says a lot of things about films, and it's on the same floor with Hookum's office. Saw Wid Gunning going into the place the other day.

Jimmie Quirk, of Photoplay Magazine, can't sleep at Los Angeles hotels, so he went to Beverly Hills. Now he's moving back to near the Alexandria mystic rug, for he found he couldn't get to Beverly Hills to sleep.

Handsome Jim Corbett claims serial work is harder on clothes than the harvest fields. How Jim knows is another of life's mysteries, but he sent his Broadway tailor a wire for six suits of evening clothes, just like that.

Montgomery and Rock did everything possible to play hookey from work Tuesday night to attend Jack Doyle's weekly tournament of padded mits, but conscience stricken they returned to the sets and the night work, the first time on Tuesday night in many moons.

A. Holubar in his expense account itemized cigars during the writing of scenario $105, claiming the twenty-five he smoked each day for fourteen days, was the source of inspiration, and should be paid for by the company. Our congratulations for getting away with it, Allen.

Dick and Gus, who congratulate themselves on the firm name of Willis & Inglis, are truly the hallroom boys, they having branched out with their well known engagement, publicity and what not business, taking in two rooms on their left. Fear is registered that they'll crowd HOOKUM and everybody else off the floor. Just see what HOOKUM has caused by coming into this building.

Andy Carnegie is going to receive another gob of letters from film people who think it is a gross neglect on Andy's part, that he has not given Bill Duncan a medal for saving lives. Bill went further than that this week. He was going to shoot a rattlesnake with a blank cartridge and didn't do it, thus saving a snake's life. Bill is entitled to more medals than one.

Frank Elliott, who made the English stage famous by playing the heavy in "The Whip" for three years, and thereby won a pension from the government, and who has been about in films for two years and is now recognized as an actor of great ability, has come into our midst and had a sign placed on the door of the room adjoining HOOKUM sanctum. The sign on the door reads: "619 Sunlight Arc Corporation. Frank Elliott, Western Representative." If Frank is as good a salesman as he is an actor, there's going to be a lot more sunlight out here.

Classified Ads.—Tell Your Wants Here

[Where advertiser is to be addressed in care of Motion Picture News send all replies to the office of publication, 729 Seventh Avenue, New York City.]

SITUATIONS WANTED

ACCOUNTANT — Experienced accountant, 22 years of age, released from U. S. N. R. F., desires connection as assistant operator or publicity man. Willing to go anywhere to start. References exchanged. Will consider work in film exchange. Address H. H. T., Motion Picture News.

ASSISTANT DIRECTOR—Late with Bob Leonard, now with Canadian Engineers, Signal Corps. Expect to be in Los Angeles in February. Six years' experience, starting as property man with Wallace Beery. Twenty-two years old. If you want me communicate with Miss Gibsone, Mabel Condon Exchange, Hollywood.

OPERATOR-MANAGER—Operator and electrician, honorably discharged from aviation service, wishes position as operator or manager of small house in good town. Five years' experience. Can deliver the goods. Salary and all in first letter. Address O. V. Tilton, Auditorium, Defiance, Ia.

ADVERTISING—Wanted, position handling advertising for photoplay concern or in responsible position directly under advertising manager. Have had extensive experience writing ad copy as well as practical newspaper and theatrical experience, press agenting large middle western houses. Am 23 years old. Address J. M. M., Motion Picture News.

STUDIO WORK—Position wanted by man who can qualify as assistant director, technical director, casting director, studio manager. Has had special experience on serials. Formerly with Pathe and Astra studios as general utility and assistant director to Louis Gasnier and Donald MacKenzie. Just completed fifteen months' service in U. S. N. R. F. Address Studio, Motion Picture News.

OPERATOR—Young man, twenty-two, recently discharged from U. A. Army, desires position as manager or operator. Five years' experience. What have you in managerial line? West preferred. Address A. B. C., Motion Picture News.

ASSISTANT—Assistant director, one year in navy, desires connection with producer. Have assisted Frank Grandon, Bing Thompson, Howell Hansel, Allen Holubar, John Lopez. Can cut film and make scene plots. Address X. Z. Y., Motion Picture News.

PUBLICITY CONNECTION DESIRED

Press Sheet and Ad-Man Box Q, M. P. News

Whole or part time



A moment in D. W. Griffith's "The Girl Who Stayed at Home," an Artcraft release

SITUATIONS WANTED

PUBLICITY—Who has a position for a young man, honorably discharged from the army? Previous to signing up with Uncle Sam I had been engaged in newspaper work and magazine writing. I am desirous of securing a position doing publicity or advertising work. Address L. J. B., Motion Picture News.

SALESMAN—Just received honorable discharge from U. S. Army and once more wish to take up duties as salesman. Am 20 years of age; 3 years' experience as a salesman and can furnish best references as to ability. Would be glad to take up any other position in *Film* game that would finally lead to the selling end. Faithfully promise *no* A. W. O. L. Can call at your convenience. Address M. G., care of Motion Picture News.

SALESMAN—First class film salesman discharged from U. S. Army. Capable of managing exchange. Desire to locate with reliable firm where executive ability is wanted. Highest credentials. Address R. S., care of Motion Picture News.

PUBLICITY MAN—Honorably discharged from the navy. Have had experience writing sub-titles, film editing and arranging general advertising matter. College graduate. Moderate salary with concern where there is chance to grow. Address Geo. Goldberg, 52 St. Nicholas avenue, New York City.

WANTED—Honorably discharged soldier desires position with film company. Nineteen years of age and can give best of references. Address M. Laurie, 1 East 118th street, New York City.

WANTED—Honorably discharged soldier, 19, wishes place with film company, doing anything which will be appreciated by advancement. Can furnish best references. Address James Luxemberg, 1487 Fifth avenue, New York City.

SITUATIONS WANTED

STUDIO—Position wanted by young man who can qualify as assistant director or under advertising manager. Still in navy, expecting to be discharged shortly. Graduate of technical college. Experience in newspaper and theatrical work. Address H. A. T., care Motion Picture News.

OPERATOR—Just discharged from service. Competent operator and electrician. Five years' experience; best of references. Go anywhere. Salary your limit. State all first. Address Wisconsin, Motion Picture News. H. J. Brackendor, 209 South Central Avenue, Marshfield, Wis.

PHOTOGRAPHER — Commercial photographer, 23 years of age, seeks opportunity to enter photographic end of motion pictures. Have had over six years' practical photographic experience. Canadian born, educated in England and Belgium, speak French. Not afraid of working hard. What I seek is the *start* and chance to learn. Address Montreal, Motion Picture News.

WANTED—Honorably discharged soldier wishes employment at anything with motion picture company. Acting preferred. Address V. Petione, 22 Prince street, New York City.

WANTED—Honorably discharged sailor desires connection in motion picture industry as salesman or any other capacity. Five years' experience on road, south and middle west. Will use all of my ability and integrity to promote your welfare. Nat Lubner, 916 Freeman St., New York City.

WANTED—For the past nine months have been with the U. S. Department of Labor at Washington. Want position in picture industry. Six years' experience as mechanic. Address D. Ward, 94 West Forty-second street, Bayonne, N. J.

YOUNG MAN—Nineteen years of age, honorably discharged from Aviation Corps, wishes position with film concern. Best of references. Address J. L., care of Motion Picture News.

ARTILLERY—Lieutenant of Artillery, 22 years old, two years Wharton School, University of Pennsylvania, desires position in production or distribution end of industry. Address F. K. M. P., care of Motion Picture News.

YOUNG MAN—Twenty-five years old, discharged from officers' training camp, naval aviation. Excellent training in seaplane, motors and automobiles. Wish position with picture company doing work along above lines, preferably. V. B. Berry, care of Capt. K. W. Perry, 200 West Ninety-fifth street, New York City.

SUPERVISOR—Film department supervisor, good buyer, desires connection here or travel. Has supervised film department in South America for American firm. Speak Spanish. Highest references. Discharged from navy. Edward Greene, 1043 Linton Avenue, New York City.

Equipment Service

CLASSIFIED DIRECTORY

FOR SALE

Theatres	Projection Machines
Chairs	Spot Lights
Converters	Ticket Machines, etc.

WANTED

Theatres	Camera Man
Positions	Projectionist, etc.

This CLASSIFIED ADVERTISING SECTION is the only place where you can state your desires and get a come back.

Second hand goods find a market.

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Write

MOTION PICTURE NEWS

Los Angeles New York Chicago

Projection Music Laboratory Studio Theatre



A Complete Change in a Few Minutes—
Also Shows a Picture of the Star.

GREENWOOD CHANGEABLE FEATURE SIGN

The Moving Picture Theatre has long needed a changeable sign that would be simple in its mechanism—easily changed—easily readable from a distance—and that would extend across the sidewalk.

All changeable signs heretofore have failed because of their great first cost—their very limited letter space—time consumed in making the change—lamp breakage, etc., etc.

With our *Greenwood Changeable Feature Sign,* we have removed all of these objectionable features and come to you with a sign that is perfectly illuminated by night without the glare of the exposed lamps, and which in the day time, with its black letters and its white reflecting background, *is a perfect sign.*

Our sign also shows the picture of the star being played.

A complete change is made in a very few minutes, the picture plates are lifted off and the panels in which the letters are, are lifted out and taken in the work room for the change, thus avoiding the work over the sidewalk.

Ten plates of stars of your selection and 250 letters go with each sign. Other stars as needed.

Send for catalogue, prices and full description and we will also tell you how others like it.

MADE AND SOLD ONLY BY

GREENWOOD ADVERTISING COMPANY, *Patentees,* Knoxville, Tennessee

Better Projection Pays

YOU are a successful motion picture theatre owner. The grade of productions you exhibit, your theatre itself, and the progressive policies on which you are conducting it, are all sources of pride.

You are proud of having built up a patronage yet you realize that the things on which you pride yourself are absolute necessities to any successful theatre enterprise. You are therefore on the alert for any opportunity to *further elevate* the standard of your theatre. Now let us consider your projection.

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Motion Picture Equipments

insure the desired results—whether it be good projection or economical projection.

Clear and Steady Pictures
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WESTINGHOUSE ELECTRIC & MFG. CO.
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WESTINGHOUSE ELECTRIC



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Equipment Service,

Devoted to the technical branches of the motion picture industry, containing records of the latest accomplishments in the mechanical and scientific field; projection helps, inventions and suggestions; camera devices analyzed and commented upon; musical cue sheets for important feature pictures; improvements and innovations in the building and furnishing field.

No charge is made in these departments for answering questions of any nature. Correspondence is invited.

E. L. BRAGDON.....*Technical Editor*

April Meeting of the Society of Motion Picture Engineers

APRIL 14, 15 and 16, 1919, has been set as the official date for the next meeting of the Society of Motion Picture Engineers.

Mr. W. C. Smith and Mr. J. C. Moulton, the Committee on Arrangements, have been very active, and have arranged for accommodation at the Adelphia Hotel, Thirteenth and Chestnut streets, Philadelphia.

The Papers Committee, consisting of R. P. Borrows, chairman, J. W. Allison and Max Mayer, has scheduled an array of papers to be presented at this meeting which should make it the most interesting, enlightening and enjoyable meeting of the organization yet held.

It is hoped that the meeting will be attended by 100% of the membership which now numbers about seventy. Since the Cleveland meeting the membership has been increased by the addition of several of the most progressive and talented men who are producing goods used in the manufacture and production of motion pictures.

It is hoped that all members of the Society between now and April 14 will do all that is within their power to bring in new members, who will be of value in promoting and improving motion pictures. This includes not only those interested in the mechanical side of the industry, but also in the technique of production.

Directors, experts in lighting effects, laboratory expérts and others should ally themselves with the Society, for through it certain standards can be established which will be of decided benefit to the production end of the industry. Membership applications should be forwarded in letter form to H. A. Campe, President of the Society, 5550 Raleigh street, Pittsburgh, Pa., W. C. Smith, treasurer, 90 Gold street, New York City, or E. K. Gillett, secretary, 729 Seventh avenue, New York City.

These applications will be presented at the Philadelphia meeting and acted upon by the Admissions Committee. Those making applications will be welcomed as guests at the Philadelphia meeting and, as soon as their applications for membership have been acted upon, they will receive all the privileges of the Society.

It may be well to mention that the object of the Society is the standardization of those branches of the industry which can be standardized, with the aim of bringing the industry into a more stable condition. Important steps have already been made in this direction, yet, by the association with the Society, of the technical men in the producing branch and an increased number in the equipment branch, further and more important strides can well be made.

Between the semi-annual meetings the various committees are active in the gathering together of data and considering the various mechanisms which fall within the scope of their committees with the view of submitting to the Society suggestions as to the possible standards applicable to them, which, if adopted would be of value to the industry.

The committees also choose topics dealing with the mechanisms under consideration and prepare exhaustive papers dealing with them. This is aimed to give the trade the latest and fullest authoritative information obtainable on these subjects so that any one entering the industry may, through the transactions of the various meetings in which these papers are published, obtain the latest information.

It is the hope, therefore, of those active in the Society that additional representatives from every branch of the industry will come forward and help continue and develop the standardization already so ably begun.

E. K. GILLETT.

Equipment Operating Projection Questions Answered

The Small-town Projectionist and the Union

THE first letter received as a result of Mr. Goldie's letter on "The Small Town Operator" in the March 1st NEWS was from a projectionist upholding the union's side. Just as Mr. Goldie's article brought out many truths so does this letter from a Sioux City operator. Read again the two communications. Do you agree with either one—or is there still a third side? Write to the NEWS and give your own idea of conditions.

Sioux City, Ia., March 3, 1919.

Motion Picture News,
729 Seventh Avenue,
New York City, N. Y.

Gentlemen:

Your March 1st issue of the NEWS contained a very interesting article on projection by small town operators, written by a Mr. Garland L. Goldie. Much of what he claimed is doubtless true. The small town operators do have their large troubles, and for small pay. Every operator, whether Union or non-Union, will cheerfully bear witness to the fact. However, as a member of the great International Union, the I. A. T. S. E. & M. P. O., I take occasion to call the attention of this gentleman to the following facts.

First, the Unions do not bear any grudges against small town operators. On the contrary, when considering additional membership, in a local union, the "country operator" who has had more than one year's experience is selected in preference to "breaking in" a new man, or apprentice. Some of the cleverest and most competent members of the union began in a small town. But, the union reserves the right to examine each and every candidate for membership to determine his competence. These examinations are written and filed both at the local union headquarters and at the executive offices. No man who fails to prove his competency can rightly expect an organization to admit him to the international privileges and support which membership entitles him to. If a small town operator will give evidence of his competency any local union will gladly welcome him into their ranks. Good men are not plentiful by any means. Again, I would like to ask the gentleman. How long would it be before city operators would have to work twelve to sixteen hours per day, seven days per week, at $12.00 per week, if it wasn't for the union?

Secondly, Mr. Goldie states—rather proudly—that he has been an electrician, and also, stage-electrician, also operator for a number of years. From the general tone of his article I gather that he has not seen fit to honor either the I. B. of E. W. or the I. A. T. S. E. & M. P. M. O. with carrying a membership card? Are we then, to understand that he has carefully avoided all electrical and operating work where union men were employed?

I am a union operator because I consider that if the profession is good enough to work at, it is good enough to carry a union card for. I am also a union electrician for the same reason. And I am only one of many thousands. But, are we to consider that Mr. Goldie is, perhaps, one of that class of men who style themselves "different" from others and "will not be dictated to by any labor union?" If not, may I inquire of him, then why does he so joyfully praise the man who does not want to, and does not need to, carry a card of Union membership, and deliberately criticise, and belittle the union man in his private comparison?

The Employers Association is always glad to find people of such inclinations. If the union is inclined to try to raise the standard of the efficiency of its membership, why should not the small town operator try to get in and get some of the benefits? Small town, non-union men, please consider this for yourselves. To get the money, "put up the goods" to the best of your ability. Study and learn all you can, and make use of the knowledge gained. If you want to work in city theatres, get a union membership card, and keep on "putting up the goods" when you get changed to a "city operator." A real honest to goodness operator will do his best and he's the one who gets the money. Let us hear more from Mr. Goldie and others interested.

Yours very truly,
(signed) John Rosecrans.

Give the Soldier a Chance

IF we look around in our small town booths we will find 65% of operator's jobs are being occupied by high school or grade school boys around 14 to 16 years of age. Projection is never more than fair, mostly worse than fair. At the present time there are many operators just discharged from the army who are out of work. It is in your interest, Mr. Exhibitor, in the interest of the whole industry and particularly in the interest of the "heroes" that you make a big change.

The motion picture industry is daily losing "boosters" and patrons because of poor projection. Look at your picture! See that yellow corner and that side motion! Here is your opportunity to increase your box office receipts. Employ one of the boys who were willing to do their part in the fighting. If you have a competent man, your projection will improve. If people come from 12 to 15 miles away to see your picture are you giving them a "square deal" if projection is not what it should be? A real operator means better projection, reduced light bill, bigger box office receipts, pleased and satisfied patrons, better advertising for your theatre and above all a "square deal" to patrons.

All this means to you, Mr. Exhibitor, is a little more money each week for the man in the booth. I know there are many theatres I have visited where a returned soldier could be used to advantage. These operators were willing to do their share for their country. Will the Exhibitors do the same as the boys come home?

We Don't Believe It Necessary, Either

WE do not believe the alternative to replace punch holes as "change-over" signals, as suggested by Mr. Cheney, will be looked on with favor by progressive projectionists. Quality of projection should be considered above all else, and any devices which impair the quality, merely to add to the operator's convenience, will not be tolerated by any man who takes pride in his results.

We agree with Mr. Cheney that "change-over" signals of punch-holes and gummed paper should not be necessary.

San Diego, Cal., Feb. 16, 1919.

Gentlemen: In the February 15 number of the NEWS A. B. W.'s article was very interesting as far as he went, which I do not think was far enough. I agree with him as to the producers and exchanges being responsible for the introduction of the punch marks on films, and am also well aware that a great many operators have since taken it up. As a remedy, suggest that you take it up with the I. A. to inform their membership to refrain from using a punch or otherwise mutilating of films while in their care. The N. A. M. F. L. with your able assistance could start a campaign against the exchanges and producers. The non-union operators, I think will gladly follow in the footsteps.

In that way the public might get all that they paid their money for without a lightning storm lasting from five to twenty-five seconds every 15 minutes.

If it is absolutely necessary to have a change over sign (which I don't think it is) why not use a strip of gummed paper about ⅛ of an inch wide and long enough to cover three exposures and stick it on the edge of the picture just inside of the sprocket holes, which will serve the same purpose as the punch mark or scratches, and still not ruin the production.

In more than ten years of operating I still have my first film to punch, and I get along very nicely without them. I either cut them out or cover them as the enclosed sample will show.

This would be a great help to finding the first and second raters as suggested elsewhere in the same issue of the news.

Respectfully,
(Signed) J. R. Cheney
I. A. No. 297,
San Diego, Cal.
Member No. 92 N. A. M. F. L. Casino Theatre

Short Circuit in the Windings

Crewe, Va.

Editor Motion Picture News,
Dear Sir:

We operate our arcs on A. C. 110 v 50 amperes but do not get best results; ⅝" carbons get red from arc to holder while ¾" carbons are not much better.

We use a Compensarc which has been in use one year and until recently have not had any trouble.

Any advice as to a remedy will be appreciated.

Yours very truly,
H. S. Wheary,
Amuzu Theatre

Reply: Judging from the description of your difficulties in the operation of the 110 volt A. C. Compensarc using ⅝" and ¾" carbons at 50 amperes, it seems that your compensarc has a short circuit in its windings and that instead of using 50 amperes you are probably using considerably more. This, however, could only be determined by placing an ammeter in circuit with your arc. A loan of an ammeter could probably be made from your local electric company.

Trouble of this nature has been caused in several cases by nails or other metallic substances dropping into the control switch case and getting in contact with the segment of the switch. It might, therefor, be well for you to lift off the top case of your compensarc and make a thorough examination.

A Different Kind of Small Town Trouble

THE troubles of a small town operator are not always determined by the poor quality of his equipment. In proof of this is the following interesting letter from an operator who has to contend with architectural features of the worst kind:

"I noted with some interest the essay on the small town operator in the March 1 issue because I happen to be in that class. The writer failed to mention the fact that quite a few of them are crank-twisters, that they have to keep a crank turning, in addition to constantly adjusting an A. C. arc and watching the screen. My own particular case is a little worse yet, because I have to look through three roof braces at the screen, either one of which may be very easily mistaken for a misframe or vice versa—that is, the picture may be out of frame with the dividing line directly behind one of said braces, so that the operator would never see it if he did not put on some occasional acrobatics a la jumping jack. I agree with Mr. Goldie's contention that the small town man has to know quite a little about projection to achieve even fair results with the equipment he has to work with.

I am enclosing some film clippings that speak for themselves, the fact that the film was punched fully two hundred feet from the end makes the offense more flagrant. You will note that two of them were punched by the exchange itself."

(Sig.) Joe Welch,
Colonial Theatre,
Bicknell, Ind.

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How to Prepare Photographic Solutions

By J. I. Crabtree

(Continued from last week)

MIXING OPERATIONS

Care in Handling Chemicals

Chemicals should be weighed out and the solutions prepared in a separate room, and care should be taken when handling such substances as hydroquinone, resublimed pyro, potassium ferricyanide, etc., not to shake the finer particles into the air, otherwise they will enter the ventilating system and settle out on benches, negatives, and prints, and cause no end of trouble in the way of spots and stains.

Weighing

Weigh out chemicals on pieces of paper and after transferring to the mixing vessel do not shake the paper but drop it into the sink and allow water to flow over it, thus dissolving the dust. Larger quantities are most conveniently weighed out in buckets.

Measuring

For small quantities a glass graduate marked off in ccs. should be used, for larger quantities use a bucket previously graduated, or mark off the inside of the tank or crock used for mixing. When measuring a liquid in a glass graduate place the eye on a level with the graduation mark and pour in the liquid until its lower surface coincides with this level. Owing to capillary attraction the liquid in contact with the walls of the graduate is drawn up the sides so that on viewing sideways it appears as if the liquid has two surfaces. All readings should be made from the lower surface and at *room temperature* because a warm liquid contracts on cooling.

Dissolving

The rapidity with which a substance dissolves in any solvent depends on its solubility and degree of fineness, the temperature of the solvent, and the rate of stirring. Since a chemical is usually more soluble in hot water than in cold the quickest way of mixing a solution is to powder it up and dissolve in hot water with stirring. In the case of a few substances like common salt which are only slightly more soluble in hot than in cold water, the use of hot water is of no advantage.

Since most solutions are intended for use at ordinary temperatures, if hot water is used for dissolving, the solution must be cooled off again if it is required for immediate use, though usually the time taken to do this is less than the extra time which would be taken up in dissolving the chemical in cold water. When mixing, therefore, as a general rule dissolve the chemical in as small an amount of hot water as possible, cool off, and dilute with cold water.

After diluting with water, thoroughly shake the solution if in a bottle, or stir if in a tank, otherwise the watter added will simply float on top of the heavier solution.

When mixing a solution in a tank, never add the dry chemicals to the tank but always make sure that the chemicals are dissolved by mixing in separate buckets and filtering into the tank.

In the case of anhydrous (dry) salts such as desiccated sodium carbonate, sodium sulphite, etc., always add the chemical to the water and not vice versa, otherwise a hard cake will form which will dissolve only with difficulty.

Filtering

The purpose of filtering is to remove suspended matter such as dirt, caused by the presence of dust in the chemicals used, and also any residue or undissolved particles which might settle on the plates, film or paper during development. There are several methods of removing such particles as follows:

1. Allow the solution to stand and draw off or decant the clear supernatent liquid. This method is particularly useful when the suspended matter is so fine that it will pass through a course filter.

Since coarse particles settle quickly the rate of settling of a semi-colloidal sludge can usually be hastened by mixing the solution in hot water, because the heat tends to coagulate the suspension and causes the particles to cluster together. Thus if crystals of sodium sulphide which are brown due to the presence of iron are dissolved in hot water the colloidal iron sulphide coagulates and settles out rapidly leaving a perfectly colorless solution.

2. Filter the solution through fabric or filter paper. Filtering through paper is usually a slow process and the continual dropping of the solution exposes it to the air thus causing oxidation. It is usually sufficient to filter through very fine cloth or muslin which has been washed thoroughly, otherwise the sizing matter in the fabric will be washed into the solution and settle out as a sludge.

3. As a modification of method 2, when mixing a quantity of solution in a tank, stretch a filter bag made of cloth over the tank, place the chemicals in the bag (about 6 inches deep) and allow hot water to flow into it. In this way the chemicals are dissolved and the solution filtered at the same time. A separate bag should be used for each solution so as to eliminate all risk of contamination.

The method of supporting the bag is shown in Fig. 1 the bag being stretched over a wooden frame and held in place by means of four iron bars passing through loops along the edges of the bag. For mixing hypo, such a bag is indispensable.



Fig. No. 1

In the case of deep tanks such as are used for developing roll film and for motion picture work, the wooden frame can be dispensed with by adopting the arrangement shown in Fig. 2. The cloth bag about 6 inches deep is supported by means of iron bars passing through seams along opposite edges of the bag, and in turn the bars are held in place either by means of two pieces of wood passing over the ends of the bars as shown or by metal stirrups fitted to the sides of the tank.

It is important that the bag used should be shallow (6-9 inches deep), oherwise it will dip into the solution and the chemicals will dissolve very slowly.

4. A combination of methods 1 and 3 is the best and most desirable as follows:

(a) For quantities of solution up to 5 gallons, filter through cloth into a bottle or crock fitted with a side tube and pinch cock. In this way the fine particles settle out but the drainage tube is sufficiently high so as not to disturb the sediment. (See Fig. 3 on page 1846).

(b) For motion picture work the best arrangement for mixing is to place the chemical room immediately above the developing room and to mix the solutions in large wooden vats or enameled

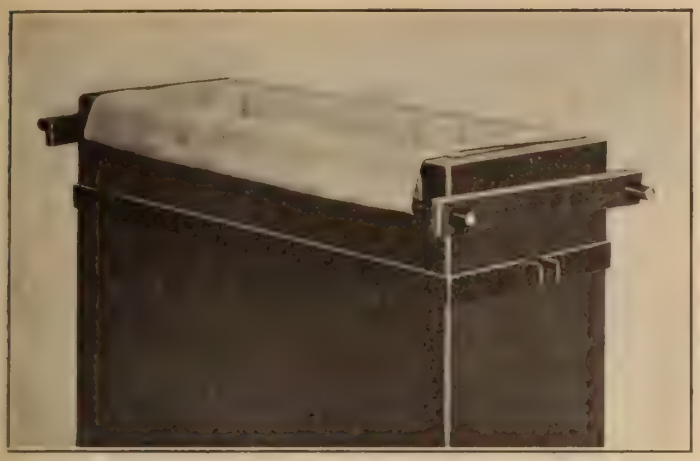


Fig. No. 2

tanks in the dark room underneath. The solutions can then be mixed in advance, allowed to settle and tested, so that only perfect solutions pass into the tanks located in the dark room.

Removing Scum

When mixing a chemical solution, if method 4 above is not adopted, and especially if the solutions are not filtered, a scum usually rises to the surface consisting of fibers, dust, etc., which should be skimmed off with a towel.

When a fixing bath has been used for some time and is allowed to stand undisturbed for a few days, any sulphuretted hydrogen gas which may be present in the atmosphere forms a metallic looking scum of silver sulphide at the surface of the liquid, and on immersing the film this scum attaches itself to the gelatine and prevents the action of the developer. Any such scum should be carefully removed before use with a sheet of blotting paper.

Measuring Temperatures

Temperatures of solutions are measured either by the Centigrade or Fahrenheit thermometer. On the Centigrade scale water freezes at zero degrees and boils at 100°, and on the Fahrenheit scale the corresponding readings are 32° and 212°, so that 100° C. are equivalent to 212° — 32° = 180° F. or 1° C. is equivalent to 9/5° F.

To convert degrees Centigrade to Fahrenheit, multiply by 9/5 and add 32. To convert degrees Fahrenheit to Centigrade subtract 32 and divide by 9/5.

In photography the Fahrenheit thermometer is almost universally employed. There would be no appreciable advantage in adopting the Centigrade scale, while the precision of the Fahrenheit scale is greater since an error of 1° in reading the Centigrade scale means an error of practically 2° on the Fahrenheit scale.

HOW TO MIX DEVELOPING SOLUTIONS

A developer usually contains four solid ingredients as follows:

A. The developing agent (Elon, hydroquinone, pyro, paraminophenol, etc.)

B. The alkali (carbonates and hydroxides of lithium, sodium, potassium and ammonium).

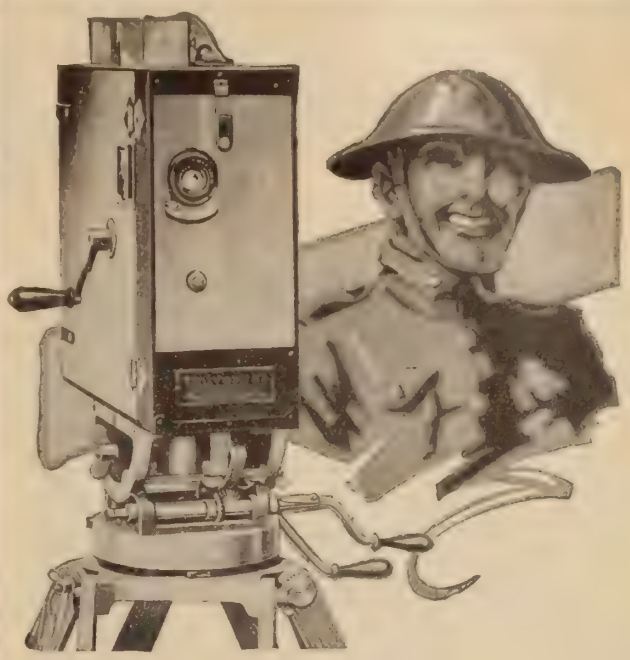
C. The preservative (sulphites, bisulphites, and metabisulphites of sodium and potassium).

D. The Restrainer (bromides and iodides of sodium, potassium and ammonium).

If a developing agent like hydroquinone is dissolved in water, the solution will either not develop at all or only very slowly, and on standing it will gradually turn brown due to what is known as oxidation or chemical combination of the hydroquinone with the oxygen present in the air in contact with the surface of the liquid. This oxidation product is of the nature of a dye and will stain fabrics or gelatine just like a dye solution.

On adding a solution of an alkali such as sodium carbonate, the hydroquinone at once becomes a developer, but at the same time the rate of oxidation is increased to such an extent that the solution very rapidly turns dark brown, and if a plate is developed in this solution it becomes stained and fogged. The subject of "Chemical Fog" has been fully treated by the author in a separate article (Amer. Ann. Photl, 1919) to which the reader is referred.

(*Continued on next page*)



DEMOBILIZED

The Universal Motion Picture Camera played its part effectively in times of war. The U. S. Signal Corps men who used the Universal exclusively in the war zone to record the Yankee participation in the Big Scrap are all enthusiastic about this camera, and the way it stood the most exacting tests ever encountered by any camera.

They tell in glowing phrases of Universal efficiency, ease of loading and the rapidity with which it can be set up. The amount of knocking and banging around it will stand without getting out of order, develops in each man who has used the Universal a fondness for his instrument akin to the fondness of the sharpshooter for his pet rifle.

Now the Universal has been demobilized. The U. S. Government does not need all the resources of our motion picture plant any longer, and we are at liberty to put this tried and true machine at the service of the civilian photographer for use in every field where the motion picture camera is needed.

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The Universal has not only proven its top-notch efficiency in the military field, but explorers and travelers who have used it are enthusiastic in its praises. Martin Johnson, the noted explorer who succeeded in making pictures of the man-eating savages of the Solomon Islands, swears by his trusty Universal. And he is not the only well-known explorer who is Universal equipped.

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Fig. No. 3

If we add a little sodium bisulphite to the brown colored solution mentioned above, the brown color or stain is bleached out and a colorless solution is obtained. Therefore, if the preservative is first added to the developer, on adding the accelerator the solution remains perfectly clear because the sulphite preserves or protects the developing agent from oxidation by the air.

As a rule the preservative should be dissolved first.

An apparent exception to this rule should be made when dissolving Elon in concentrated solution, since this developing substance is insoluble in a strong solution of sodium sulphite, while if a sulphite solution is added to a strong solution of the developing agent a white precipitate is formed.* When once the Elon is dissolved, however, it takes a fairly high concentration of sulphite to bring it out of solution again, though only a low concentration is required to prevent the Elon from dissolving.

On this account some direction sheets recommend that the Elon should be dissolved first, though if water containing dissolved air is used the Elon will oxidize and only a small amount of oxidation product is necessary to cause chemical fog. Therefore, when dissolving Elon, dissolve a portion of the sulphite first, sufficient to prevent the immediate oxidation and yet not enough to prevent the Elon from dissolving readily, then dissolve the Elon and finally add the remainder of the sulphite.

The alkali (say carbonate) may then be added:

(a) Dissolve the carbonate separately and add to the cooled Elon-sulphite solution. There is danger, however, of the Elon precipitating out before the carbonate is added.

(This article to be continued next week)

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* This consists of methyl paraminophenol base which is relatively insoluble, but in combination with sulphuric acid (Elon) it is readily soluble. When sodium sulphite is added to Elon the acid portion is neutralized and the difficultly soluble base is precipitated. The presence of acid may be shown by adding a little sodium carbonate to Elon when effervescence takes place. The reason why Elon does not precipitate with sodium carbonate is because the Elon base combines with it forming a sodium salt which is readily soluble.

Cue Sheets Latest Hits | Music | Musical Equipment

Progressive Organist In the Town of Toledo

THE editor of these columns recently was forced to "lay over" in the city of Toledo, Ohio, and seized the opportunity to visit Mr. Edward A. Zorn, manager of the Temple theater of that city, a gentleman known for his most progressive ideas in film presentation and a strong advocate for appropriate music with the pictures.

As is the custom of every enterprising manager to watch his first show, the writer sat in the back of the theatre with Mr. Zorn while the organist, Mr. Tom Grierson, musically interpreted the opening performance. It was quickly demonstrated that the musician at the instrument was not only an artist at his work, but quick-witted and alive to the requirements of film interpretation.

In a delightful conversation with this musician, after the performance, we learned that his mode of procedure in picture work was as follows, and which is herewith presented almost in his own words, "You know I have no opportunity of seeing the picture before the first show commences. Hence I am dependent exclusively upon the cue sheet which is, as was said of the Waverly pen, 'a boon and blessing to men.' My system is to procure the cut sheet and read it through, and then pin it on my music rack instead of the music. I carefully note the suggested compositions, but more carefully the descriptive tempos which are given with the music suggested, and am guided mainly by these. As long as I know the character of each number required, as the film drama is unreeled, and when the necessary changes are to take place, I can always to my own satisfaction 'get away with the first show,' wherein afterwards I can then select my music for the rest of the performance."

This statement of Mr. Grierson is as modest as he is himself. It is a pleasure to record that this first showing was a revelation of what music together with improvising can mean. The picture was "His Parisian Wife" and Mr. Grierson in his setting used with excellent effect such compositions, as "Extase" by Ganne, "Dreams of Love" by Lizst, "Sleeping Beauty" by Tschaikowsky, "Queen of Sheba Ballet" by Goldmark, "Wooing Hour" by Zamecnik, "Enfantine Suite" by G. Lardelli, "Scenes Pittoresques" by Massenet, "Merrie England" by E. German. Not only were these played from memory, but they were developed and improvised upon with charming originality and effect. To divert a moment to previous articles, offered in these columns, this is but a further demonstration that the secret of a successful musical interpretation is dependent upon an excellent knowledge of synchronization and improvization.

It is always interesting to learn something of the biography of a musician who has displayed such remarkable ability, and we herewith record his personal experiences, which he expressed in this interview.

"I was born in Carlisle, England, the same town as the President's people came from, and received my initial musical education at Carlisle Cathedral, singing as a chorister. Studied organ under Mr. Sydney Nicholson (organist designate of Westminster Abbey) and Doctor Wadley, two of the most prominent exponents of the modern school of organ playing which has as its founder Sir Walter Parratt, the King's organist.

Have had extensive experience in orchestra work which is absolutely essential to the successful theatre organist, and have directed my own orchestras on several private yachts and conducted tours on Cunard and White Star Liners in the Mediterranean, West Africa and Trans-Atlantic. In this way have traversed all of the South Seas. Panama Canal, circumnavigated South America and explored the Amazon River for 2,600 miles. This has enabled me to gather together an extensive repertoire of the music of different nations.

"My Moving Picture work has been almost exclusively on the Hope-Jones Unit Orchestra and have held prominent organ positions in New York City, Brooklyn, Philadelphia, Columbus,



Tom Grierson, Organist

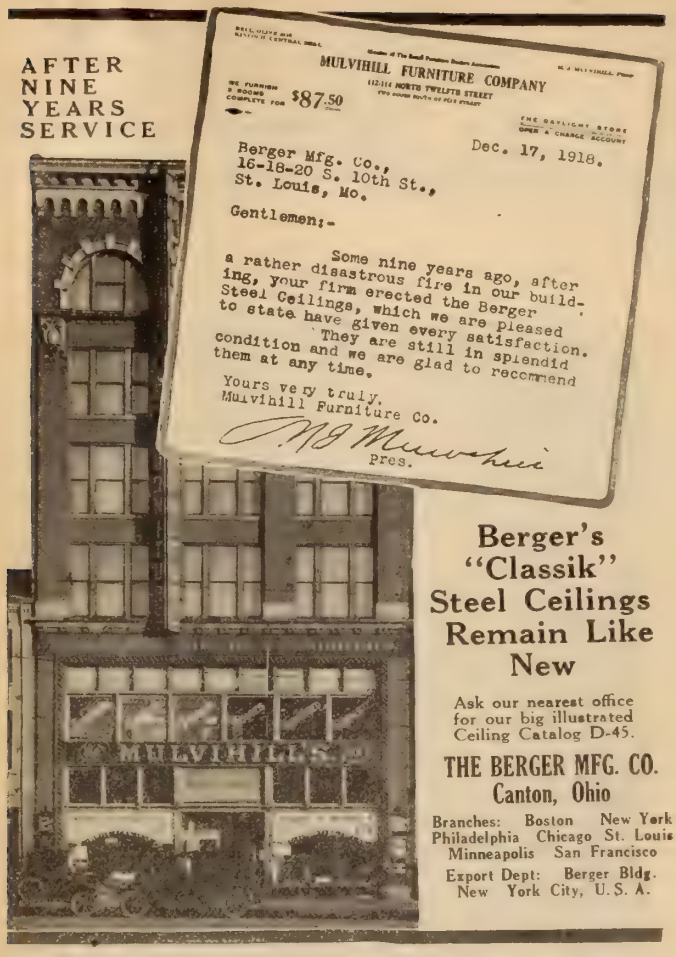
"Voicing my opinion, I consider the Hope-Jones the only adequate one-man instrument which is suitable for picture work. Particularly its flexibility, orchestral tone simulation and its revolutionary ideas of stop manipulation places it in a class by itself.

"It is wonderfully effective in conjunction with an orchestra in which work there is great scope for a competent organist. Last season the organ and orchestra here gave several morning musicales, when the heavier symphony works were performed very successfully.

"I prophesy a great future for the musician in the moving picture world, particularly the versatile organist who can give a musical interpretation of a picture without slavishly following the old trend of droning organ playing which has always been associated with church and organs in general. The Hope-Jones has already revolutionized the old organ form of technique, and even calls for a new form of organ composition framed on the color lines of the modern orchestra composers such as Percy Grainger, Wolf-Ferrari, &c.

"The three main aspirations of a theatre organist should be in my humble opinion firstly RHYTHM, secondly REPERTOIRE and thirdly REGISTRATION. The first is the secret of most successful organists. I have found it doesn't much matter what you play so long as it is conveyed intelligently to the public. Repertoire is your material for building up a picture, and the third is essential in an organ because thru that an organist can display his individuality and originality and relieve the monotony which has been the biggest argument against organs in conjunction with the silent drama.

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Review of Latest Musical Compositions

1—"Mickey"—waltz. Featured in the great movie starring Mabel Normand. (Waterson, Berlin & Snyder Co., 47th St., B'way, N. Y.)

2—"After All," by the writers of "Smiles." The successor of "Smiles." The new song hit. Get it. Play it. Feature it. Program it. Arranged as a wonderful fox-trot for both orchestra and band. (J. H. Remick, 227 W. 46th St., N. Y.)

3—Suite of Four Poetic Album Leaves, by Gustav Saenger. Burlesque, "Tendre Souvenir," "Danse Lanquide," "Petite Scherzo." Short, catchy numbers, in which the fantastic element predominates and in which harmonious and brilliant effects are introduced with striking success. Particularly suitable for the concert stage or wherever concise, descriptive numbers are demanded. The arrangement is by Charles J. Roberts and is of equal effectiveness for either small or large orchestra. (Carl Fischer, N. Y.)

4—"Oh! What a Time for the Girlies, When the Boys Come Marching Home." Harry Ruby's big song hit which is setting the country wild. (Waterson, Berlin & Snyder Co., Strand Theatre Bldg., City.)

5—"Arabian Nights," composed by M. David and Wm. Hewitt. The annual song and instrumental number of the better class, issued by the House of Harms. A live instrumental hit for live leaders. (T. B. Harms, 62 W. 45th St., N. Y.)

6—"Bluin' the Blues"—The original Dixieland "Jazz" band offer through the popular Feist Edition, their greatest "Jazz" hit. This number is a positive sensation wherever it is played. (Leo. Feist, 249 W. 40th St., N. Y.)

7—"A Kiss for Cinderella"—Another tremendous hit by the writers of "I'm Always Chasing Rainbows." One of the real big hits from the musical comedy, "Oh, Look," now touring the country. Every leader who has programmed it says "It is a bigger hit than 'I'm Always Chasing Rainbows.'" (McCarty & Fisher, 224 W. 46th St., N. Y.)

8—"Mysterious Nights," by S. M. Berg. Musicians claim that the writing of a waltz is never a particular strain upon the imagination of the composer. Admittedly this is correct in the average waltz placed upon the market. "Mysterious Nights," however, is of that character of waltz which proves the exception to the rule. It is a haunting melodious melody which once heard immediately claims the attention of its audience and recognition as unusual. Furthermore, the dramatic element entwined with the harmony classifies it as a waltz which should be recognized by musicians and the layman as unique, harmonious and unusual. In comparison it may be classified as the equal of Joyce's best waltzes. (Belwin, Inc., 701 Seventh Ave., N. Y.)

9—"Camelia"—From the Boutonniere Suite, by Gerard Tonning. No flower of the garden has been more written, sung and told of than the Camelia. The composer's conception is a beautiful melodious ¾ Allegretto Moderato which, either as piano solo for the lone pianist or organist for any instrumental combination to symphonic orchestra, will be particularly delightful, and the repetition only enhances its beautiful inspired melody. (Belwin, Inc.)

Another Patriotic Song Hit

THE music editor of the MOTION PICTURE NEWS is in receipt of a song copy entitled "The Battle Line of Liberty" published by the L. S. Florence Music Company of Haverhill, Mass.

This composition is musically very well constructed and is of an inspiringly practical and patriotic type. It is a very valuable asset for any musician playing pictures and is very appropriate for marching amid military scenes of an American national character.

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"THE GIRL PROBLEM"

(Corinne Griffith-Vitagraph)

Theme: "Capircious Annette" (Moderato Caprice), by Borch

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

1—Theme (3 minutes), at screening.
2—"Gavotte" (From the Garden Suite), by Luz (3 minutes), until—T: "Ernest Sanford."
3—"Nocturne" (From the Garden Suite), by Luz (2 minutes and 30 seconds), until—T: "Helen Reeves who is engaged."
4—Theme (1 minute and 45 seconds), until—T: "Helen had promised to take."
5—"Babillage" (Intermezzo Allegretto), by Castillo (1 minute and 30 seconds), until—T: "Ernest at times has duties."
6—"Norma" (Melodious Waltz), by Luz (4 minutes and 15 seconds, until—T: "The Wentworth Ball."
7—Theme (1 minute and 30 seconds), until—T: "She is one of my models."
8—"Cupid's Frolic" (Allegretto Intermezzo), by Miles (2 minutes), until—T: "Ernest had claimed this girl" (door-bell).
9—"Marionette" (Allegretto Moderato), by Arndt (3 minutes), until—T: "Well, what else could."
10—"Dainty Daffodils" (Gavotte Moderato), by Miles (2 minutes and 30 seconds), until—T: "Any moment Erminie expects."
11—Theme (2 minutes), until—T: "But dusting is not Erminie's" (electric door-bell).
12—"Prudence" (Entr'acte Novelette), by Luz (4 minutes and 30 seconds), until—T: "It's Miss Reeves."
13—"Valse Divine" (Valse Moderato), by Rosey (3 minutes and 30 seconds), until—T: "You fakir, no wonder you don't" (telephone-bell).
14—Series of Popular Airs (1 minute and 15 seconds), until—T: "And at night it's Mr. Garland" (piano only according to action).
15—"Heavy Dr. Pathetic No. 1" (No. 10 Photo-Play Edition), by Luz (1 minute and 15 seconds), until—T: "A surprise makes Helen."
16—Theme (1 minute), until—S: When Garland leaves (door-bell).
17—"Hunkatin" (Half Tone One-step), by Levy (3 minutes and 15 seconds), until—T: "Golf good."
18—Theme (1 minute and 30 seconds), until—T: "With the month drawing to a—."
19—"Light Dr. Ag." (No. 14 Photo-Play Edition), by Luz (2 minutes and 45 seconds), until—T: "What we must think of now."
20—"Constance" (Moderato Romance), by Golden (3 minutes and 15 seconds), until—T: "When night comes Erminie."
21—"At Twilight" (Moderato Romance), by Golden (2 minutes and 30 seconds), until—T: "You shan't leave me alone" (telephone-bell).
22—"Dramatic Agitato No. 43," by Borch (3 minutes), until—T: "But Ernest had forgotten."
23—Theme (1 minute and 15 seconds), until—S: When Erminie descends stairs (telephone-bell), until * * * * * THE END.

"THE MARRIAGE PRICE"

(Elsie Ferguson—Artcraft)

Specially selected and compiled by M. Winkler

1—"Valse Moderne" (Tempo di Valse), by Rosey (3 minutes and 20 seconds), until—D: At Screening.
2—"A la Mode" (2-4 One-Step), by Rosey (2 minutes and 30 seconds), until—T: Eva van Horden and her brother.
3—"Birds and Butterflies" (Allegretto Capricioso), by Vely (45 seconds), until—T: "Clumsy bear he is."
4—"*Clematis" (4-4 Moderato), by Tonning (1 minute and 20 seconds), until—T: After the dinner.
5—"Sparklets" (4-4 Moderato), by Miles (1 minute and 10 seconds), until—T: Dawn and a message.
6—"Bleeding Hearts" (4-4 Andante), by Levy (2 minutes and 40 seconds), until—D: Close up of telegram.
7—"Dramatic Agitato" (Agitato), by Hough (1 minute and 30 seconds), until—T: "Let me take care of you."
8—"*Clematis" (4-4 Moderato), by Tonning (4 minutes and 45 seconds), until—T: "I suppose I am in wrong."
9—"After Sunset" (4-4 Moderato), by A. Pryor (2 minutes and 40 seconds), until—T: "I'll try taking care."
10—"Babillage" (Allegretto Intermezzo), by Castillo (1 minute and 55 seconds), until—T: At Van Horden's club.
11—"Canterbury Bells" (3-4 Moderato), by Tonning (1 minute and 30 seconds), until—T: Driven to sacrifice.
12—"Camelia" (3-4 Allegretto), by Tonning (4 minutes and 5 seconds), until—T: Finding positions scarce.
13—"Hunkatin" (Half-Tone One-Step), by Levy (1 minute and 10 seconds), until—T: "Good Lord, don't try."
14—"*Clematis" (4-4 Moderato), by Tonning (3 minutes and 25 seconds), until—T: "It is only a step."
15—"Mysterious Nights" (Valse Dramatique), by S. M. Berg (5 minutes and 10 seconds), until—T: "Page Miss Tremaine."
16—"Dramatic Narrative" (4-4 Andante), by Pement (3 minutes and 40 seconds), until—T: "Failing to find Helen."
17—"Dramatic Reproach" (4-4 Dramatic), by Berge (1 minute and 50 seconds), until—T: "Helen, there is still time.
18—"May Dreams" (4-4 Andante), by Gaston Borch (3 minutes and 15 seconds), until—T: After two weeks.
19—"*Clematis" (4-4 Moderato), by Tonning (3 minutes and 30 seconds), until—T: "Helen, you won't have to."
20—"Ein Marchen" (4-4 Dramatic), by Bach (4 minutes and 35 seconds), until—T: "Do you remember the day?"
21—"Tragic Theme" (3-4 Dramatic), by Paul Vely (2 minutes and 50 seconds), until—T: "It's Fred now."
22—"*Clematis" (4-4 Moderato), by Tonning (1 minute and 45 seconds), until—T: "I took your measure long," until— * * * * END.

* Repeated Selections.



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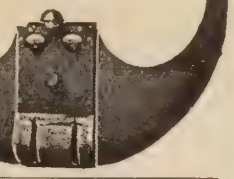
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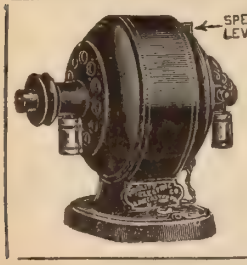
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[In addition to Advance Reviews—covering pictures shown too early to be included in The Complete Plan Book—readers will also find under this heading each week the reviews of short features and serial episodes.]

Christie Single Reel Comedies
(Christie Film Co., Inc.—Directed by Al Christie)

THREE of the most recent Christie comedies possessing the distinctive Christie type, are "Good Gracious Bobby," featuring Bobby Vernon and Patricia Palmer; "Salvation Sue," featuring Dorothy DeVore and Earl Rodney; and "Welcome Home," featuring Dorothy DeVore and Earl Rodney.

In "Good Gracious Bobby," the reluctant Bobby Vernon is forced by his two pals to impersonate the chaperon who failed to arrive as mentor pending the visit of three charming young girls. Bobby disliked that job at first, but thoroughly enjoyed it afterwards when he found that his spare time could be profitably spent kissing the girls while jeering at the green-eyed monster enveloping his pals. However, his joy is short lived, although intensely exciting. The real chaperon arrives. In "Salvation Sue," Dorothy DeVore, as a movie queen, was not acceptable to her sweetheart's father as a prospective daughter-in-law, but after the father finds her portraying a little Salvation Army girl he thinks that this is her real self and importunes her to save his son from the movie queen. She does it after several rapid comedy situations.

Dorothy DeVore and Earl Rodney portray a young married couple in "Welcome Home" and turn their bungalow into a regular military barracks, fireworks and all, to make her visiting uncle feel at home when he returns from the war. The major finally tells them that he never saw a trench, but had been in the commissary department only, and in England. But not until after they had almost made his life a wreck between them.

These three Christie comedies show plenty of real fast action without the aid of a slapstick and are clean and amusingly entertaining. While they do not call forth any spontaneous hearty laughter they surely entertain hugely and thoroughly satisfy. Distributed by State Right exchanges.—*Tom Hamlin.*

"The Carter Case"
(Oliver Films.—First Three Episodes)

ARTHUR B. REEVE'S Craig Kennedy, scientific detective, is the central figure of the new serial produced by Oliver Films, with Herbert Rawlinson and Marguerite Marsh in the principal roles. Of the three episodes shown to the trade last week, the third is the best, as in this number Kennedy gets down to some real scientific work in freeing the heroine from a planned death trap. In the other two numbers, it must be confessed, Mr. Reeve and his collaborator, John W. Grey, showed little regard for the science of serial construction.

The first episode gets away to a poor start, bits of action are started and not concluded, there is none of that element of speed so essential to the successful serial and which Mr. Reeve himself has been wont to develop to its most useful degree. In these early reels there is also much evidence of poor titling, the evidence being in the subtitles themselves. And again Craig bungles quite a bit for a scientific detective.

However there is the merit of the third episode for a consolation. It appears that at this point the producers realized that something was wrong and started in to remedy it. It is to be hoped that succeeding numbers will show the same remedy.

"The Carter Case" has a hero, a heroine, four or five suspicious characters, any one of whom might be the mysterious masked character, and in this respect follows the Reeve formula of serial construction.—*Peter Milne.*

"The Silk Lined Burglar"
(Universal Special—Six Reels)

"THE SILK LINED BURGLAR" is one of Jack Boyle's "Boston Blackie" stories that are seen from time to time in the Red Book Magazine. This central character of the author is a good crook and he is an ideal one to be transplanted to the screen now and again. In "The Silk Lined Burglar" he assists a girl in opening a safe, not knowing her motive. They manage to get away from the frenzied owner, but not from Secret Service agents, one of whom is the girl's sweetheart. The owner of the safe, a German, demands their arrest, and as there is no proof of this gentleman's violation of the espionage act in his papers, it seems they must face the music, until at the last moment the music turns around and faces them. The German's phonograph records contain the seditious messages. So Boston Blackie gets a job in the Secret Service.

Priscilla Dean has the star part and plays it with sincerity and a good show of feeling. Sam De Grasse is the Boston Blackie in the case, while Ashton Dearholt, Sam Appel, Lillian West and Fred Kelsey make up a good supporting cast.

There is much about "The Silk Lined Burglar" that is good. The only thing open for serious criticism is its extra reel. Running the average length, its tempo would result in even a greater amount of interest being stimulated.—*Peter Milne.*

THANHOUSER
STUDIOS FOR SALE

Owing to the pending dissolution of the Corporation, the studios, laboratory and their equipment, together with the other assets of the Thanhouser Film Corporation, except cash, will be offered (subject to prior sale) for sale at public sale at 11 o'clock a. m. on April 3rd, 1919, at the studios and office of the Corporation, 46 Main Street, New Rochelle, New York. Inspection and inquiries invited.

J. B. BISHOP, *Ass't. Secretary.*

"THE WINNING GIRL"—PARAMOUNT

Shirley Mason's Latest "Nice Little Picture"

"THE WINNING GIRL" is more of an interesting lesson in thrift than dramatic fare, although it will be classified as a comedy-drama. One almost expects to see "Buy W. S. S." as a trailer to it all. In this respect it resembles the school of Saturday Evening Post fiction from which it is derived that points a business lesson by means of a set of fictitious characters. After all, however, it is good entertainment though obviously stereotyped as regards its highlights.

Shirley Mason, featured as the daughter of a most unbusinesslike old Major who also boasts a son and three step-children, creates a bright and happy character. In the scenes of tom-boy fun she is delightfully humorous. And Harold Goodwin renders valuable assistance as the brother. There is another homely comedy characterization contributed by Theodore Roberts as the old Major. Niles Welch's war hero is suitable except in the scene when he comes home wounded, when the acting is way over-done.

"The Winning Girl" can be set down as an average comedy-drama. It's the sort of production one refers to as a "nice little picture."—Length, 5 reels.—Released Feb. 23.—*Peter Milne.*

THE CAST

Jemmy Milligan.....Shirley Mason
Major Milligan, her Father....Theodore Roberts
Jack Milligan.....Harold Goodwin
Percy Milligan.....Lincoln Steadman
Vivian Milligan.....Clara Horton
Gwendolyn Milligan.....Jeanne Calhoun
Second Mrs. Milligan.....Edythe Chapman
Stanley Templeton, an Aviator.....Niles Welch
Mrs. Templeton, his Mother.....Helen Dunbar

By George Weston.
Scenario by Will M. Ritchey.
Directed by Robert G. Vignola.
Photographed by C. E. Schoenbaum.

AD TALK

Shirley Mason, the dainty and vivacious motion picture star, will be seen at the ——— theatre beginning ——— for ——— days in the Paramount photoplay, "The Winning Girl."

She has a long record in filmdom despite her youth, and at the age of four she created the part of Little Hal in "The Squaw Man," on the legitimate stage. She is only five feet high and weighs but ninety-four pounds, and in her role as the little mother of a half dozen little step-brothers and step-sisters, portrayed in "The Winning Girl," she is perfectly fitted.

Her father in the play is a proud old Major who regrets that she has been born a girl instead of the boy that he wanted and expected to be so proud of. He names her Jamesina, or Jemmy for short. After the mother's death the old Major married a widow with several children and Jemmy is soon the busy little mother to all of them.

When a mutual love is shown between Jemmy and a young aviator home on a furlough, his wealthy mother objects to the proposed marriage and the aviator is recalled to duty in France. The old Major finally confides to his daughter Jemmy that he owes every store in town and also has a $2,000 mortgage coming due.

Jemmy quickly rises to the occasion and secures work in a factory where cloth for airplanes is being manufactured. She soon has the entire family of little brothers and sisters working at the same place and the debts soon disappear. Jemmy discovers a German spy pouring acid on some of the cloth for Government airplanes and receives a reward for her exposure. This lifts the mortgage. The wide publicity given Jemmy also wins over the aviator's wealthy mother who admires her patriotism, and when the young aviator comes over on his next furlough the armistice is signed the moment he takes Jemmy into his arms.

A well balanced cast, with Niles Welch as the young aviator and Theodore Roberts, famous for characterizations, as the old Major, assist the dainty star in this story of captivating charm and genuine heart appeal.

THE STORY

Major and Mrs. Milligan named their little baby girl Jamesina, or Jemmy for short. They were disappointed because the arrival wasn't a boy. When Mrs. Milligan dies the Major weds a poor widow with three children and Jemmy at seventeen years is recognized as the tomboy mother of the Milligan children. Ransacking an old trunk, Jemmy dons some finery and surprises her father by her startling resemblance to her mother, his dead wife. Jemmy meets Stanley Templeton, an aviator of wealthy parentage on furlough. The Major smilingly approves this case of love at first sight, but Mrs. Templeton vetoes the proposition.

Jemmy refuses to wed the aviator without his mother's permission and he returns to France for action. The Major confided to Jemmy that he (her father) owes every store in town and a mortgage due for $2,000. Then she accepts work in a factory manufacturing cloth for airplanes and all her brothers and sisters are also soon employed at the same place. The Major protests against this humiliation, but the combined wages soon quiet him. Jemmy catches a German spy destroying a quantity of the airplane cloth with acid and she is given a large reward. This incident gained such wide publicity that now Mrs. Templeton is sorry that she prevented her son from marrying such a patriotic young woman. Jemmy is able to lift the mortgage and pay all the debts, but mourns secretly because she has not heard from her sweetheart for several months.

Then one day as she leaves the factory she discovers young Templeton waiting in front with an automobile. He tells her that his mother praised her for her pluck and many good qualities. During this welcome exchange of confidences the news is flashed that the armistice has been signed. Both the Major and Mrs. Templeton warmly approve of the engagement which is announced.

SUGGESTIONS

Here we have a little star just five feet in height and weighing but ninety-four pounds acting as mother to a lot of little brothers and sisters, and practically supporting them as well in these high-cost-of-living days. She certainly earned the reward which came afterwards and married for love into a wealthy family to a nice boy who as an aviator earned his laurels above the battlefields of France. This is descriptive matter that can be used in newspaper stories, advertising, or on post cards.

The fact that Niles Welch is leading man and Theodore Roberts the sterling character man appears as "The Winning Girl's" father, an old Major, can be utilized. The disappointment of the old Major was keen when his wife gave birth to the girl instead of the boy he expected. But the girl certainly proved that she was a regular fellow.

If you mail post cards to your mailing list they might be worded very effectively as follows: "Dear Mr. Smith—If you have made up your mind in advance that your first born was going to be a boy—and had even gone so far as to name him James—and he turned out a girl after all—WOULDN'T IT MAKE YOU MAD? That's what happened to Jemmy's father, the Major, but he later on said: 'Thank God, she's a girl.' You'll say the same thing when you see Shirley Mason in 'The Wining Girl,' a Paramount photoplay, at the ——— theatre for ——— days, beginning ———. Cordially yours, Manager ———."

CATCH LINES

Jemmy finds that her poverty was a bar in the eyes of her wealthy prospective mother-in-law-to-be, so she went and acquired a reputation. She captured a German spy and the wide publicity and reward gained opened the wealthy one's eyes and earned her admiration.

Even when she arrived in the world she was a disappointment. Her father had his heart set on a boy. But she soon proved that skirts was a proposition that did not count in patriotism or courageous self-sacrifice and her father finally admitted that he was just tickled to death that she was a girl after all.

She was just a small girl named Jemmy, but possessed a determined nature. She finally won out against enormous obstacles and not only won her war hero, but also wealth.

ADVERTISING AIDS

PAPER:—Two one-sheets; two three-sheets; one six-sheet and one rotogravure one-sheet.

LOBBY DISPLAY:—Eight 8x10 black and white photographs; eight 11x14 sepia photographs; one 22x28 sepia photograph, and 8x10 photographs of star.

CUTS AND MATS ON PRODUCTION:—Five one-column; three two-column and two three-column. A two-column mat is furnished free and depicts the star in a striking pose. This with the descriptive matter is arranged like a news feature and many newspapers may easily be persuaded to run it free.

ADVERTISING LAYOUTS:—Mats are furnished for many advertising layouts.

SLIDES AND MUSIC CUE SHEET:—Available at all Famous Players-Lasky exchanges on this picture.



Jesse L Lasky presents
SHIRLEY MASON
Supported . . . . by
Niles Welch
in
"The Winning Girl"
A Paramount Picture
One-column ad cut

"WHEN MEN DESIRE"—FOX

Theda Bara Makes Miraculous Escape from Germany

AS Marie Lohr, Theda Bara is caught in Strassbourg, Germany, at the United States' entrance into the war. The five reels go to show her attempts and final success at escaping to Switzerland and her American sweetheart. The suspense of the picture lies in the fact that Marie Lohr is ever in jeopardy of being forced into the arms of one Hun or another. After she escapes from one, Major Von Rohn, and poses as a notorious German secret service agent, she is still menaced by a captain and a lieutenant. Her escape is finally made possible by her sweetheart, who lands down in an airplane and sneaks off with her.

"When Men Desire" doesn't contain as much substance as the usual Bara picture and its inconsistencies are rather numerous. The escape in the airplane is more or less a flight of wild imagination, while the manner in which the German officers are hoodwinked by the hero is a telling but misplaced form of ridicule.

The star's performance is up to the standard she always maintains. G. Raymond Nye is a stalwart Von Rohn, who dies hard.—Length, 5 reels.—Released March 9.—*Peter Milne.*

THE CAST

Marie Lohr .....Theda Bara
Robert Stedman.....Fleming Ward
Von Rohn.....G. Raymond Nye
Elsie Henner .....Florence Martin
Lola Santez .....Maude Hill
Professor Lohr.....Edward Elkus

Story by E. Lloyd Sheldon and J. Searle Dawley.
Scenario by Adrian Johnson.
Directed by J. Gordon Edwards.

THE STORY

When Marie Lohr, of German ancestry, finishes her musical studies in Germany and tries to get back to America, her native land, her path is beset with difficulties. Her German suitor, Major Von Rohn, tries to keep her estranged from her sweetheart, Robert Stedman, an American aviator. Stedman is ordered to conduct a group of Americans out of Germany and forced to leave Marie behind.

She learns that Von Rohn had given her passport to a notorious woman bound for France to propagate against the Americans, when an explosion kills this woman, Marie assumes her identity, but is recognized by Major Von Rohn at the frontier. She had communicated with Robert and when Von Rohn visits her she hides Robert in a closet and locks the door.

In the closet, Stedman hears Von Rohn threatening to make Marie his bride. Instead of killing her for her crime of spying, he will make this woman his own. Stedman rages in the closet and makes a sound. Von Rohn starts.

"Who is in there?" he demands.

Marie makes no reply. Von Rohn strides toward the closet and draws his revolver. He is ready to shoot. But Marie seizes a dagger and plunges it into the villain's back. He reels and falls. She has killed him.

Quickly Marie opens the closet door. Stedman changes clothes with the German, and so the two lovers escape. Just as the mob is about to fall upon them they dash into Stedman's aeroplane and are carried to safety and happiness.

AD TALK

Theda Bara in a typical Theda Bara role is shown in the William Fox production, "When Men Desire," to be shown at the ——— theatre on ——— of ——— week.

Only in rare instances can a woman win a man's love by posing as a coquette. Stepping into the shoes of a notorious woman is the sole means by which the heroine can find her back into her lover's arms.

Miss Bara plays the part of an innocent young woman who is kept a prisoner by jealous rivals. No matter what she does to escape, she is always caught. At last she dons the garments and the manners of a woman whose bad reputation is well known and through her smiles and coquetry she wins the aid of some of the lovers of the woman she impersonates.

Through these desperate methods she finally succeeds in escaping her persecutors and finding her true lover.

The picture is sure to abound in hair-breadth escapes and innumerable thrilling situations.

ADVERTISING AIDS

PAPER:—Two one-sheets; two three-sheets; one six-sheet; one twenty-four sheet.

LOBBY DISPLAY:—Ten 8x10 photographs, including a title card; ten 11x14 photographs and three colored photographs 22x28 inches.

PRODUCTION CUTS:—Four one-column; seven two-column. Mats free at all Fox exchanges. All these cuts present striking scenes in the production.

ADVERTISING CUTS:—Four one-column; five two-column. An attractive assortment of other striking display copy for all sizes of advertisements are also furnished.

SLIDES AND MUSIC CUE SHEET also available at all Fox exchanges.

CATCH LINES

When vamping on this earth begins to pall and assumes the common home garden variety, is Theda Bara disheartened? No—indeed. She literarily goes "up-in-the-air." But she vamps just the same. Her first airplane flight is shown in her latest William Fox super-production, "When Men Desire."

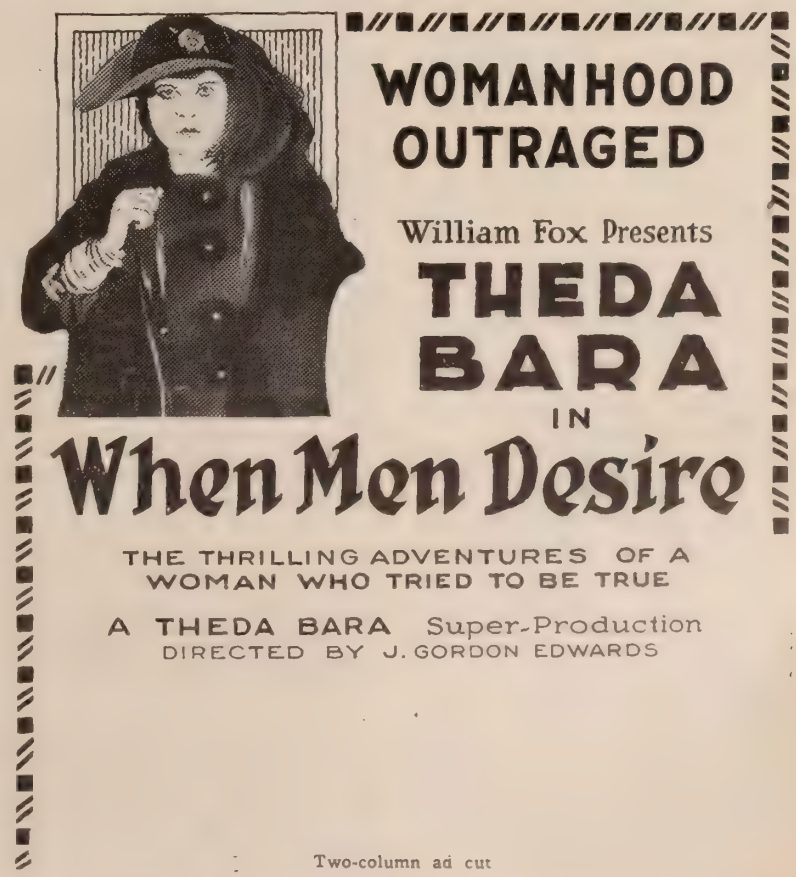
There is something revolting to a young girl forced by fate to step into a dead woman's shoes. Especially if the one who passed away was a notoriously bad woman. And the young girl had to act that part consistently to enable her to escape from her persecutors. This is what Theda Bara's role calls for in "When Men Desire," and it is declared that she holds your sympathy and keen interest every moment.

Singing the American anthem is what Theda Bara does in Germany during her portrayal of Marie Lohr in "When Men Desire."

SUGGESTIONS

If you book this picture it is up to you to take advantage of several opportunities presented to properly advertise it. Of course we take it that you consider the star—Theda Bara—your biggest asset, as she has appeared in such stupendous super-productions.

You can arouse the interest of your patrons by catering to their curiosity. Thus if you display a full-face portrait of Theda Bara in your lobby and cover her eyes with a mask, you can have a placard displayed as follows: "Who is she? She is a woman whom men desire. She will lift the mask from her face on ——— night for the first time at this theatre. Come and meet her."



Two-column ad cut

"BLIND MAN'S EYES"—METRO

Bert Lytell Excellent in Murder Mystery Tale

THE reviewer has had occasion before to mention the skilled acting of Bert Lytell. But his performance in " Blind Man's Eyes " is likely to overshadow anything he has yet done on the screen. Again does his delightful naturalness stand uppermost in his characterization of Hugh Overton, the central figure of this story. It is a remarkably well sustained characterization in every respect and when an occasional brief outburst of pent up emotionalism is due, Mr. Lytell never falters.

" Blind Man's Eyes " is different from the star's two previous pictures in that it is a murder mystery story, or rather a mystery story based on a fake murder. Overton is accused of murdering a man who is still alive but who prefers to live in seclusion rather than risk being convicted for his own misdeeds. There is originality in this twist to the plot that manifests itself in the remarkable story interest generated by its unwinding. There may be a few times when the spectator feels that the adaptor missed a headlight or two in the screen version but, after all, the star's performance easily counterbalances all shortcomings of small nature.

Naomi Childers is a pleasing heroine while Frank Currier, Joseph Kilgour and Morris Foster handle other prominent roles appropriately. Length, 5 reels.—Released March 10.—*Peter Milne.*

THE CAST

Hugh Overton ..... Bert Lytell
Basil Santoine ..... Frank Currier
Harriet Santoine ..... Naomi Childers
Matthew Latrone ..... Joseph Kilgour
Gabriel Warden ..... Richard Morris
Donald Avery ..... Morris Foster
Mrs. Overton ..... Gertrude Claire
Edith Overton ..... Mignon Anderson

By William McHarg and Edwin Balmer.
Adapted by June Mathis.
Directed by John Ince.
Photographed by Robert B. Kurrle.

ADVERTISING AIDS

PAPER:—Two one-sheets; two three-sheets; two six-sheets.

LOBBY DISPLAY:—Photographs, 8x10 sepia; 11x14 sepia; 11x14 sepia; 22x28 colored. In production scenes and star. Title and synopsis cards also supplied with each set of stills to complete the display.

CUTS AND MATS:—Star cuts in half-column, one and two-column sizes, being designed for use in any form of publicity or advertising.

SLIDES AND MUSIC CUE SHEET available at all Metro exchanges.

AD TALK

Bert Lytell, the Metro star, comes to the ——— theatre on ——— of ——— week in " Blind Man's Eyes." Naomi Childers is the " blind man's eyes " for her father, a leading attorney who is blind.

She also has eyes for Hugh Overton, the role portrayed by Bert Lytell. And with his own eyes, he has eyes for Harriet Santoine, " the blind man's eyes " portrayed by Naomi Childers.

Escaping from prison where he had started serving a life sentence after being convicted of slaying a man, Hugh Overton obtains nearly all the proof necessary to establish his entire innocence. This versatile star has a part that his army of followers will enjoy seeing him in, and an excellent cast appears in his support.

In the role of Harriet Santoine, Naomi Childers manages to obtain the balance of the proof necessary to completely establish the innocence of young Overton by producing the very man he is supposed to have slain. It is a compelling story full of the heart interest and adapted from the novel of the same name by William McHarg and Edwin Balmer.

John Ince directed the production. After registering a series of successes in his recent screen production Bert Lytell is expected to gain several thousands more admirers in " Blind Man's Eyes."

SUGGESTIONS

As all of the recent productions starring Bert Lytell have evidently scored heavily throughout the country, according to reports, it would be first class showmanship to dwell strongly on the capabilities of this versatile young star. Mention his recent successes and tell them that this unique story contains a mystery that will hold the interest and the romance with touches of light comedy to enhance its great entertaining value.

Naomi Childrers not only uses her own eyes to good effect for her own well being, but also uses them effectively in aiding her blind father, a successful attorney. Her perspective is still keen enough to have her eyes show her the one man in the whole world that she wants for a sweetheart. A query directed to all young ladies, requesting them to make their eyes behave by witnessing the havoc that a pair of certain eyes wrought on Bert Lytell, can be used to good effect in the lobby.

THE STORY

Hugh Overton, otherwise known as Philip Eaton, returns to the home of his youth with the object of clearing his name from the stigma of murder. He had been convicted of the slaying of Matthew Latrone, an unscrupulous financier, whose charred body was supposed to have been found after a fire on his country estate.

Overton's tie clasp, found near the body, was the damning evidence in connection with a remark that Overton had once made: " Killing was too good for Latrone." He was sent to the penitentiary for life, but escaped later and now has the proof to clear himself.

Basil Santoine, a shrewd Chicago lawyer, notwithstanding his blindness, is on the train which is bearing Overton to his home town. His daughter Harriet is with him. Also the lawyer's secretary, Donald Avery, who has instructions from Latrone, who is still alive, to prevent Overton from arriving.

Avery mistakes the berth and consequently it is the lawyer, his employer, who receives the murderous blow intended for Overton. The lawyer, not seriously hurt, suspects Overton and invites him to his own home so that he may by close observation, be sure before he accuses him. This pleases Overton, who is certain that Santoine has some papers which will clear him of all implication in the former supposed murder.

Overton falls in love with Harriet, who is known as " the blind man's eyes," and together they manage to foil Latrone, who is aided by the unscrupulous secretary, Avery, in gaining entrance to Santoine's house for the purpose of securing the very papers that Overton is after. Latrone is shot in the scuffle, and Overton, aided by the mysterious papers, managers to clear his name of the former charge and wins Harriet, " the blind man's eyes."

CATCH LINES

" The Blind Man's Eyes " help to clear Bert Lytell in his role of a falsely accused and convicted slayer at the ——— theatre this week. But these same eyes are possessed by a very winsome young lady who also uses them to aid her blind father, a successful attorney.

If you escaped from prison when serving a life sentence after being falsely accused of slaying a man, would you risk returning to the scene of your alleged crime in the apparently fruitless effort of clearing your name? This is what Hugh Overton (Bert Lytell, the popular Metro star) does in " Blind Man's Eyes " at the ——— theatre this week.

In spite of the recent series of successes starring that versatile young artist of the screen, Metro claims that Bert Lytell eclipses all his past performances in " Blind Man's Eyes." This claim can be discussed with a clearer vision after you see him at ——— theatre this week.



BERT LYTELL

One-column star cut

"A MIDNIGHT ROMANCE"—FIRST NATIONAL

Romantic Shower Bath, Says Peter Milne

TO Book "A Midnight Romance" is to book a romantic shower bath. Its spray is warm and very light. There are none of those invigorating "needles" in it, which is a roundabout way of saying that as far as action and suspense go the picture is more or less inadequate. People who peruse with delight the moonlit passages of the novel of the day will, no doubt, revel in the romance of Marie and Roger, but even such fans will look for something more substantial than that provided in "A Midnight Romance."

As directed by Lois Weber, the picture shows a number of lavish settings, but the story offered her scant opportunity to inject those little touches and original twists for which she has gained name and fame. Miss Stewart is a delight to look upon as always, but "A Midnight Romance" is overstocked with closeups of her and a pretty face can't make up for action shortcomings.

The story tells of Marie, a strange girl, who is given employment as maid at a seaside hotel. While partaking of a midnight swim in a one-piece bathing suit she meets Roger Sloan, millionaire. After a few delicious minutes she retreats and remains as maid again for nearly three reels it seems. Miss Stewart's expression in this portion of the picture is just "mooning."

Jack Holt gives a likable characterization of the man while Juanita Hansen and Montague Dumont perform well.—*Peter Milne.*

THE CAST

Marie .....Anita Stewart
Roger Sloan.....Jack Holt
His Father.....Edward Tilton
His Mother.....Elinor Hancock
His Sister.....Helen Yoder
Blondie Mazie.....Juanita Hansen
Blinkey Deal.....Montague Dumont
By Marion Orth.
Directed by Lois Weber.

ADVERTISING AIDS

PAPER:—Two one-sheets; two three-sheets; one six-sheet; one twenty-four-sheet.

LOBBY DISPLAY:—Stills furnished in standard sizes, also star portraits. A painting of star in two sizes (30x40 or 40x60), is also provided for additional lobby display.

ADVERTISING CUTS:—A variety of cuts are furnished in one, two and three-column sizes. These are fashioned much in the same manner as were those on the previous First National-Anita Stewart picture.

PRODUCTION CUTS:—One, two and three-column production cuts illustrating various interesting passages of the picture in excellent fashion are provided.

SLIDES:—There are three styles of slides available on this production.

MUSIC CUE SHEET and herald are among the accessories on hand at all First National branches.

AD TALK

Anita Stewart, the popular star, last seen at the ———— theatre in a screen version of Owen Johnson's celebrated novel, "Virtuous Wives," will return on ———— of ———— week in her second First National picture entitled "A Midnight Romance." Lovers of Miss Stewart will certainly enjoy her in this picture, a splendid romantic story done with all the grace and charm of a painted picture. The story was suggested by Marion Orth and produced under the direction of Lois Weber, the most successful woman director in the business today. Miss Weber has gained fame through the pictures she made with Mrs. Charles Chaplin, nee Mildred Harris, as star, and with the present production she has brought to bear on it all her experience, her creative genius and ability to inject the unusual. The results show with more than ordinary charm.

Miss Stewart has the role of a strange girl, one of the survivors of an ocean liner torpedoed by a submarine. She gains employment in a seaside hotel as chambermaid but there is something about her manner and breeding that immediately stamp her as of another kind than servant. Then one night while she is taking a moonlight swim before retiring she meets Roger Sloan. Roger capitulates immediately but the girl will not tell him who she is. Even the next day the girl of the moonlight has lost none of her charm to him. He determines to find her. How he does and how he finally wins her is prettily told in the remaining reels of the story.

Jack Holt is seen as Miss Stewart's leading man while a cast of particular excellence was assembled in their support.

THE STORY

The wealthy Sloans take up summer quarters at a fashionable hotel by the sea. Roger Sloan, the son of the house, is marked by Blondie Mazie and Blinkey Deal as good game. The season has been bad for Mazie and her partner so they invest all their remaining money in some good clothes and take up quarters at the hotel. Mazie soon meets Roger and thrusts herself on him at every occasion. Tired at her obvious play, Roger goes for a walk on the beach one night and there meets Marie who is out for a swim before retiring. Right then and there Roger loses his heart but the night passes without his even learning the girl's name. Afterwards he hunts high and low for her but is never successful in his quest.

Marie is, in reality, serving as chambermaid at the hotel. She had been among those cast ashore after a vessel had been torpedoed. She seems to enjoy her work. One day, however, she is much disturbed when she sees three dignified personages register at the hotel. Now she must avoid them as well as Roger. On the night of Roger's last day at the hotel, Marie dons one of Mazie's evening gowns and attends the dance. Roger sees her again, professes his love but still she will not tell him who she is. That night Mazie, unsuccessful in winning Roger's love, plans to blackmail him. Marie in her power because of wearing the gown, she insists that she send a detective to the room. By a little skillful monoeuvreing Mazie gets Roger beyond the door also. But her plans go amiss. Marie discovers the plot and calls Roger's family. There is a fuss but no scandal.

Then several weeks later Roger gets an invitation to meet the Countess Marie and he is astounded to discover her as the girl of his heart. And while a long line of celebreties awaits to be presented to the Countess she skips out into the garden with Roger where the romance is continued.

CATCH LINES

It was midnight—there were soft summer winds—the whispering of the gentle waves as they lapped the shore—could there be a more romantic time and place? What wonder then that Roger Sloane should fall in love with this mysterious girl without even knowing her name. And the next day he could not find her. For a time he thought that he must have been dreaming—the girl of his heart was but a maid of the sea—but he found her and when he least expected it—see "A Midnight Romance," the prettiest love story ever told on the screen.

Anita Stewart's second First National production. You remember her first—"Virtuous Wives"—this one is of a different type but—well see it—it's the prettiest romance ever shown on the screen.

Produced under the direction of Lois Weber, the greatest woman director. The story is by a doman too—and Anita Stewart is the star—"A Midnight Romance" is the product of woman's mind. See it and see whether women are as good at picture making as men.

She found herself forced to serve others when all her life she had been served—the reason? See "A Midnight Romance."

SUGGESTIONS

You certainly have another fine title in this First National production, one which attracts immediately and one which opens all sorts of interesting advertising possibilities before the live showman. Your advertising should be based largely on the romantic lines of the story if you would present the picture truthfully. And this campaign together with the title should result in some patronage-pulling advertising matter if you lay out your copy carefully. A romance appeals to all and if you present the picture to your patrons with due regard to its romantic qualities you should pull the business.

A unique advertising idea lies in the fact that all those concerned in the picture's production were women. Star, author and the director are women. Play this up. It would be a good idea to circularize your women patrons specially with such an announcement. Compare their work with that of men directors and writers and ask them to come and see if they think the picture better than the usual man-made picture.

If you played "Virtuous Wives" it is a certainty that the star has firmly re-established herself. Advertise her heavily. Give Jack Holt a share of the credit too. His performance is praiseworthy and his many picture appearances have gained for him a large following.



One-column ad cut

"GAMBLING IN SOULS"—FOX

Madlaine Traverse in Story of Woman's Revenge

THAT picture in which a woman seeks revenge on a man, to find at the very height of her success that she will bring sorrow on one near and dear to her if she permit her plans to carry through, is more or less of a favorite for emotional actresses. It is this vehicle that William Fox has cast in a mold suitable for Madlaine Traverse and, rest assured, this emotional actress plays the stellar role with sufficient vehemence.

In fact the entire picture is played at a high pitch. Action and subtleties combine to speak louder than even the words of the old spoken melodrama with which "Gambling in Souls" might easily be classed.

Doubtless along with its title and its sensational content the picture will find an eager public—that public attracted by flaring lights, lurid paper, etc. It is actionful and its highlights striking—striking in conception and because the director made sure they would be striking.

Miss Traverse is surrounded by a competent supporting cast and the story is surrounded by settings of average worth.—Length, 5 reels.—Released March 9.—*Peter Milne.*

THE CAST

Marcia Dunning (Mme. Rouge) ..... Madlaine Traverse
"Duke" Charters, a gambler..... Herbert Heyes
Thomas Philborn, a broker.. Murdock MacQuarrie
Dick Philborn, his son..... Lew Zehring
Edith Dunning, Marcia's daughter.. Mary McIvor
Latimer, Charters' partner..... Henry Barrows
Mrs. Caldwell..... Marion Skinner
Robert Dunning, Marcia's husband ..... William Clifford

Story by S. J. Warshawsky.
Scenario by Denison Clift.
Directed by Harry Millarde.
Photographed by Harry Gersted.

ADVERTISING AIDS

PAPER:—Two one-sheets; two three-sheets; one six-sheet.

LOBBY DISPLAY:—Ten 8 x 10 black and white photographs; ten 11 x 14 black and white; three 22 x 28 colored.

PRODUCTION CUTS:—Five two-column; four one-column. Three present intimate scenes between the various leading characters, moderate in tone.

ADVERTISING CUTS:—Four two-column; two one-column. The two-columns are particularly effective both as regards illustrations and arguments.

SLIDE AND MUSIC CUE SHEET also provided at all Fox branches.

AD TALK

The role of a beautiful woman's relentless pursuit of a man who deliberately ruined her husband falls to Madlaine Traverse in the William Fox production, "Gambling in Souls," which will be seen at the ———— theatre on ———— of ———— week.

As Marcia Dunning, this star has one of the best roles of her screen career. When Robert Dunning, her husband, commits suicide because of financial ruin brought about by a crafty broker, Marcia returns the same brutal treatment right back at the unscrupulous broker.

As a roulette wheel operater in a gambling house frequented by this broker's son she manages to ruin him and he in turn robs his father, thereby completing the cycle.

But many tense situations arise at this point. Marcia finds that her own daughter had been secretly married to the broker's wayward son who is now in prison accused of robbing his father.

She is thus placed in a terrible position and the many fast moving developments of the plot and action from then on are said to register a telling production of compelling interest.

Madlaine Traverse has abilities as an emotional actress which are well known and is said to render a most excellent portrayal of the character of the woman who is seeking human justice through human vengeance.

THE STORY

Marcia Dunning's husband, Robert, commits suicide after being ruined financially by a crafty broker. His last note to her tells Marcia all the circumstances and she plans to ruin the unscrupulous broker in turn.

Obtaining employment as a roulette wheel operator in a gambling house in which the broker's son frequents. One of the two owners of the gambling establishment is her good friend. By the use of a magnetized finger ring she cheats the broker's son and he in turn robs his father, thereby ruining him.

In the midst of her triumph Marcia is stricken to learn that her daughter has secretly married the broker's son. She appeals for the return of the young man's losses. One of the gambling partners refuses to agree to this. The friendly partner, who has come to love Marcia, stakes his share in the business against the other's, and loses. Marcia then stakes herself against the winning partner's business. She tries to use her magnet ring, but is prevented. However, fortune favors her, and she wins all back.

The broker's son is saved from prison by Marcia returning the stolen funds for the sake of her daughter, and Marcia consents to marry the partner who has declared his love for her.

Thus happiness grows out of the anguish which gambling had left in its trail.

CATCH LINES

A mother's love wins against hatred in the hour of vengeance's triumph, in "Gambling in Souls," the William Fox production at ———— theatre.

Madlaine Traverse in her role of the beautiful Marcia Dunning, presides for a time as the operator of a roulette wheel in high life gambling. She plays for the biggest stake a woman ever played for in "Gambling in Souls," the William Fox production at ———— theatre.

SUGGESTIONS

If you book this picture you will do well to advertise that Madlaine Traverse is one of the most beautiful women on the screen. Her photographs and cut should be displayed wherever possible.

For lobby display, if you can borrow a seized roulette wheel from police headquarters, it would be a ten strike. You might then even go so far as to have a beautiful local woman operate it. Of course this would mean big crowds and is worth any extra effort on your part to obtain the outfit.

A placard is suggested for all prominent store windows, inscribed as follows: "DON'T GAMBLE on your entertainment. Choose a sure thing. You will find it is 'Gambling in Souls,' which opens at the ———— theatre on ———— with Madlaine Traverse, the William Fox star."



Two-column scene cut

"THE LITTLE ROWDY"—TRIANGLE

Comedy Drama of the Lighter Type; Pleasing Heroine

HAZEL DALY is featured in this late offering on the Triangle program, written and directed by Harry Beaumont. It's a comedy drama of the lighter type, presenting little dramatic strength, a good measure of romance and comedy that is not over-comical.

The writer lacked plot material as is plainly evidenced in the first reel which is devoted exclusively to scenes in a girls' boarding school with the inmates attired in pajamas for the full reel. With the opening of the second reel, Betty, the heroine and "little rowdy," is expelled for her rowdyism and it is then that the romance starts. Her parents have selected the prospective husband but Betty has ideas of her own as to whom she will marry. Father and mother's choice, however, plays the hero after Betty's unpleasant romance with her ideal and he is accepted.

The principal fault attributable to the feature is its lack of dramatic substance and plot material. Real action crops up at intervals but the interest is not sustained. "The Little Rowdy" is not meant to be strong in any one element. Its appeal lies in its wholesomeness and its light comedy.

Hazel Daly, remembered by the fans for her excellent work opposite Bryant Washburn in the "Skinner" stories, is a pleasing heroine. Harry Hilliard in the straight lead and Sydney Ainsworth in the semi-villian role give good support. Length, 5 reels.—*Joseph L. Kelley.*

THE CAST

Betty Hall.....Hazel Daly
Franklyn Winters.....Harry Hilliard
Roy Harper.....Sydney Ainsworth
Written and directed by Harry Beaumont.

CATCH LINES

Expelled from boarding school, Betty Hall arrived at the parental home to find a husband all selected for her. She rebelled. No parent of hers could select her husband! But the choice made for her wasn't so bad after all. See how she was convinced in the Triangle comedy, "The Little Rowdy."

Written and produced by Harry Beaumont, director of the Skinner comedies and now guiding the destinies of Tom Moore, Goldwyn star.

Pretty hard on a girl to have father select a husband for her and then discover that father was right after all! Even Betty Hall had to admit that her stern male parent had some sense. The way she comes round to his way of thinking makes a delightful comedy. See "The Little Rowdy."

AD TALK

On ——— of ——— week the management of the ——— theatre will present for the first time in this city the Triangle comedy, "The Little Rowdy," featuring Hazel Daly. This is the charming story of a young girl, a typical American girl, whose pranks on the teacher get her expelled from boarding school and who comes home to an exasperated male parent bent on marrying her off to the first handy man that presents himself. Betty, the young lady in the case, objects to having her husband selected for her in advance and rebels at father's choice although in reality he is a very fine fellow.

It takes a more or less unpleasant experience with a chance acquaintance to convince Betty that she really loves the fellow selected by her father to be her husband and thereafter she pursues him after he had finally given up all hope of winning her.

It's a simple little story but crammed with good comedy, pretty scenes and pretty romance. Miss Daly appears to distinct advantage in the featured part. She has had a lot of picture experience playing opposite Taylor Holmes and Bryant Washburn in some of the most successful of Essanay comedy-dramas. Her debut here as a star on her own account will be watched with interest by those who have come to know and appreciate her work.

Harry Hilliard is seen in her support while Sydney Ainsworth registers a personal success as the heavy of the story. The picture was produced under the direction of Harry Beaumont, one of the most successful of the younger directors in the business today.

THE STORY

Betty Hall's pranks at boarding school fail to smooth the temper of Miss Elliott, the matron who runs the place. Several times Betty is threatened by the furious lady but to no avail. At last, however, the crash comes. Betty breaks up Miss Elliott's first and only love affair. This is going too far. She is sent home—supposedly in disgrace but in reality in high glee. Her parents are well riled and decide to marry her off to save themselves similar trouble. Father selects a particularly promising young fellow in the office, Franklyn Winters by name, but Betty turns him down with the remark that she will choose her own husband.

Franklyn is persistent but his efforts lead him a merry chase. Then one day while Betty is out riding she is rescued from her runaway mount by Roy Harper, a celebrated novelist. He takes her home to his apartment where Franklyn follows them. He misconstrues the situation and engages the writer in a fight, with the result that Betty becomes more furious than ever at him. But after he has left she realizes that he didn't misconstrue so much after all. Harper immediately starts to make advances toward her and Betty is disgusted.

She leaves in great haste and goes in pursuit of Winters whom she now discovers she loves. Winters has boarded a train bound for nowhere in particular and Betty just manages to make it. So at the next station the two get off and search out the nearest minister for purposes of marriage.

ADVERTISING AIDS

PAPER:—One one-sheet; one three-sheet; one six-sheet.
LOBBY DISPLAY:—11 x 14 and 22 x 28 are the sizes of the photographs, which may be obtained either tinted or in sepia.
CUTS:—As on all Triangle pictures there are furnished two one-column cuts and one two-column. These serve to bring out humorous character of the production. One of the one's is frankly an advertising cut, while the other two may be employed in either text or advertising columns.
SLIDES are among the accessories provided at all Triangle exchanges.

SUGGESTIONS

Of course the central character of this picture, the girl, is the one around which to write your advertising. It's more or less of a one-character picture so the heroine is the one to play up. You could tell a bit of the story, lightly and stop, for instance, at the time that the young lady is expelled from boarding school. This would awaken some interest.

You could also get some good advertisements out of the fact that the girl rebels at having her father select a husband for her.

Use the name of the director in connection with the Skinner pictures. It was on these that he made his reputation.



HAZEL DALY IN "THE LITTLE ROWDY"



Scene and ad cuts in one-column size among accessories on this production

"THE LAMB AND THE LION"—ROBERTSON-COLE

Human Story That Appeals; Acting Good

IN her third feature production this petite commedienne demonstrates her versatility by running the social gamut; first as the little housekeeper for a bunch of crooks, emerging as a would-be burglar in boy's clothes, and then completing the cycle as a highly finished society debutante.

Her support is most excellent, headed by Melbourne MacDowell. The story is truly human and appealing and moves with satisfactory rapidity. Photography is clear except probably in a few of the grouped close-ups where it appears a trifle hazy. The appeal is general and should captivate any kind of audience in either the large cities or small towns. Nothing sensational, but just a clean pleasing entertainment.—Length, 5 reels.—Released late in March.—*Tom Hamlin.*

THE CAST

Boots ..... Billie Rhodes
Uncle Ben ..... Melbourne MacDowell
Red Baxter ..... Al. Garcia
Ginger ..... William Griffin
Fatty Pringle ..... Walter Hiers
Mrs. Kathryn Sylvester ..... Maud George
Mrs. Robert Derby ..... Vera Lewis
Major Richard Harvey ..... Hal Clements
James Graham ..... Harry DeVere
Donald Graham ..... Charles Spere

Story by E. Magnus Ingleton.
Scenario by Lee Royal.
Directed by Francis J. Grandon.

ADVERTISING AIDS

PAPER:—Two one-sheets; one three-sheet; one six-sheet; one twenty-four sheet.

LOBBY DISPLAY:—Eight 11x14 photo-gelatine photographs, including title card; two 22x28 photo-gelatine photographs.

CUTS AND MATS:—One thumbnail cut; one one-column cut or mat; one two-column cut or mat and one three-column mat. A specially prepared program cover 4x4 inches can also be rented.

SLIDES AND MUSIC CUE SHEETS:—The slides can be rented at any Exhibitors Mutual exchange and the press book containing music cues and operators' cues are free.

AD TALK

Billie Rhodes, the vivacious little screen comedienne, appears in her latest starring vehicle, "The Lamb and the Lion" at the ——— theatre on ——— of ——— week.

She looks mighty little to be doing all the housework for a gang of crooks, but gets away with it in the role of "Boots," a ward of the gang leader.

When she finally persuades them to allow her to accompany them on their next burglary she dons boy's clothes, which makes her look smaller than ever.

The little star has a wonderful opportunity in this production and takes advantage of every moment in her many characterizations. When she is captured by the society woman in the house marked for burglary, this woman had an object in concealing her from the police.

She proposed to humble a wealthy Englishman who had scorned her and the only way she could do it properly was to polish this young "criminal" into a society bud and try to marry him to the son of the man who scorned her.

Then she would be revenged by pointing out to the father the stain upon his boasted lineage.

But she is foiled. "Boots" was of an excellent family when the truth finally was brought forth in a very dramatic manner by her reformed burglar and former guardian. The transition of "Boots" from rags to riches is truly wonderful to behold.

Her pure childish outlook on life is unaffected by the various environments and her clever characterizations of the various episodes in her meteoric career shows the high calibre of her versatile accomplishments.

This little star is said to be fast winning her way into the hearts of the film fans who appreciate clean and pleasing entertainment undisturbed by sensationalism.

THE STORY

"Boots" is the little housekeeper of a bunch of crooks in a large city and is the ward of the leader, "Uncle Ben." She is treated nicely and is the pet of this particular gang, and owing to this she easily persuades them to allow her to join in with them in one of their burglaries. "Boots" derived her name from the fact that she always wore big boots that came to her knees. From reading "Hop o' My Thumb," this little girl figured that she was entitled to the mythical "seven league boots" mentioned in that fairy tale.

Her active entrance into the realms of actual burglary came a cropper. She was captured by the woman of the house and in her boy's clothes was hid from the police by the woman who discovered that she was only a little girl. But this same society woman had just been scorned by a wealthy Englishman who stated that he would have no stain on his lineage. She remembered a passage that she had read in a book on criminal research which stated that a child could be taken from the very depths of degradation and made acceptable in the highest society if her past were not known.

The scorned society leader then placed "Boots" through a two-year course of study and she soon appears as the highly finished product. She meets the son of the Englishman who had scorned her sponsor and it was a case of mutual love at first sight.

To make the denouement at the very altar was the idea of revenge adopted by the woman scorned. She invited the crook leader who had in the meantime reformed at the request of "Boots."

When she sneeringly declared to the father of the prospective bridegroom that the girl was a criminal from the lowest dregs of society and would therefore stain his boasted lineage the old former crook who was present branded it as a lie. In the statements that he made a story is dramatically unfolded to the assembled guests which proves that she is the real daughter of one of the wealthy Englishmen present.

The ceremony is resumed and the story ends happily for all concerned except the woman who was cheated of her vengeance at the eleventh hour.

PRESS NOTICES

From the lower twenty to the upper ten, "Boots the Burglar" wends her way to "Society De Luxe" in the versatile role portrayed by Billie Rhodes in "The Lamb and the Lion."

Billie Rhodes appears as the boy burglar in seven league boots, which carry her from the underworld to the uppercrust in "The Lamb and the Lion," to be shown at the ——— theatre on ——— of ——— week.

When she becomes a society "flapper" she feeds her little pet pig from a milk bottle. This same little pig later showed his gratitude by bringing "Boots" and her future sweetheart together. Billie Rhodes portrays the "flapper" and the pig is done by himself in "The Lamb and the Lion."

SUGGESTIONS

If you have this picture booked you can dwell on the fact that this is her third big feature and

(Continued on page 1865)



Two-column scene cut supplied for newspapers.

"THE PROBATION WIFE"—SELECT

Norma Talmadge Delightful in "The Probation Wife"

NORMA TALMADGE is given a splendid chance to show her versatility in "The Probation Wife," a story which is largely concerned with a woman's own development of herself. Its plot is somewhat conventional, but it will delight every woman and it will please most of the men who like to laugh at the expense of "the other fellow." Direction and staging are of the best with many of the situations so originally happening that they will make a strong appeal.

Miss Talmadge is introduced as a young wife, happy with her baby, but there comes to her another married woman who hasn't the same success in keeping her husband loving and faithful. After telling the other woman that few wives know how to mistreat their husbands and adding that once in awhile they must be "treated rough," she proceeds to tell her own story. The opening scenes of this find her an innocent girl in a very questionable resort. There comes a man (Thomas Meigham) who seeks to put her on the right road, but her "guardian" takes the money from her and after a raid the girl appeals to the judge and is sent to a reformatory. She escapes and on the train, again meets Meigham who befriends her and takes her to his own house. Then to give her standing he marries her, in name only.

In the meantime Meigham's former fiancee is making strenuous efforts to entangle him again, even though she is married to another. McMerton, the husband's best friend, then takes a hand, because he realizes that the formally married couple love each other very much. It is the old story of arousing the husband's jealousy. McMerton poses as the lover instead of the true friend and after many humorous situations the former little girl of the slums wins the full love and faith of her husband. And at the end of the story the other wife profits by the moral.

Miss Talmadge has a chance to show many moods and she has never been more attractive than in this one. As the little girl of the fast set, the inmate of the reform school and as the wife she is equally genuine. Meigham is at his best while Alex B. Francis is convincing as McMerton. A genuine picturization is supplied by Florence Billings as the married vampire who seeks to entangle the husband. The settings are genuine and convincing and the photography of the best. Length, 5 reels.—*R. E. Pritchard.*

THE CAST

Josephine Mowbray, known as Jo.....
.....Norma Talmadge
Harrison Wade.....Thomas Meighan
Nina Stockley, later Nina Marr.Florence Billings
Huntley McMerton.....Alec B. Francis
Peter Marr.....Walter McEwen
Eunice Galway.....Amelia Summerville
Lawyer.....A Brooke
Matron.....S. Liston

Story by Angie Ousley Rooser.
Scenario by Kathryn Stuart.
Directed by Sydney A. Franklin.
Photography by David Abel.

ADVERTISING AIDS

PAPER:—Two one-sheets; two three-sheets; one six-sheet; one twenty-four sheet.

LOBBY:—Nine 8 x 10 black and white scene photographs with title card; seven 11 x 14 colored scenes and title card; two 22 x 28 horizontal "flats" colored scenes; one 22 x 28 star portrait, colored, upright (stock).

CUTS AND MATS:—Two one-column; two one-column, and one three-column electro on production, and one half-column, one one-column, and one two-column electro of star.

SLIDES AND MUSIC CUE SHEET available at all Select exchanges. Special lantern slide on this production.

AD TALK

Jo Mowbray, the most popular attraction at a notorious cafe, is the character portrayed by Norma Talmadge in the Select Picture entitled "The Probation Wife," to be seen at the ——— theatre on ——— of ——— week.

A young wealthy New Yorker discovers her and tries to help her escape from these environments, but she is foiled by the proprietor. Later the place is raided and she is sentenced to three years in the reformatory, escaping during the second year.

She again meets the young New Yorker who formerly tried to help her, and he, believing that there is some good in the girl, marries her. Jo calls herself his probation wife and they live very happily together.

However, a cloud appears on the horizon in the person of another prominent and wealthy New Yorker, and as he and Jo become very friendly, her husband thinks that they are in love with each other.

He is finally determined to bring divorce proceedings when he finds them in each other's arms. But when the real explanations follow happiness is in store for all.

Norma Talmadge gives the character of Jo three separate and distinct interpretations. First as the inmate of a low cabaret; second as a prisoner confined in a reformatory, and lastly as the wife of a wealthy New Yorker.

This star plainly shows you the growth of the heart and soul of the girl who did not have a fair chance. "The Probation Wife" is declared to be by far the best picture that Norma Talmadge has yet done.

THE STORY

Norma Talmadge as Jo Mowbray is the most attractive girl in the Domino Cafe and is taught to steal money from the patrons. When Harrison Wade, a wealthy New Yorker on a slumming tour, notices that she is inexperienced he offers her money, part of which she is to keep for herself, and thus make her escape from her environment. The management prevents her escape, but when the cafe is raided a few days later Jo is sentenced with the other girls to three years in the reformatory, but manages to escape in her second year.

Jo decides that the one way to get the things in life she wants is through some man. That was the only way she had ever been taught. On the train she sees Harrison Wade and offers herself to him for pretty clothes, a home, and whatever else he may be willing to give.

She receives the surprise of her life when Wade informs her that he is going to marry her. Jo soon becomes established in Wade's home, acting as his wife in name only. She calls herself his probation wife.

Huntley McMerton, an elderly aristocrat, whom Wade his introduced to Jo, looks very familiar to her. They become very friendly, and Wade, believing they are in love with each other, starts divorce proceedings. Surprise follows surprise and things turn out as you never expected them to.

CATCH LINES

If you met a high brow society lady in whom you recognized a former inmate of a low brow cabaret what would you do? This situation arises in "The Probation Wife."

(Continued on page 1864)



Two-column scene cut

"A FIGHT FOR LOVE"—UNIVERSAL SPECIAL

Harry Carey in Strong Story Backed by Beautiful Scenes

"A FIGHT FOR LOVE," featuring Harry Carey, is notable for a strong story and some of the most exquisite scenery that the camera has ever revealed. The producing company sought its locations in Bear Valley, Cal., and from this garden spot it brought back scenes so beautiful that they alone are worth the usual admission price.

The story, according to P. S. Harrison, who reviewed it extensively in last week's issue, might offend the straight-laced, and before this type of audience a few eliminations are advised when the fighting becomes extremely rough. On the other hand, the swift, virile character of the picture provides it with an extensive appeal before the majority of motion picture audiences. It deals with northwestern Canadian life and provides the star with a congenial role.—Length, 6 reels.—Released March 24.

THE CAST

Cheyenne Harry.....Harry Carey
Black Michael.....Joe Harris
Kate McDougal.....Neva Gerber
Angus McDougal.....Mark Fenton
The Priest.....J. Farrel McDonald
Indian Girl .....Princess Neola May
Story by Eugene B. Lewis.
Directed by Jack Ford.

THE STORY

Cheyenne Harry, wanted for cattle-rustling, escapes across the Canadian border not more than two feet ahead of the posse that is chasing him. He drifts to an Indian camp and finds it illuminated by the gracious presence of an Indian maiden, whom he immediately favors with his bashful attentions. Then comes Michael, a half-breed whiskey runner, who enters camp with a keg of firewater and a raging fever of jealousy. He tells the Canadian Northwest Mounted Police that Cheyene Harry is in camp.

Harry leaves the camp in a canoe, which he borrows from a missionary father. As he leaves the water around him is spattered with bullets from the rifles of the police. In due time he arives at the local store of the Hudson Bay Company. Kate, the lovely daughter of the factor or manager, is trying to escape the clutches of Michael, the whiskey runner, who seems to divide his crimson love between the white girl and the Indian maiden. Harry steps in and is getting along famously with Kate when Michael steals her, taking her to a little woody delta in a rushing river. Harry pursues and beats the half-breed in a terrific fight. The half-breed falls from a cliff. Before he dies he confesses to the murder of an Indian whom the authorities believe Cheyenne Harry to have killed. Harry and Kate agree to marry.

AD TALK

The fierceness of primitive love and primitive passions is ably portrayed in "A Fight for Love," playing at the ——— theatre. Back we go to the hair-raising days when the Indians and white men traded and when a man's life was worth no more than a pistol shot. Harry Carey, as Cheyenne Harry, never acted a more superb role. Every drop of fighting blood he has (and thousands of devoted audiences thoughout the country know what a fighter Harry is) is up in this picture. And they say that "the bravest are the tenderest, the daring, the most loving," so you can well imagine that the love scenes are as vital and thrilling as any you have ever seen on the screen.

Neva Gerber, as Kate, the whiskey runner's daughter, is "every inch a woman," and quite worth the "fight for love," Cheyenne Harry thinks. Her wildcat defiance of the Indian half-breed, when she is taken to a little island, brought a storm of applause. Seldom has a more cruel and more fear-inspiring character been invented than that of Michael, and Joe Harris acts his role to perfection. As the daughter of the chief, Neola May has scored a triumph. All of the drama of her ancient ancestors, Pocahontas, is instilled into the part which she plays as the Indian girl. You can't afford to miss this tremendous picture.

CATCH LINES

He galloped over the border line just a few feet ahead of the onrushing posse. "Safe at last," he breathed, as he laughed back at them, but was he so safe after all? The contents of "A Fight for Love" will show you. See it at the ——— theatre.

Cheyenne Harry's adventures in Canada. He has had some sport, some thrills and some adventures on the plains of the West—now he invades the northland—see this new story as fresh as the tall pines that are its background.

Harry Carey has another treat in store for patrons of the ——— theatre in "A Fight for Love." He's presenting it every afternoon and evening right now. Don't miss your share of it.

ADVERTISING AIDS

PAPER:—Two one-sheets; two three-sheets; one six-sheet; one twenty-four-sheet. All paper shows star in western clothes.

LOBBY DISPLAY:—Sets of 8x10 and 11x14 photographs are provided, including various scenes from the production. Title and synopsis cards are also provided, while a photograph of the star may be obtained for the center of the display.

(Stills may also be used in the making of special cuts.)

ADVERTISING CUTS AND MATS:—Advertising cuts are provided in one, two and three-column size, contain good arguments and well selected scenes.

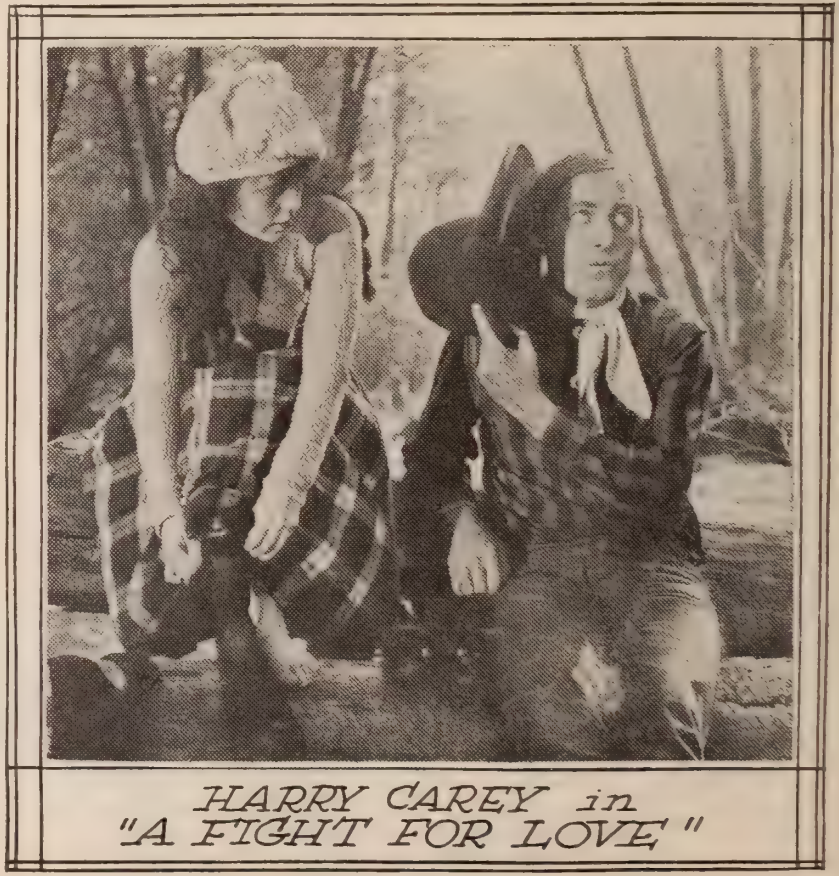
PRODUCTION AND STAR CUTS:—Scene cuts issued in one, two and three-column sizes. One and two-column stock star cuts also available.

SLIDE AND MUSIC CUE SHEET among accessories on hand at all Universal exchanges.

SUGGESTIONS

If your patrons have come to know and like Harry Carey, center advertising on him, stating that in "A Fight for Love" he invades a new locale, the Canadian Northwest. You might make your advertisement read as a sort of invitation from the star to come with him to these new fields and you can dwell on the beauty of the scenery for all your worth for the natural backgrounds in this picture are some of the most exquisite ever photographed.

Another invitation to your prospective patrons could urge them to come out of the environments of the office and workshop or the social whirl long enough to spend seventy-five minutes in what is reputed to be one of the garden spots of the world—Bear Valley, California—and view the exquisite scenery while enjoying the thrills of an exciting Western romance.



Two-column scene cut

"MISS DULCIE FROM DIXIE"—VITAGRAPH

This One's a Peach, Says Reviewer

VITAGRAPH'S late feature, starring Gladys Leslie, could be described as an old Southern melody, adapted to the screen, without music, but with every one of the other familiar elements present in good, old Southern style.

"Miss Dulcie from Dixie" tells in its title almost everything that might be expected from the picture and the expectancy of those acquainted with the South of a generation ago, is going to be gratified in the fullest measure, for the South in all its picturesque and quaint glory, is brought to the motion picture theatre and a typical little penniless aristocrat of the Southern clime, Dulcie, portrayed by Gladys Leslie with fine appreciation, brings to the screen all the lovable characteristics of the Southern lass.

Lulah Ragsdale's novel of the same title forms the plot and theme of the story as portrayed on the screen. Joseph Gleason directed and he has succeeded in putting the Southern atmospheric "punch" in every episode depicted. He has snapped some beautiful exteriors and Miss Leslie and her supporting cast including, Charles Kent, Arthur Donaldson, Julia Swayne Gordon and James Morrison, are able assistants in portraying the action. The photography stands out prominently, the lightings are good and barring a lack of real, sound action, this Vitagraph feature will stand the test—applied to program features of the best class.—Length, 5 reels.—*Joseph L. Kelley.*

THE CAST

Dulcie .....Gladys Leslie
Colonel Culpepper .....Charles Kent
Uncle John .....Arthur Donaldson
Aunt John .....Julia Swayne Gordon
Orrin Castleton .....James Morrison
From the novel by Lulah Ragsdale.
Directed by Joseph Gleason.

THE STORY

Dulcie Culpepper, a southern girl, will receive five thousand dollars from a relative's estate, providing she lives with her Uncle John in his New York City home for the period of six months. The stipulation is a difficult one inasmuch as a feud has existed between the two branches of the family ever since Civil War days. However, Dulcie finds Uncle John easy to get along with. Not so his son by a former marriage. This young man, Orrin, looks with such disfavor on the beauty from the south that she determines to make him like her. She finds her task hard, however, because her Aunt John wants Orrin to make a rich mariage. She also schemes to marry Dulcie to Lockhardt, a middle-aged gentleman of breeding, who entertains a sincere admiration for the girl.

Finally Aunt John, fearing that Orrin will fall in love with Dulcie, orders her from the house. Uncle John, an amused witness to all the proceedings, registers his objection to such a course and Dulcie stays. Then of a sudden Aunt John's attitude toward Dulcie undergoes a change. She is courtesy itself and insists on throwing Dulcie and Orrin into each other's company. The why and wherefore of this change soon becomes apparent to Dulcie when she learns that she has fallen heir to a large sum of money.

Believing Orrin a party to the scheme she returns to the south, broken-hearted. But the old colored mammy had not lived in the family for a long time without learning much regarding it and before Dulcie has cried very much she has succeeded in bringing Orrin to the south, where the petty differences are settled and everything ends happily.

AD TALK

Vitagraph brings to the screen another popular novel of the day in "Miss Dulcie from Dixie," which is adapted from the charming romance of the same name written by Lulah Ragsdale. Gladys Leslie has a role decidedly suited to her personality and dramatic versatility in that of Miss Dulcie, in this Vitagraph picture, which will be seen in the ——— theatre on ———.

Miss Dulcie, Southern bred, is left a legacy of $5,000 contingent on her ending an estrangement between her father and a Northern uncle dating back to the Civil War. Dulcie invades the hostile atmosphere of her uncle's home in New York City and in spite of all obstacles thrown in her path wins not only the legacy but a husband and a fortune. The picture is full of action, with many flashes of humor and none of the heart interest of the novel has been lost in the screening.

The supporting cast is of exceptional strength, including the following popular Vitagraph players: Charles Kent, Arthur Donaldson, James Morrison and Julia Swayne Gordon. Joseph Gleason directed the picture.

CATCH LINES

Miss Dulcie from Dixie land had to go right into the camp of the enemy—New York City—in order to fulfill the terms of a will—it was a pretty hard job for a southern girl to brave the uppishness of her distant city cousin, but did she do it? Well, rather. See "Miss Dulcie from Dixie," a bright and happy comedy-drama.

Cupid usually employs an arrow to cause all his havoc. In "Miss Dulcie from Dixie" he employs a foot. Not a very romantic weapon you say? See the picture and find out for yourself.

Gladys Leslie, the girl with the million dollar smile, supported by a cast of Vitagraph favorites, including James Morrison.

ADVERTISING AIDS

PAPER:—One one-sheet; one three-sheet; one six-sheet.
LOBBY DISPLAY:—Two 22x28 colored photographs; eight 11x14 black and white photographs and title card.
8x10 photographs of star are also provided for use in making additional display, extra cuts, etc. A set of 5x7 black and white scene stills are provided for the same purpose.
CUTS:—One two-column (scene); one one-column (scene); one two-column (star); one one-

(Continued on page 1863)



GLADYS LESLIE
Vitagraph Star, in
"MISS DULCIE FROM DIXIE"
Two-column publicity cut

"THE FORFEIT"—HODKINSON

Reviewer Considers Picture Good Throughout

STRIKING exteriors of southwestern country, snappy Western action and a story founded on melodramatic episodes characterize Frank Powell's late Sunset Pictures, Inc., feature, releasing on the W. W. Hodkinson Corporation's program. It's a screen version of Ridgewell Cullom's story, "The Forfeit," scenarioized and directed by Mr. Powell and photographed by Percy Higginson and Arthur Boeger. House Peters and Jane Miller are co-starred with William Human, Hector V. Sarne, L. H. Wallen, Blanche Abbott and George Murdock in support.

The theme of the story, in the ante-climax, touches with too strong an accent the tragic, with nothing left to the imagination as to the untimely end of the villain. Instead of having the heroine rush up at the eleventh hour and save the condemned man from the noose, the hanging is carried out, and in this action the author and producer have been true-to-life, if not true to the established principle of eliminating the gruesome in action. The actual hanging is not shown, but the dangling rope after the victim has been cut down and a suggestion of the victim's end are offered. The episode has been handled as discreetly and as carefully as possible, so that those opposed to the gruesome, either in the actuality or in suggestion, should forgive.

There is lively action throughout the run of the five reels and some picturesque Western scenery, typical of the Southwestern country where "The Forfeit" was staged. The photography is excellent, the production has been staged well and the dramatic episodes have been handled artfully by a well-balanced cast of players. As a Western drama, with the melodramatic element accentuated, "The Forfeit" is a good bet. Length, 5 reels.—Released March 10.—*Joseph L. Kelley.*

THE CAST

Jeffrey Masters.....House Peters
Elvine Van Blooren.....Jane Miller
Bob Whitstone.....William Human
Sikem Bruce.....Hector V. Sarno
Bud Tristam.....L. H. Welles
Nan Tristram.....Blanche Abbott
Dug McFarlane.....George Murdock
Directed by Frank Powell.
Story by Ridegwell Cullom.
Scenario by Frank Powell.
Phtography by Percy Higginson and Arthur Boeger.

ADVERTISING AIDS

PAPER:—One one-sheet; two three-sheets; one six-sheet.
LOBBY DISPLAY:—Eight 11 x 14 colored photographs and title card; one 22 x 28 colored scene; one 22 x 28 of stars.
CUTS:—One one-column cut of stars is obtainable and may be used in either advertising columns, text pages or for program announcements. Two-column scene cuts also suitable for any of the three purposes named above are available through Hodkinson.
SLIDE AND MUSIC CUE SHEET are among the accessories on hand at all Pathe exchanges.

AD TALK

A virile story of the great cattle country will be the featured attraction at the ——— theatre on ——— of ——— week, when "The Forfeit," a Hodkinson production starring House Peters and Jane Miller, is shown for the first time in this city. "The Forfeit" was written by Ridgewell Cullom, the well known novelist, and tells the story of Elvine, a girl who marries Bob, a shiftless member of a good family. Because of this marriage Bob is cut off from his relations, and several years afterwards we find the couple living in the cattle country, but earning only a precarious living.

Bob is apprehended as a member of a cattle rustler's gang and is put to death. His wife goes to another part of the country, where she meets Jeffrey Masters, unknown to her, her dead husband's brother. It is a case of love at first sight and the two are married shortly afterwards. Then comes the day when Jeffrey learns that Elvine was once his brother's wife, and with this knowledge comes the story that she had betrayed him into the hands of his enemies!

How this highly dramatic situation is worked out to a happy conclusion will not be told here. It is played with such skill and charm on the screen that the printed word cannot do justice to it in such short space. The starring teams renders a brace of fine performances, while the support is of a high calibre. "The Forfeit" was directed by Frank Powell, one of the leading directors in the art today.

THE STORY

Bob Whitstone was disinherited when he married Elvine Van Blooren against his father's wishes. Bob's older brother, Jeffrey Masters, had also been disinherited, had gone into the cattle country and amassed a fortune. Bob believed he, too, could succeed, but two years after his marriage finds the couple living precariously in Castroville, in the midst of the rich cattle country. A large reward is offered for information leading to the arrest of the Lightfoot gang of cattle thieves. Effie learns their hiding place, and it is not until after he has been hung that she learns her husband was a member of the gang.

Four years pass. At a cattle growers' convention Jeffrey Masters meets Effie, who has resumed her maiden name of Van Blooren. That her husband was Jeff's brother neither of them know. It is love at first sight, and when Jeff returns to his ranch it is with Effie as his wife. Some cattle thieves are operating in the neighborhood, and when Effie meets Sikem, a member of the old Lightfoot gang, her suspicions are aroused. Jeff goes to Castroville on business and there learns that Effie was his brother's wife and betrayer. When Jeff returns Effie tries to explain that she is innocent, but Jeff tells her that they must forget they are man and wife.

Sikem sends for Jeff, saying he has been shot by rustlers. Believing it is a hoax, Effie follows her husband and finds her worst fears realized. Wounded, Jeff is struggling with Sikem. In the melee she is wounded, and when the victorious but battered Jeff staggers to the door and sees her lying unconscious, all his love, which had only been stunned, comes surging back and they face a new life of happiness.

SUGGESTIONS

The main selling argument in connection with this feature is the situation in which the husband discovers that his wife's first husband was his brother and that evidence points to the fact that she schemed to get rid of him. Make this the center of your advertising arguments. You can dress it with words and pictures and make a pretty compelling thing out of it. Advertising copy should also contain the sweep of a western picture of the cattle country, both in decorations and word arguments.

Play up the name of House Peters prominently. He was one of the first of the well-known stage actors to go to the screen, and his many appearances have established a following for him despite his somewhat long absence from the screen. The author's name is a well-known one and Frank Powell has had a number of picture successes to his credit.

CATCH LINES

He learned that his wife had once been married to his brother and also that she had betrayed him into the hands of his enemies and caused his death! Was this the truth? Was his wife that kind of a woman? See "The Forfeit."

A stirring photoplay of the great cattle country by Ridgewell Cullom, the well-known novelist. A story as big as the marvelous scenery against which it is laid.

Featuring House Peters and Jane Miller, two of the most skilful players on the screen today.

He would not believe her love for him until she showed it by risking her life! Why? Because evidence pointed to the fact that she had deliberately schemed to get rid of her first husband, his brother, and marry him! Here is a situation that taxed the woman's faith to the utmost but she won! See "The Forfeit."

EVERY showman knows best how to present his own show. There are times, however, when some important angle may not assert itself to the exhibitor who sees picture after picture week after week.

In the SUGGESTIONS of the Complete Plan Book, the advertising possibilities of each picture are taken up from all angles.

In them you may find THE one that you have overlooked.
Perhaps its just the one that will answer your needs.

Look over the SUGGESTIONS in this issue.

And those in all issues—that follow.

"THE SILVER GIRL"—PATHE

Frank Keenan in a Dominating Characterization

"THE SILVER GIRL," starring Frank Keenan provides an entertainment of the average type in which the westerner's matrimonial happiness is almost blasted by one of the city's lizards. The star's carefully studied portrayal lends a certain dignity to the picture that could only be imparted by a man of his personality. He constantly holds the center of the screen whenever he is on and his dominating influence is felt throughout the five reels. There are only one or two scenes in which he gives the impression that he is dominating artificially. In these few scenes one wishes that he would "let down" for an instant.

Mr. Keenan himself directed the picture and has done this task well also. He has brought out the best in his support and has given them all the opportunities necessary to make the picture the smooth running piece of entertainment it is. Among this support Katherine Adams as the wife, George Hernandez in a comedy role of an old prospector and Donald McDonald as the heavy are most prominent.

The western scenes have a refreshing atmosphere about them while the settings are always realistic. Satisfactory entertainment is offered in "The Silver Girl," something which the exhibitor should be glad to receive.—Length, 5 reels.—*Peter Milne.*

THE CAST

Jefferson Hunter.....Frank Keenan
Anne Kepple.....Katherine Adams
"Chuck" Wilson.....George Hernandez
Nathan Hargrave.....Danald McDonald
Gilman Parton.....Herschell Mayall
Julia Raymond.....Irene Rich
Richard Hunter.....Cliff Alexander

Personally directed by Frank Keenan.
Scenario by Jack Cunningham.
Story by Edward H. Peple.
Assistant director, Eliot Howe.
Cameraman, Charles Kaufman.

ADVERTISING AIDS

PAPER:—One one-sheet; two three-sheets; one six-sheet; one twenty-four-sheet.
LOBBY DISPLAY:—Eight 11 x 14 colored photographs and title card; one 22 x 28 colored scene; one 22 x 28 of star.
CUTS:—One one-column; one two-column; one three-column. These are line cuts made specially to be used in advertisements. Suggested wording accompanies these cuts in the press book reproductions.

Star cuts of Frank Keenan are also procurable and may be used for advertisements, news stories or for program announcements.
SLIDE AND MUSIC CUE SHEET also obtainable at all Pathe branches.

AD TALK

Frank Keenan will be seen at the ——— theatre on ——— of ——— week in his latest Pathe photoplay entitled "The Silver Girl." This is from a story by Edward H. Peple and provides Mr. Keenan with a role that he handles with ease and discrimination. As Jefferson Hunter, part owner of the Howling Coyote mine, he marries Anne Kepple, daughter of an old friend. She becomes lonely, however, and yearns for more company. So when she sees Hunter turn down a chance to go to New York she resents it. In time he grows to understand her desires and so before long they are settled in the big city, she to take up a life of society, he to attend to the business intricacies of a big amalgamation.

How New York treats these two from the vast open places of the west, how it inserts itself between them for a time and makes their existences unhappy, and how finally the west gets in its healing power and patches up the differences that threatened to keep man and wife apart from each other forever are events that are told in absorbing detail in "The Silver Girl."

Mr. Keenan's acting is rare, and in the role of Hunter he displays that wonderful power of character delineation that has brought him to his present enviable position in the acting art. Katherine Adams, George Hernandez, Donald McDonald, Irene Rich, Cliff Alexander and Herschell Mayall render support of an exceptionally good sort. Jack Cunningham, the well-known scenarist, prepared the continuity from the Peple story, while the picture was produced under the direction of Mr. Keenan and Eliot Howe.

SUGGESTIONS

When you have a Frank Keenan picture be sure to bring out the star's ability as a character actor. In connection with this production you might say that it is one of the first made under his new contract wherein he has direct supervision of all the work on his pictures. In a story or even in an advertisement you can add that he insisted on this new contract so that his pictures would come up to the high standards he sets himself.

"The Silver Girl" is a story of westerners in the east. You could get a good "sob" note into your copy by saying that New York all but wrecked the marital happiness of Jefferson Hunter, western miner, and his wife. Sketches and pictures should be apropos of this idea. In the background of an ad you might have a picture of the city street, in the front Keenan in western garb. Anything that will carry out the contrast will suffice.

THE STORY

When Jefferson Hunter, part owner of the Howling Coyote mine in Nevada, marries Anne Kepple, daughter of an old friend, his partner, "Chuck" Wilson, deserts him. He intends to get away from the "crowd" and sets off across the desert, but homesickness soon sets in and one day he comes wandering back. His appearance is the signal for great rejoicing on Anne's part, for now her husband will have no excuse for not taking her to New York, when before he had insisted that he has to stay at the mine to look after it. So off they go and soon after are well established in the city—that is, Anne is established on a society routine. Hunter himself doesn't like the city very much and doesn't look with any great favor on Nathan Hargrave, a lawyer who pays particular attention to his wife.

Hunter's business plans miscarry. In the west Gilman Parton, a land-shark, is trying to block the deal he is engaged in putting through. Wilson comes east with the tale and Hunter tells his wife they must go back. She refuses and Hunter sets out with Wilson. But Wilson isn't used to the city and a pretty steep taxi bill makes his pull his revolver. It takes them part of the night to get out of the mess, and when Hunter finally returns home he finds his wife in Hargrave's arms. Infuriated, he bids Hargrave shoot him, but the wretched man is so nervous that his aim goes afar. Hunter leaves the city and returns to the west, but it is not long afterwards that Anne, realizing the true worth of her husband, follows him, seeks his forgiveness and receives it.

CATCH LINES

New York had dazzled her. It had obscured the true worth of her husband and had lifted another man—a man of smaller soul—to first place in her eyes—and in her affections, too, she thought. That's a way of doing things that New York has. See how the city was finally beaten in "The Silver Girl."

"Shoot! My wife there will say that you did it in self-defense if you kill me. Shoot!" This was the command of Jefferson Hunter to Nathan Hargrave, social parasite who had sought to steal his wife from him. Did Nathan Hargrave shoot? Did he have the nerve to obey that command! See "The Silver Girl."

Frank Keenan in a different type of role—a loving husband whose happiness is overshadowed by a great city! How? See "The Silver Girl."

The ——— theatre is certainly the home of good acting all this week. Frank Keenan is heading the bill in his latest Pathe picture, "The Silver Girl." See this leading exponent of screen and stage acting in his greatest camera achievement.

"MISS DULCIE FROM DIXIE"

(Continued from page 1861)

column (star). Cuts are fashioned for use in the compilation of advertisements, for use in text stories or for program announcements.
SLIDE AND MUSIC CUE SHEET also obtainable at all Vitagraph exchanges.

SUGGESTIONS

Play up the fact that the heroine, a southern girl, invades the northland and finds romance. Your arguments, written around this situation should be light and amusing. Gladys Leslie is growing more popular with each picture, so use her name. Also mention James Morrison, long time a favorite in Vitagraph pictures, who makes his return to the screen here after quite an absence. If your patrons are picture followers they will also recognize the rest of the names in the cast. Use them.



Three-sheet poster

"GO GET 'EM GARRINGER"—PATHE

A True Wild and Woolly One with Two Popular Players

THIS is a western of the type in which the producers resort to fast riding, shooting and kindred action on which to build up their interest. Certainly no one can complain regarding the speed of the picture, for it runs at a gallop from opening to close.

The leads are well taken by Helene Chadwick and Franklyn Farnum, popular players both, while the support is effective.

As was stated in an extensive review of the picture published in last week's issue of Motion Picture News, "Go Get 'Em, Garringer" will find its field among those patrons who hanker after the nick-carterfied type of story. With its collection of flying bullets and dead men one can almost hear the small boys in the gallery stamping their feet in the excitement of it all.—Length, 5 reels.—Released March 23. *Peter Milne.*

THE CAST

Wilma Wharton .....Helene Chadwick
"Drive" Garringer.....Franklyn Farnum
"Bull" Ross.....Joseph Rickson
"Red" McCarthy.....Dick Loreno
Story by John Clymer.
Scenario by Frank Smith.
Directed by Ernest Trasker.
Produced by Astra for Pathe.

THE STORY

The operations of the Parsons Land Reclamation Company along the Arizona-Mexican border are objected to by the Triple Arrow bunch of bandits led by "Shag" Benson, with "Bull" Ross, his trusty lieutenant.

Parsons' workmen are finally so scared that they refuse to work any longer until the bandit gang is broken up, and "Drive" Garringer (Franklyn Farnum) is directed by the Parsons executives to capture the bandit gang.

The sheriff is in the pay of the bandits, but Garringer is able to secure a capable and fearless ally in the person of Wilma Wharton (Helene Chadwick), who lives with her aged father, who is obsessed with the idea that the land contains pay dirt.

"Bull" Ross persuades Wilma to go through a "fake" marriage ceremony with him so that she might have protection against "Shag" Benson's importunities. The marriage is real instead of fake and Ross hides Wilma in the Mexican quarters.

Garringer, with the aid of "Red" McCarthy, finds Wilma in the Mexican "dobe hut," but in turn they are entrapped by Benson and his bandit gang and Garringer is wounded. Wilma stops hostilities for a time by showing the bandits a Triple Arrow secret sign which she had at one time obtained from Benson. She slips out the back door and secures a physician to attend to Garringer. The wound is not serious and Garringer leaves Wilma after noticing her wedding ring and the fact that she possessed knowledge of the bandit's secret signs. She later has an opportunity of explaining the "fake" marriage, and fortunately Ross is killed by the bandit leader, which leaves her free to marry Garringer after he has put the bandit gang to rout.

AD TALK

Franklyn Farnum will be with us again in the character of "Drive" Garringer in "Go Get 'Em Garringer," which comes to the ——— theatre on ——— of ——— week.

The star's leading woman in this wildly exciting western melodrama is Helene Chadwick, who portrays the role of Wilmar Wharton, daughter of an old prospector along the Arizona-Mexican border.

It is SOME contract to undertake when you are ordered to break up a bandit gang which is reinforced by a crooked sheriff, but "Drive" Garringer plunges fearlessly ahead and does a thorough job.

You would think that this would be a contract that would take up every moment of a man's time, but Garringer manages to slip in a little romance amidst the flying bullets.

The thrilling action of this Western melodrama cannot be described with any more justice than an attempted word picture of a battle in the world war. It is a stirring relief from the ever-present society drama and a decided novelty for the regular film fans.

A "fake" marriage entangles the heroine with the villain, who has engaged a real sure-enough minister of the gospel unbeknownst to her. She enters into the supposedly "fake" ceremony to protect herself from the pestering advances of a still greater villain.

Her husband in name only receives his quietus in true western fashion from a bullet sped by the gun of the still greater villain, and the hero steps in and wins the girl in this auspicious moment. It's a red-blooded thriller.

CATCH LINES

"Go Get 'Em Garringer" is a command that Franklyn Farnum, in his role of "Drive" Garringer, receives from the board of directors of a reclamation company on the Arizona-Mexican border. Five reels of western thrills shows how thoroughly he interpreted the command of "Go Get 'Em Garringer."

The red-blooded "shoot 'em up" stories that brought the cold shivers down your back when a boy will also fill you full of "pep" and "ginger" today. Franklyn Farnum succeeds in doing it on the screen in the truly western thriller, "Go Get 'Em Garringer."

When Helene Chadwick as Wilma Wharton in the five-reel western melodrama, "Go Get 'Em Garringer," chooses to go through a "fake" marriage with a western bad man to escape the persecution of a still greater villain, and afterwards discovers that the ceremony was performed by a real minister of the gospel, she just waited a few days until her new husband-in-name-only received his reward by that great solver of western difficulties—the bullet.

SUGGESTIONS

If you book this picture you should mention that the old favorite, Franklyn Farnum, is back again with one of those red-blooded western thrillers calculated to awaken even the most blase from their lethargy. Any western atmosphere that you can easily display for your lobby is always very effective.

Also declare that this is a unique novelty in film production and does not pretend to be a fashion show of beautiful gowns and kid-gloved "slickers." It is just keenly interesting intense red-blooded melodrama, with enough excitement to satisfy the cravings of the wildest boy in school and enough romance to create a pleasurable flutter within the breast of every debutante.

ADVERTISING AIDS

PAPER:—One one-sheet; two three-sheets; one six-shet.
LOBBY DISPLAY:—Eight 11x14 colord photographs and title card; one 22x28 colored scene; one 22x28 of star.
CUTS:—One-column cuts of the stars are obtainable and may be used in either advertising or publicity programs.
SLIDE AND MUSIC CUE SHEET on hand at all Pathe exchanges.

"THE PROBATION WIFE"

(Continued from page 1859)

Norma Talmadge in "The Probation Wife" has a role that carries her from the Bowery to Millionaire Row, with a stop-over in jail.

To secure love, happiness and wealth is the good fortune of Jo Mowbray in "The Probation Wife," a Select picture starring Norma Talmadge, but before the good fortune arrives she is compelled to run the social gamut.

SUGGESTIONS

Wherever this picture is booked every exhibitor, of course, will not fail to remember and center all publicity on the star. Norma Talmadge cut-outs for the lobby, etc., and Select exchanges have a wide assortment of cuts showing the star in various poses. The advertising lay-outs submitted by the producers are also very striking.

The remarkably good taste that Miss Talmadge is credited with showing in beautiful gowns certainly has a strong women-appeal. In "The Probation Wife" she runs the gamut of feminine attire from cabaret dive to jail to society. Her latest can be more strongly exploited if you mention her last two productions, "The Forbidden City" and "The Heart of Wetona."

YOU need a short filler for your program.

Some little announcement regarding next week's feature.

Not a story exactly: that would be giving the show away.

Something just suggesting the character of the play, telling about the cast, the story in general, the director and the author.

A variety of advertising teaser.

The AD TALK incorporated in each of the plan books is just the thing.

Just the thing to awaken the reader's curiosity regarding next week's show.

Look over the AL TALK on your coming feature.



Helene Chadwick, one of the principal players

"BRASS BUTTONS"—AMERICAN

A Lot of Snap and Zest to This Comedy Drama

WHEN William Russell sets out to do comedy-drama he works on the assumption that situations with a touch of novelty and fast action are the essential requisites after the comedy. Certainly that must have been his method in the producing of "Brass Buttons," for it is fast and it is novel—more, it is one of the best comedy-dramas with a male lead that we have seen in many and many a day.

Stephen Fox, who has prepared many other stories for the star, wrote "Brass Buttons" and evolved a plot, ridiculous, to be sure, but with a number of original twists and many humorous situations. We need not tell it here. Suffice it to repeat that as comedy-drama "Brass Buttons" is an adequate synonym for excellent.

Russell imparts a lot of breeze and personality to the stellar role. His support embraces Eileen Percy as the opposite lead, Frank Brownlee in a good part as a policeman, Bull Montana looking naturally tough and rough as the crook and Helen Howard in a smaller role. Henry King, a director responsible for a lot of good natural comedy in the past few years, staged the production.—Length, 5 reels. —*Peter Milne.*

THE CAST

Kingdon Hollister.....William Russell
Bernice Cleveland.....Eileen Percy
Officer Callahan.....Frank Brownlee
Madeline, the maid.....Helen Howard
Jake, "the Priest".....Bull Montana
Mayor Dave McCullough.....Wilbur Higby
Cold Deck Dallas.....Carl Stockdale
By Stephen Fox.
Directed by Henry King.
Produced by William Russell Productions.
Distributed by Pathe.

ADVERTISING AIDS

PAPER:—One one-sheet; two three-sheets; one six-sheet.
LOBBY DISPLAY:—Eight 11x14 colored photographs and title card; one 22x28 colored scene; one 22x28 of star.
CUTS:—One-column cuts of Russell are obtainable and are suitable for use in text stories, advertisements or for the exhibitor's own program announcements.
SLIDE AND MUSIC CUE SHEET also procurable at all Pathe exchanges.

AD TALK

William Russell will be seen at the ——— theatre on ——— of ——— week in another one of his rollicking American comedy-dramas, entitled "Brass Buttons." Mr. Russell has given us some great comedy in the past but the management sincerely believe that in "Brass Buttons" he presents the swiftest, snappiest, action-comedy that he has yet done. Written for him by Stephen Fox, author of many of his successes and one of the exceptionally skilled writers in the picture field, it tells the story of a New York man who posed as a policeman to win the girl of his heart, believing her to be a lady's maid. The girl is willing to let him think so, but of course she happens to be the lady herself. But while in the uniform the gallant lover is called upon to resist the attack of a gunman and he does it so well that the Mayor of Sawtooth, Ariz., who happens to be hard by hires him to come west and clean up his town.

But that is another part of the story altogether and those who figure on seeing it had better come early in the week to the ——— theatre for crowds are anticipated. Mr. Russell puts a lot of ginger into his role and keeps things moving right up to the finish. Eileen Percy is a delightful heroine. "Bull" Montana as the gunman gives a characteristic performance while Frank Brownlee and Helen Howard complete the cast of principals. The picture was produced under the direction of Henry King.

THE STORY

Kingdon Hollister follows Bernice Cleveland home because he is infatuated with her. Conferring with Callahan, the cop on the beat, he learns the name of the family but from his description of the girl the honest policeman takes him to mean the lady's maid. So nothing is to be done but for Kingdon to change places with Callahan for a certain period each night. Kingdon finally meets the girl of his heart and she plays the lady's maid for his special benefit. Then one night while Kingdon is masquerading he is attacked by Jake, "the Priest," a tough character just released from jail. The way Kingdon handles him pleases Mayor Dave McCullough of Sawtooth, Arizona, who has come to New York to hire gunmen to restore law and order to his city. Instead he hires Kingdon and that gentleman leaves for the west promising to bring the town to rights in twenty-four hours, then to return and marry Bernice.

All this time Officer Callahan is a prisoner in Kingdon's car. Out west Kingdon makes speedy work of the rough element by herding them all into a special train and deporting them. He then returns to find the furious Callahan and the loving Bernice. He doesn't bother much about Callahan. And the policeman's reputation isn't damaged to any great extent after all, in fact, it is quite the other way around for he gets the glory of capturing the gangster. Of course Kingdon discovers who Bernice is and Bernice discovers who Kingdon is—so everything ends happily.

CATCH LINES

Of course it was against police regulations, but then Officer Callahan had a kind heart and even though he had some of the roughest points of Ireland on his face, he essayed to play the role of Cupid! Some Cupid too! See "Brass Buttons".

Kingdon Hollister was a New Yorker and he didn't know the town of Sawtooth, Arizona, existed. Neither did you probably. But Hollister decided it must be a fast little place when he learned that Cold Deck Dallas had the habit of shooting buttons off people's vests. But Cold Deck didn't figure on "brass" buttons. He couldn't shoot Hollister's brass away. See "Brass Buttons."

William Russell in his latest American comedy-drama, a picture of laughs and thrills, one that you and all the family will enjoy. Don't miss it.

Pretty soft to be an officer of the law and able to speak to every pretty girl you take a fancy to. The trouble was that Kingdon Hollister didn't figure on a gangster's jealousy! He almost paid for his neglect with his life. Almost! But not quite—see "Brass Buttons".

SUGGESTIONS

Here is the sort of picture that ninety-nine out of every hundred patrons of your theatre will probably be tickled to death with. Fast comedy-drama, based on novel situations with a good lot of humorous characterization and subtitles. If you have played the other William Russell comedy-dramas you should have no trouble in bringing the crowds in for this one. They know what Russell can do, the fine type of story and support that he gets. All you have to announce is "William Russell in his latest American comedy-drama" and you have said a lot.

If, however, you are strange to the Russell series advertise the picture by dwelling on the breezy character of the story, the compelling personality of the star, the comedy situations of which there are not a few in the five reels in point and all the other merits of the play. See the picture yourself first for it certainly will pay you. You'll then have the chance to dope out advertising that will suit your clientele. But all advertising should be light, briefly worded and couched in a manner appropriate to the story itself. Fit the advertising to the picture. Make it suggest the contents of the reels. You certainly will attract in this instance for the contents are enjoyable all the way through.

"THE LAMB AND THE LION"

(Continued from page 1858)

tell of her remarkable rise to stardom in big productions after her successful experience in the single reel comedies. "The Girl of My Dreams" and "Hoop-La" should be mentioned as her recent big successes.

She is only five feet tall and an experienced swimmer and equestrienne and one of the too few comediennes of the screen. Mention her many characterizations required in "The Lamb and the Lion" during her evolution from "Boots," the burglar's assistant to the polished society debutante.

THE exhibitor who is a keen booker will avail himself of the "Exhibitors' Box Office Reports and Index to the Complete Plan Book."

This important department appears every issue and usually occupies four or more pages. In this issue it can be found on Pages 1866 to 1870, inclusive.

Every feature reviewed and released during the past three months is listed alphabetically, with comments that are proving very valuable to the readers of MOTION PICTURE NEWS.

The worth of the production as a picture and also its drawing value from the box office standpoint is carefully compiled.

In the index also appears the date of issue in which the original plan book was published, covering the subject in a thorough manner.

Index to Complete Plan Book and EXHIBITORS' BOX OFFICE REPORTS

EDITOR'S NOTE—Exhibitors will find here a complete list of all feature pictures for the current quarter arranged alphabetically as an index to The Complete Plan Book for this period, naming the picture, the producer, the star, the release date, and designating the issue of Motion Picture News which contained the original review.

The following also contains our reviewer's opinion encompassed in a brief single line and gives the comments of exhibitors who have shown the picture and forwarded their opinions. And we also publish a final line fairly summarizing a consensus of all opinions received on each picture. As many of the exhibitors do not comment on every picture (merely checking it Big, Average or Poor), we arrive at the consensus not only by the actual comments made and published, but are also guided by the reports from exhibitors who have made no actual comments but have merely checked the box office value of the picture.

All the pictures mentioned are five-reel features, unless marked otherwise. Serials are reviewed also. At the conclusion of this department will be found the "Flash-Backs," being comments on films released previous to December 22, 1918.

PICTURE BRAND STAR RELEASED PLAN BOOK

ADELE (UNITED) KITTY GORDON (JAN. 26).....FEB. 1
(Six Parts)
"Exhibitors who are 'larry' of war pictures at this time need have no hesitancy in booking this for the full run."—M. P. News.
Exhibitor Comment—"A good picture liked by all and well produced. Big to average business." "Good, but patrons are tired of war stories. Average to big business." "Good picture. War stuff dead. Average business."
Consensus—"Good picture, good puller."

ADVENTURE SHOP, THE (VITAGRAPH) GRIFFITH (JAN. 6).JAN. 11
"Better than an average picture."—M. P. News.
Exhibitor Comment—"Fair picture." "Star not popular here. Picture not much."
Consensus—"Satisfactory picture, average puller."

AFTER THE WAR (ARGOSY) CUNARD (JAN 26).....JAN. 11
"Timely subject possessing unusual advertising possibilities."—M. P. News.
Exhibitor Comment—"A strongly dramatic story with star's work exceptionally good, as well as her support. Another good offering for city trade. Good business."

ALL OF A SUDDEN NORMA (EXHIBITORS-MUTUAL) BESSIE BARRISCALE (DEC. 29).....DEC. 28
"Star plays 'Within the Law' Society drama."—M. P. News.
Exhibitor Comment—"Excellent. Very pleasing. New star for our house."

AMAZING IMPOSTER, THE (AMERICAN) MINTER (FEB. 2).FEB. 8
"Lots of ginger in this one. Star's features better."—M. P. News.

AND A STILL SMALL VOICE (RBSN-COLE) WALTHALL (DEC. 23) (Six Parts).....DEC. 21
"Walthall satisfactory in drama built on old lines."—M. P. News.
Exhibitor Comment—"New star for our house. Picture and story excellent. Photography too dark in some parts."

AS THE SUN WENT DOWN (METRO) EDITH STOREY (FEB. 10).....FEB. 22
"Edith Storey in screen version of Baker's play."—M. P. News.
Exhibitor Comment—"Picture just fair. Star does not draw in this house."

BELOVED IMPOSTER (VITAGRAPH) LESLIE (DEC. 16)..DEC. 21
"Light one with fine photography and good scenes."—M. P. News.
Exhibitor Comment—"Just fair and nothing startling." "Pretty picture. Average business."
Consensus—"Satisfactory picture, average puller."

BETTER 'OLE, THE (WORLD) SPECIAL CAST (MAR. 17)..MAR. 8
(Seven Parts)
"Novel and very entertaining; characterizations good."—M. P. News.

BEYOND THE LAW (EMMETT DALTON) DEC. 22.....DEC. 14
(Six Parts)
"Entertaining picturization of the Dalton Brothers' story."—M. P. News.

BLUFFER, THE (WORLD) ELVIDGE (JAN. 20).....JAN. 18
"An expose of society's seamy side that is entertaining."—M. P. News.
Exhibitor Comment—"Very pleasing program offering." Average business."
Consensus—"Pleasing picture, average puller."

BONDS OF HONOR (EXHIBITORS-MUTUAL) HAYAKAWA (JAN. 19).....FEB. 8
"This picture should not fail to please wholly."—M. P. News.
Exhibitor Comment—"Splendid in every particular." "Very good. Pleased our patrons. Big business." "A dandy picture. Very gripping. Best double exposure ever produced. All pleased."
Consensus—"Splendid picture, strong puller."

BOOTS (PARAMOUNT) DOROTHY GISH (FEB. 16).....MAR. 15
"Star attractive and comedy dominates this picture."—M. P. News.

BRAND, THE (GOLDWYN) REX BEACH CAST (MAR. 9)..MAR. 8
(Seven Parts)
"A Rex Beach story of the far North that rings the bell."—M. P. News.

BREED OF MEN (ARTCRAFT) W. S. HART (FEB 2).....FEB. 15
"Star registers strongly in one that should please everybody."—M. P. News.
Exhibitor Comment—"Very good. Big business. Hart will have to change his style of work. Has too many imitators. Drew a very big opening and sent them out pleased. An average Hart picture."
Consensus—"Satisfactory picture, strong puller."

BREEZY JIM (TRIANGLE) CRANE WOLBER (FEB. 23)....FEB. 22
"Shows its age plainly. Hot stuff for hero worshippers."—M. P. News.

CABARET GIRL, THE (BLUEBIRD) CLIFFORD (DEC. 30)..JAN. 4
"The title tells the whole story."—M. P. News.
Exhibitor Comment—"Average business." "Good picture, average business." "Big business."
Consensus—"Good picture, average puller."

CALL OF THE SOUL, THE (FOX) BROCKWELL (JAN. 19) JAN. 18
"'Wronged Girl' story with few moments that appeal."—M. P. News.
Exhibitor Comment—"Pleased. We had no complaints." "Well liked. Extra big business."
Consensus—"Satisfactory picture, good puller."

PICTURE BRAND STAR RELEASED PLAN BOOK

CAPTAIN'S CAPTAIN, THE (VITAGRAPH) JOYCE (JAN. 6).JAN. 4
"Popular Alice Joyce in an average story."—M. P. News.
Exhibitor Comment—"Not good. Poor business." "Joyce misplaced. Has no right in comedies. Picture not liked. Consequently business 'flopped' after opening." "Fair. Poor vehicle for Alice Joyce." "Pleased all." "Not so good as 'Everybody's Girl.'" "Average business."
Consensus—"Fair picture, average puller."

CAROLYN OF THE CORNERS (PATHE) BESSIE LOVE (MAR. 9).....MAR 1
"Strong story, but a little loose. Muman touches plentiful."—M. P. News.

CHEATING CHEATERS (SELECT) C. K. YOUNG (JAN. 19)..FEB. 1
"Crook play that gives star chance to do excellent work."—M. P. News.
Exhibitor Comment—"Went over good. Yet the public seems to think Young out of place in this. Big business."

CHILD OF M'SIEU (TRIANGLE) BABY MARIE OSBORNE (FEB. 16).....FEB. 22
"Film lacks heart interest, action and suspense."—M. P. News.

CODE OF THE YUKON (SELECT) LEWIS (DEC. 23).....DEC. 21
(Six Parts)
"Outdoor scenery loves this. Plot built on revenge."—M. P. News.
Exhibitor Comment—"Pleased average." "Santschi holds this up. A good drama, not scenic." "Fair picture, average business." "A satisfactory production. Ferris not known here, only through his work in 'The Barrier.' Poor drawing card." "Excellent story. Star new but did splendid work. Big business."
Consensus—"Satisfactory picture with average drawing powers."

COME AGAIN SMITH (HODKINSON) J. W. KERRIGAN (FEB. 10).....FEB. 1
"Fits the star like proverbial glove; interest is plentiful."—M. P. News.

COMMON CAUSE, THE (BLACKTON-VITA) (JAN. 5).....DEC. 7-14
"Contains all elements necessary to pleasing entertainment."—M. P. News.
Exhibitor Comment—"Best war picture we have run or seen yet. Drew big business and pleased all." "Good picture but public tired of war picture. Average to poor business." "Pleased the patrons but many people do not care for war pictures. Extra big and big business."
Consensus—"Fine picture, good puller."

COMMON CLAY (PATHE) FANNIE WARD (MARCH 2)....FEB. 8
"Audience will likely praise this Ward picture."—M. P. News.

COURAGE FOR TWO (WORLD) CARLYLE BLACKWELL (FEB. 17).....FEB. 15
"Star with Miss Greeley offer fine comedy drama."—M. P. News.
Exhibitor Comment—"Big business two days."

CRAVING, THE (BLUEBIRD) FRANCIS FORD (JAN. 13)..JAN. 18
"Holds suspense clear through. Staging well done."—M. P. News.
Exhibitor Comment—"A novelty in photography, nothing more. Might go strong in 'bone-dry' territory as a 'turrible' example of what 'likker" will do to a man. Business was a poor average."

CROOK OF DREAMS (WORLD) LOUISE HUFF (MAR. 3)....MAR. 1
"Clever story with star in appealing role."—M. P. News.

DANGER ZONE, THE (FOX) TRAVERSE (DEC. 29).....JAN. 18
"Melodrama sheds sensationalism, but little realism."—M. P. News.
Exhibitor Comment—"Pleased. Big business." "Fair picture, fine sets. Drew fair for new star." "Patrons liked this one." "Star not known. Not interesting to 75 per cent of patrons."
Consensus—"Satisfactory picture, good puller."

DAY DREAMS (GOLDWYN) MADGE KENNEDY (JAN. 12) JAN. 25
"One of the REAL artistic offerings; cast excellent."—M. P. News.
Exhibitor Comment—"Silly, impossible story, but beautiful scenes, and star is popular. Big business." "Stories like this don't go here." "Very poor. The worst Kennedy has ever done. The Duck was the star. Story to blame." "They don't enthuse over Miss Kennedy here. This was very poor picture and our patrons said so. Poor business."
Consensus—"Fair picture, average puller."

DIVORCEE, THE (METRO) ETHEL BARRYMORE (JAN. 20).JAN. 25
"Star in a brilliant screen achievement."—M. P. News.
Exhibitor Comment—"Best story this star has had for some time. Very classy picture indeed. Average business daily to extra big Saturday." "The sort of a picture that will fill your house and cure your box office. At least in cities, but possibly will be over the heads of small town patrons. The best thing Barrymore has had in ages. And she makes the most of it." "Very good picture. Big business." "Good picture. Well liked. Average business."
Consensus—"Excellent production, strong puller."

DON'T CHANGE YOUR HUSBAND (ARTCRAFT) DE MILLE'S (JAN. 26).....FEB. 8
"Points a moral to married folk, or those to be married."—M. P. News.
Exhibitor Comment—"A very fine production. One of the best. Big business." "Extra big business seven days straight." "This with Arbuckle comedy packed them in and patrons raved over the feature." "Extra big business seven days."
Consensus—"Excellent production, strong puller."

Exhibitors' Own Box Office Reports

PICTURE BRAND STAR RELEASED PLAN BOOK

DRIFTERS, THE (HODKINSON) KERRIGAN(JAN. 6).....
Exhibitor Comment—"Story, star and cast very good. Photography and direction good. Finishing poor. Very spotted and the titles all exceptionally dark, detracting greatly from good qualities of production. A fault that this producer don't remedy, even with all the complaints." "Only average. Long time since we had an old-time Kerrigan picture."
Consensus—"Satisfactory picture, average puller."

DUB, THE (PARAMOUNT) WALLACE REID (JAN. 19).....JAN. 25
"Well produced and entertaining farce of crook sort."—M. P. News.
Exhibitor Comment—"Excellent picture." "Immense." "Good picture, average drawiug power." "A fair Reid picture. Big business." "Average business. Star well liked here. Story well done. Regular program release. 'Good picture,' is the verdict."
Consensus—"Excellent production, good puller."

ECHO OF YOUTH, THE (GRAPHIC) SPECIAL CAST (FEB. 16) .....MAR. 8
"Cast is good and picture is clean and compelling."—M. P. News.

ENCHANTED BARN, THE (VITAGRAPH) BESSIE LOVE (JAN. 27) .....JAN. 25
"Has all good points necessary to interesting picture."—M. P. News.
Exhibitor Comment—"Very good. Average business."

FAIR ENOUGH (AMERICAN) FISHER (DEC. 29).....JAN. 4
"This should get over with non-critical audiences."—M. P. News.
Exhibitor Comment—"Very good. Big business." "Good." "Dandy picture. Big business." "A pleasant picture to watch." "Big business."
Consensus—"Good picture with good drawing powers."

FAITH (METRO) BERT LYTELL (FEB. 3).....FEB. 8
"Picture with deep appeal and excellent star."—M. P. News.
Exhibitor Comment—"Only fair. Star is capable of bigger and better things. Average and poor business." "Just another of those pictures that make Metro the most consistent program on the market."
Consensus—"Satisfactory picture, average puller."

FALSE FACES (PARAMOUNT-ARTCRAFT) WALTHAL (FEB. 16) .....MAR 1
(Seven Parts)
"Strong melodrama of the spy sort; should please."—M. P. News.

FIGHTING THROUGH (HODKINSON) E. K. LINCOLN (JAN. 27) (Six Parts) .....FEB. 1
"An example of excellent production with patriotism uppermost."—M. P. News.

FORBIDDEN ROOM, THE (FOX) GLADYS BROCKWELL (MAR. 2) .....MAR. 15
"Story of love and politics well handled."—M. P. News.

FOR FREEDOM (FOX) WILLIAM FARNUM (DEC. 29)....JAN. 11
(Six Parts)
"Picture looks like good stories were scarce."—M. P. News.
Exhibitor Comment—"Went over great. Well liked." "Fine picture. Bad weather but big business." "Very fine picture. Big business two days." "Fine picture but did not draw. People thought it a war picture." "Weather bad, average to poor business."
Consensus—"Fine picture, strong puller."

FOR THE FREEDOM OF THE EAST (GOLDWYN) (JAN. 19) (Six Parts) .....JAN. 25
"Has features to exploit that should put it over."—M. P. News.

FORTUNE'S CHILD (VITA.) GLADYS LESLIE (FEB. 10)..FEB. 8
"Heart appeal is there and photography and sets also good."—M. P. News.

GAME IS UP, THE (BLUEBIRD) RAY-CLIFFORD (JAN. 20) JAN. 25
"Pictures in this class are rarity these days."—M. P. News.

GENTLEMAN OF QUALITY, A (VITAGRAPH) EARLE WILLIAMS (MAR. 17).....MAR. 15
"Earle Williams in novel dual role."—M. P. News.

GIRL DODGER, THE (PARAMOUNT) CHARLES RAY (FEB. 9) .....MAR. 8
"Author comes in for big share of credit; rare comedy."—M. P. News.
Exhibitor Comment—"This is certainly Chas. Ray's best picture since 'Clodhopper' if not the best he ever made."

GIRL PROBLEM, THE (VITAGRAPH) CORINNE GRIFFITH (MAR. 3) .....MAR. 1
"Matinee sort of picture; display of women's wear."—M. P. News.

GIRL WITH NO REGRETS, THE (FOX) PEGGY HYLAND (JAN. 26) .....FEB. 8
"Clean crook play that should give complete satisfaction."—M. P. News.
Exhibitor Comment—"Nothing big, though satisfying. A crook story with a punch." "Pleased. Average business."
Consensus—"Satisfactory picture, average puller."

GOLD CURE, THE (METRO) DANA (JAN. 13).....JAN. 18
"Star's cleverness and much foolishness makes continued laugh."—M. P. News.
Exhibitor Comment—"Extra good. The best Dana production ever played. One continued laugh. Average business." "Well liked. Average business. "Big business." "Very good picture. Big business." "Well liked. Always draws business."
Consensus—"Excellent picture, good puller."

GO WEST, YOUNG MAN (GOLDWYN) T. MOORE (DEC. 29).FEB. 8
"Situations are unreal but it's a Tom Moore production anyway.—M. P. News.
Exhibitor Comment—"Well liked. Extra big business." "Picture nothing but Moore, but Cannibal picture held up tht show." "Not his best but held up well second day." "Nothing extra in picture but went over all right." "Good picture. Extra big business." "Good Comedy Western." "Very tame after Tom Mix play." "Tom Moore means capacity business for us."
Consensus—"Fine picture, big puller."

GREAT ROMANCE, THE (SCREEN CLASSICS) LOCKWOOD (JAN. 19).....JAN. 25
(Six Parts)
"Romance and adventure story laid in beautiful setting."—M. P. News.
Exhibitor Comment—"Harold Lockwood was one of the most popular male stars on the screen. Extra big business." "Settings were remarkable. Great. Well liked. Lockwood still packs them in."
Consensus—"Excellent production, strong puller."

GREAT VICTORY, THE (SCREEN CLASSICS) (JAN. 6).....JAN. 4
"Fact and fiction combined in a war history."—M. P. News.
Exhibitor Comment—"Duck this one. Simply a rehash of old war stuff. Withdrew it third day. "If you haven't an orchestra to help put this thing over the Lord help you."
Consensus—"Ordinary picture, satisfactory puller."

HAND INVISIBLE, THE (WORLD) MONTAGU LOVE (MAR. 17) .....MAR. 15
"Star's vehicle marks Harry Hoyt's directorial debut."—M. P. News.

HAPPY THOUGH MARRIED (PARAMOUNT) ENID BENNETT (FEB. 23) .....MAR. 1
"Amusing film that also appeals to finer emotions."—M. P. News.
Exhibitor Comment—"Miss Bennett not popular here. Poor business."

HARD BOILED (PARAMOUNT) DOROTHY DALTON (FEB. 2) .....FEB. 15
"Light story but should please all your patrons."—M. P. News.
Exhibitor Comment—"Pleased a majority of our patrons. Big and average business." "Miss Dalton's friends were disappointed in this and the title was bad."
Consensus—"Fair picture, good puller."

HEART IN PAWN, A (EXHIBITORS MUTUAL) SESSUE HAYAKAWA (MAR. 10) .....MAR. 15
"Productions like this make an Art of producing."—M. P. News.

HEART OF GOLD (WORLD) HUFF (FEB. 10).....JAN. 25
"Romance with comedy touches and plenty of suspense."—M. P. News.

HEART OF HUMANITY, THE (JEWEL) PHILLIPS (JAN. 5) JAN. 25
(Nine Parts)
"A war subject that should draw larger crowds each day."—M. P. News.
Exhibitor Comment—"Great. Greater than 'Birth of a Nation' or 'Heart of the World.' Big to extra big business seven days. Will hold over at advanced prices." "Most satisfying picture ever played this theatre. Couldn't take care of the people. Seven days." "Standing room all week, two shows daily." "We exhibited this picture four days with the last day the biggest. I consider it the best war picture I have had the leasure of seeing. Photography and settings and direction could not be improved on. Every man, woman and child in America should see it." "Third week, dollar top, turn-away business."
Consensus—"Extraordinary production, tremendous puller."

HEART OF WETONA, THE (SELECT) N. TALMADGE (JAN. 5) JAN. 4
"The best Norma Talmadge yet."—M. P. News.
Exhibitor Comment—"Extra big business." "Average business. "Big business. Pleased." "A splendid picture well received." "Very good; one of her best." "Always good." "Second run, big business." "Probably the best picture Norma has ever had, yet did not do over average business.
Consensus—"Excellent production with strong drawing powers."

HELL ROARIN' REFORM (FOX) TOM MIX (FEB. 16).....MAR. 1
"Full of action and interest; star has human part."—M. P. News.
Exhibitor Comment—"Tom Mix is there with the goods. Big business." "A fine Western. Brought a big crowd, especially children. This star has arrived in force. Average business." "They came in blizzard. Smashed all records. Mix better than ever and beat Hart a mile."
Consensus—"Fine picture, strong puller."

HER CODE OF HONOR (UNITED) FLORENCE REED (MAR. 17) .....MAR. 15
(Six Parts)
"Brilliant star in exceptionally powerful picture."—M. P. News.

HERE COMES THE BRIDE (PARAMOUNT) J. BARRYMORE (JAN. 19) .....FEB. 1
"John Barrymore and good cast make most of usual story."—M.P.News.
Exhibitor Comment—"Comedy forced and mechanical. Average business." "An entertaining picture that amused and sent them out well pleased. Proved more satisfactory from a business standpoint than I had anticipated." "Average to big business." "Very good and pleased all." "Barrymore very unpopular here; nothing to him." "Star's support good. Not a big drawing card but a good picture."
Consensus—"Satisfactory picture, good puller."

HER INSPIRATION (METRO) ALLISON (DEC. 30).....JAN. 18
"May Allison in average romantic drama."—M. P. News.
Exhibitor Comment—"Big business." "Fair. A pleasing picture but not her best." "Above the average for program picture."
Consensus—"Satisfactory picture, good puller."

HIDDEN TRUTH, THE (SELECT) ANNA CASE (JAN. 20)...FEB. 1
"Combination of Western Mystery, Society and Melodrama."—M.P.News
Exhibitor Comment—"Poor business."

HIGHEST TRUMP, THE (VITAGRAPH) WILLIAMS (FEB. 3) .....FEB. 1
"Entertaining spy and war drama with loads of action."—M. P. News.
Exhibitor Comment—"Good picture, average business." "Star's name got an average opening. Buried all photos pertaining to war. An excellent picture but war pictures are impossible." "Good picture but producer would do well by cutting out war stuff for a while."
Consensus—"Fine picture, good puller."

HIS PARISIAN WIFE (ARTCRAFT) FERGUSON (JAN. 19)..FEB. 8
"Elsie Ferguson has never appeared to better advantage."—M. P. News.
Exhibitor Comment—"Only fair. Star is pretty but not a drawing card. "Average business." "Ferguson's best. Went over big. They all liked it." "Very fair picture. No one but Ferguson could get it over." "Excellent in detail. Good story. Most satisfactory. Extra big business seven days."
Consensus—"Satisfactory picture, good puller."

HOOP-LA (ROBERTSON-COLE) BILLIE RHODES (JAN. 26) FEB. 22
"Another boost for Billie Rhodes; Clean comedy."—M. P. News.
Exhibitor Comment—Good. Star and picture well liked by our patrons." "Good comedy drama. Good business two days."
Consensus—"Fine picture, good puller."

HOPE CHEST, THE (PARAMOUNT) D. GISH (DEC. 29).....JAN. 4
"A human little story that will please."—M. P. News.
Exhibitor Comment—"Very nice picture. In a class by herself and very well liked. Story very good." "Very good indeed. Dorothy Gish will bring in the money after a few more like this." "My people still talking about this one. A dandy comedy with heart interest. Keep Gish in this line of stuff and Pickford can say good-bye to us and we will not shed copious tears."
Consensus—"Satisfactory picture, good puller."

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I'LL SAY SO (FOX) GEORGE WALSH (DEC. 22).....NOV. 16
"Walsh fans will like it but it contains no other appealing elements.—M. P. News.
Exhibitor Comment—"Big business." "Cleaned up. Broke our house records." "Good. Sub-titles great. Big business." "Fair picture. Other attractions outdrew it. This star has lost ground." "Good picture. Average business." "Very good. A regular Walsh picture. Big business." "Big business."
Consensus—"Good picture with strong drawing powers."

INDESTRUCTIBLE WIFE, THE (SELECT) ALICE BRADY (JAN. 26) .....MAR. 1
"A regular matinee picture. Go easy."—M. P. News.

IN FOR THIRTY DAYS (METRO) ALLISON (JAN. 27).....JAN. 25
"An obvious comedy, but one which gets the laughs."—M. P. News.
Exhibitor Comment—"Good program picture to average business." "A very pleasing picture. Average business."
Consensus—"Good picture, average puller."

IN THE HOLLOW OF HER HAND (SELECT) BRADY (DEC. 29) .....JAN. 11
"All things unite to make this Brady triumph."—M. P. News.
Exhibitor Comment—"Drew well; only fair as to pleasing." "Good picture, good story, average business."
Consensus—"Fine picture, good puller."

IT'S A BEAR (TRIANGLE) TAYLOR HOLMES (MAR. 16)..MAR. 15
"Should give substantial satisfaction; grins aplenty."

JANE GOES A-WOOING (PARAMOUNT) MARTIN (JAN. 5).JAN. 18
"Care given in producing it but story is not unusual."—M. P. News.
Exhibitor Comment—"Average business." "Pleasing production. Story rather weak. Has been in better ones." "Nice picture. Pleased majority. Vivian Martin becoming better liked." "Very good picture. Big business."
Consensus—"Fair picture, average puller."

JOHNNY-ON-THE-SPOT (METRO) HALE HAMILTON (FEB. 17) .....MAR. 1
"Average comedy drama made interesting because of star."—M. P. News.

KEY TO POWER, THE (EDUCATIONAL) (DEC. 22).....DEC. 14
(Six Parts)
"Human touches make this interesting."—M. P. News

LAW THAT DIVIDES, THE (HODKINSON) KATHLEEN CLIFFORD (JAN. 20) .....
Exhibitor Comment—"Big business. Good program picture. Many favorable comments. Good story."

LIFE'S A FUNNY PROPOSITION (EXHIBITORS' MUTUAL) WILLIAM DESMOND (JAN. 6).....FEB. 22
"Clean comedy situations make this a likely winner."—M. P. News.
Exhibitor Comment—"Star is new in our house. Average business. A clean picture, well liked."

LIGHT OF VICTORY, THE (UNIVERSAL SPECIAL) SALISBURY (MAR. 17) .....MAR. 15
"Holds interest throughout; hero drunk most of time."—M. P. News.

LIGHT OF WESTERN STARS, THE (UNITED) DUSTIN FARNUM (JAN. 5) .....OCT. 26
"Works up well in rugged outdoor atmosphere."—M. P. News.
Exhibitor Comment—"Big business seven days." "Good picture." "Big business." "Very good picture. Big business three days." "Broke all records both days. Run continuous. Couldn't handle them." "Sorry I could not hold it longer. Extra big business." "Fine picture. Big business." "Good picture, patrons pleased, broke house record." "Very good picture to big business." "Broke record on second day. Fine picture."
Consensus—"Excellent picture, big puller."

LIGHT, THE (FOX) THEDA BARA (JAN. 12).....JAN. 25
"Bara has best story in a good while; of vampire type."—M. P. News.
Exhibitor Comment—"'Flu' scare affecting business. Average to big." "Average business." "Regular Bara stuff. Average business."
Consensus—"Satisfactory picture, good puller."

LION AND THE MOUSE, THE (VITAGRAPH) JOYCE (FEB. 24) .....FEB. 22
(Six Parts)
"A special of the full-blooded variety."—M. P. News.

LITTLE MISS HOOVER (PARAMOUNT) CLARK (DEC. 29).JAN. 4
"Miss Clark's charm in a pleasing setting."—M. P. News.
Exhibitor Comment—"Average picture. Her other pictures have hurt her as a drawing card and this one didn't get over real good." "Nothing to enthuse over. Somebody ought to give Marguerite Clark a story with some meat on it. Too obvious and somewhat cheap ideas."
Consensus—"Fair picture with good drawing powers."

LITTLE ORPHANT ANNIE (PIONEER) COLEEN MOORE (DEC. 22) (Six Parts) ..... DEC. 21
"They don't make them more touching than this one."—M. P. News.

LITTLE WHITE SAVAGE, A (BLUEBIRD) CARMEL MYERS (FEB. 20).....MAR. 1
"Story handled skillfully; holds interest throughout."—M. P. News.

LITTLE WOMEN (W. A. BRADY-PARAMOUNT) JAN. 5.....NOV. 23
(Six Parts)
"This attraction will appeal chiefly to the literary element."—M. P. News.
Exhibitor Comment—"Given special treatment and this picture is a winner. Worked the churches and schools and turned them away. Great chance for a good musical director to put this picture over." "A fine production. Neat attraction for children. Average business."
Consensus—"Fine picture, good puller."

LONG LANE'S TURNING, THE (ROBERTSON-COLE) HENRY B. WALTHALL (FEB. 10).....FEB. 22
"Story improbable but should please great number of fans."—M. P. News.
Exhibitor Comment—"Picture excellent, star good, weather against us.'

LOVE AUCTION, THE (FOX) PEARSON (FEB. 9).....FEB. 22
"Charged with high power emotionalism."—M. P. News.

LOVE HUNGER, THE (HODKINSON) LILLIAN WALKER (FEB. 23) .....MAR. 8
"Wild melodrama; story to blame; don't blame director or star."—M. P. News.

LOVE IN A HURRY (WORLD) BLACKWELL (JAN. 13).....JAN. 11
"Nice romance against background of sane spy drama."—M. P. News.
Exhibitor Comment—"Got by and that's all." "Big to average business."
Consensus—"Pleasing picture, average puller."

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LOVE NET, THE (WORLD) MADGE EVANS (DEC. 30)...DEC. 21
"Star in story of childhood and second childhood."—M. P. News.

LUCK AND PLUCK (FOX) GEORGE WALSH (FEB. 2).....FEB. 15
"Stunts and Speed Characterize star's latest."—M. P. News.
Exhibitor Comment—"Walsh dandy. Played to big audience. Brought this star back to popularity. Extra big business two days." "Average business." "Looks like an old-time Walsh picture." "Walsh always means S. R. O." "Walsh liked. Bad weather kept attendance down."
Consensus—"Fine picture. Strong puller."

MADE IN AMERICA (HODKINSON) (FEB. 16.....MAR. 1
(Eight Parts)
"Shows making of American soldier, stages of training."—M. P. News.

MAGGIE PEPPER (PARAMOUNT) ETHEL CLAYTON (FEB. 23) .....FEB. 22
"Reviewer thinks it will cause walls to bulge."—M. P. News.

MANDARIN'S GOLD (WORLD) KITTY GORDON (FEB. 10)..FEB. 8
"Well cast drama sustained by expert handling and unusual atmosphere."—M. P. News.
Exhibitor Comment—"A good story capably handled by the gorgeously gowned Kittie. And her support was satisfactory. It pleased our patrons, and that's what we are in business for. Big business." "Average business two days."
Consensus—"Fine picture, good puller."

MAN HUNTER, THE (FOX) WILLIAM FARNUM (FEB 23) MAR. 8
(Six Parts)
"No chance for a kick here; fits star exceptionally well."—M. P. News.

MAN IN THE OPEN, A (UNITED) DUSTIN FARNUM (Six Parts) FEB. 23..... FEB. 15
"Star's second 'United' is big in every respect."—M. P. News.

MARRIAGE FOR CONVENIENCE, A (KEENEY-SHERRY-GENERAL) CATHERINE CALVERT (FEB. 24).....MAR. 8
"Strong in action and character portrayals."—M. P. News.

MIDNIGHT PATROL, THE (SELECT) INCE CAST (FEB. 3) FEB. 22
"Production of high quality. Strong action story."—M. P. News.
Exhibitor Comment—"Big business seven days." "This kind goes over good for a change. Big to extra business."
Consensus—"Excellent production, strong puller."

MIDNIGHT STAGE, THE (PATHE) KEENAN (JAN. 12).....JAN. 11
"Powerful Western with Keenan in dual role."—M. P. News.
Exhibitor Comment—"Attendance better than average considering our influenza scare. Production excellent. Star at his best. Photography, direction and scenes of the best. Action tense, gripping, and very realistic. Entire week." "Big business."
Consensus—"Excellent picture, strong puller."

MILLIONAIRE PIRATE, THE (BLUEBIRD) MONROE SALISBURY (FEB. 10) .....FEB. 15
"Story of impossible kind, but good acting puts it over."—M. P. News.

MOLLY OF THE FOLLIES (AMERICAN) MARGARITA FISHER (FEB. 16) .....FEB. 15
"Should prove entertaining to all; clean theme."—M. P. News.

MORAL DEADLINE, THE (WORLD) JUNE ELVIDGE (FEB. 24) .....FEB. 22
"Familiar yet appealing plot is basis of star's vehicle."—M. P. News.

MRS. WIGGS OF THE CABBAGE PATCH (PARAMOUNT) MARGUERITE CLARK (FEB. 9).....MAR. 1
"This is Miss Clark's best picture in a long time."—M. P. News.
Exhibitor Comment—"Gave excellent satisfaction. Big and average business."

MYSTERY GIRL, THE (PARAMOUNT) CLAYTON (DEC. 27).DEC. 7
"One for the imagination with lots of real entertainment."—M. P. News.
Exhibitor Comment—"Fair picture to average business." "Poor business." "Very good. Big business." "Hard to understand. Star good. Badly put together. O. K. after one and a half reels." "It pleased, but is not one of Miss Clayton's best hits." "Not up to the Paramount standard. This is one of Paramount's ten per cent mediocre."
Consensus—"Good picture with good drawing powers."

NATURE GIRL, THE (BLUEBIRD) MESERAU (JAN. 6)....JAN. 4
"Above the average—exteriors delight to the eye."—M. P. News.
Exhibitor Comment—"Average business." "Pleased, average business."
Consensus—"Satisfactory picture, average puller."

OH, JOHNNY (GOLDWYN) BENNISON (JAN. 19).....FEB. 1
"Comedy of contrasts marks Louis Bennison's screen debut."—M.P.News
Exhibitor Comment—"New star made impression." Big business." "New star went nicely. They liked him." "Pleased all. Good drawing card. Big business two days." "Very good, but star is unknown. He should become very popular." ""An extra good program feature. Here is a picture that has a little of everything. The star is a comer. A little boosting and he can't help getting business for you. Extra big business."
Consensus—"Fine picture, big puller."

OLD MAID'S BABY, THE (PATHE) BABY MARIE OSBORNE (FEB. 23) .....FEB. 15
"Weak story that little star handles well; should please."—M. P. News.

ONCE TO EVERY MAN (FROHMAN) SHERRILL (DEC. 29).DEC. 21
(Six Parts)
"Starts and ends in fight with many punches between."—M. P. News.

OUR TEDDY (FIRST NATIONAL) ROOSEVELT FILM (JAN. 19) (Six Parts) .....FEB. 1
"Entertaining to unusual degree; thrills enough for anyone."—M. P. News.
Exhibitor Comment—"Fair picture. Did not run it second day." "Was a disappointment. William Nigh, director, did not maintain his high standing on 'Four Years in Germany.' Will require hard work to put it over. Average business." "One of the best pictures of this kind we ever ran in our theatre, but people don't want to be educated. They want to be amused."
Consensus—"Ordinary production, average puller."

OUT OF THE FOG (METRO) NAZIMOVA (FEB. 17).....FEB. 15
(Seven Parts)
"A triumph of the Pictorial Art."—M. P. News.

Gives You All Data on the Pictures

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OUT OF THE SHADOW (PARAMOUNT) FREDERICK (JAN. 5) ..... JAN. 25
"Star strikes good one after several months."—M. P. News.
Exhibitor Comment—"Very fair production. Better than the last two she has had." "Drew well. Fine picture." "The best showing Pauline Fredericks has made for months. The story is good, with the suspense element in evidence." "Drew well. Pleased almost every one. Frederick's bst in several months. An excellent picture. Settings beautiful."
Consensus—"Satisfactory picture, good puller."

PAID IN FULL (PARAMOUNT) PAULINE FREDERICK (FEB. 23) ..... MAR. 8
"Star is at her best here and story is compelling."—M. P. News.

PEGGY DOES HER DARNDEST (METRO) ALLISON (FEB. 24) ..... MAR. 1
"A May Allison comedy that registers nicely."—M. P. News.

POOR RICH MAN (METRO) BUSHMAN-BAYNE (DEC. 28)..JAN. 4
"Two stars in a rather sluggish comedy-drama."—M. P. News.
Exhibitor Comment—"Pleased. Average business first day, extra big Saturday." "Average picture. Stars help to put it over. Extra big, average to big in three days." "The best made by these people for ages. Pleased everyone." "Very good entertainment with popular stars."
Consensus—"Satisfactory picture, good puller."

PRODIGAL LIAR, THE (ROBERTSON-COLE) WILLIAM DESMOND (FEB. 17) ..... MAR. 8
"Helps you greet your patrons with a broad grin."—M. P. News.

PRODIGAL WIFE (SCREENCRAFT) BOLAND (DEC. 22)..DEC. 14
(Six Parts)
"Sex play considered remarkable by interviewer."—M. P. News.
Exhibitor Comment—"Fair. Good story but poorly directed and acted. Title has good drawing power."

PUT UP YOUR HANDS (AMERICAN-PATHE) MARGARITA FISHER (MAR. 16) ..... MAR. 15
"Improbable plot, but should be enjoyed by all."—M. P. News.

QUICKSAND (PARAMOUNT) DORO. DALTON (DEC. 22)..DEC. 28
"Reviewer thinks picture was wrecked at the start."—M. P. News.
Exhibitor Comment—"Everybody liked star and picture. Wonderful directing." "Pretty thin. Average business."
Consensus—"Satisfactory picture, good puller."

RACING STRAIN, THE (GOLDWYN) MAE MARSH (DEC. 22.....
Exhibitor Comment—"Extra good attraction." "Picture pleased. Good conventional story." "Picture pleased. Star seemed quite at ease and the picture pleased at each performance." "Big business two days." "Didn't draw. A good picture."
Consensus—"Fine picture, good puller."

RESTLESS SOULS (TRIANGLE) ALMA RUBENS (FEB. 2)..FEB. 1
(Six Parts)
"Skilful handling makes delicate subject very good picture."—M.P.News
Exhibitor Comment—"Good picture, average business."

ROMANCE AND ARABELLA (SELECT) CONSTANCE TALMADGE (FEB. 3) ..... FEB. 15
"Good star saves weak story; romance is keynote."—M. P. News.
Exhibitor Comment—"She has a great following here and the picture is fine in every respect."

ROMANCE OF HAPPY VALLEY, A (ARTCRAFT) D. W. GRIFFITH'S (JAN. 26) ..... FEB. 8
"New Griffith picture seems a sure-fire winner."—M. P. News.
Exhibitor Comment—"Average business." "Average business seven days." "Splendid production. Pleased immensely and drew after third day. Opened poor, closed big."
Consensus—"Pleasing production, average puller."

ROPED (UNIVERSAL SPECIAL) CAREY (JAN. 18)..... JAN. 4
(Six Parts)
"Star should please everybody in this production."—M. P. News.
Exhibitor Comment—"Good picture and pleased, but opened just after the 'Flu.' Average business."

ROUGH NECK, THE (WORLD) LOVE (FEB. 3)..... FEB. 1
"Latest Montagu Love picture shows excellent team work."—M.P.News.
Exhibitor Comment—"Extra big business."

SANDY BURKE OF THE U-BAR-U (GOLDWYN) LOUIS BENNISON (FEB. 23) ..... FEB. 15
"Western subject full of human appeal and action."—M. P. News.

SATAN, JUNIOR (METRO) VIOLA DANA (MAR. 3)..... MAR. 15
"Star is excellent in new role."—M. P. News.

SCARLET SHADOW, THE (UNIVERSAL SPECIAL) MAE MURRAY (MAR. 3) ..... MAR. 15
(Six Parts)
"Fans will no doubt like this one; comedy is entertaining."—M.P.News.

SEALED ENVELOPE, THE (BLUEBIRD) FRITZI BRUNETTE (FEB. 17) ..... MAR. 8
"Will compare favorably with many successful specials."—M. P. News.
Exhibitor Comment—"Average business."

SEA WAIF, THE (WORLD) LOUISE HUFF (DEC. 30)..... DEC. 28
"Love story made sustaining by skillful handling."—M. P. News.
Exhibitor Comment—"Big business." "Don't know why but World pictures are slipping fast. Both days we showed this picture it rained, but doubt if good weather would have improved business. Poor business."
Consensus—"Fair picture, average puller."

SECRET GARDEN, THE (PARAMOUNT) LILA LEE (JAN. 12) ..... JAN. 25
"Plenty of action but not the happy type for star."—M. P. News.
Exhibitor Comment—"Story punk. Awful." "Rotten pitcure. Poor business." "Lila Lee gaining. Fair story." "Weak. Direction fair. She will never be a star. Hasn't the goods."
Consensus—"Ordinary picture, poor puller."

SHADOWS (GOLDWYN) GERALDINE FARRAR (JAN. 26)..MAR. 1
"Should break all records. Many good points shown."—M. P. News.
Exhibitor Comment—"Very fine production. Star has fine opportunities. Has strong suspense element. Well directed, good plot. Big business." "Everyone voted this the best Farrar yet." "Patrons claim it one of the best she has done. Very good picture to big business." "This subject went over very poor. Farrar not drawing as she should." "Great. Geraldine Farrar's best picture with Goldwyn. Big business." "Splendid production. Big business." "Change of weather held attendance below normal."
Consensus—"Excellent production, strong puller."

SHADOWS OF SUSPICION (SCREEN CLASSICS) HAROLD LOCKWOOD (FEB. 23) ..... MAR. 1
"Last Lockwood picture starts well but slumps at finish."—M. P. News.

SILENT STRENGTH (VITAGRAPH) HARRY T. MOREY (FEB. 17) ..... FEB. 15
"Dual role subject that looks good. Should please all."—M. P. News.

SILVER KING, THE (PARA-ARTC.) FAVERSHAM (JAN. 12).JAN. 18
"Melodrama that offers much chance for criticism."—M. P. News.
Exhibitor Comment—"Faversham as a motion picture attraction is almost nil. The new generation did not think much of the picture. The old scoffed at automobiles and modern contraptions in the classic of forty years ago. Pretty good picture, at that, tough. Average business." "Good. Of the old school type. Well produced and good cast. Average business." "Drew fairly well. Those who saw it liked it." "Fair production. No particular drawing power."
Consensus—"Satisfactory picture, fair puller."

SIS HOPKINS (GOLDWYN) MABEL NORMAND (FEB. 16).MAR. 15
"Characterization is good; picture above the average."—M. P. News.
Exhibitor Comment—"Pleased very much. Was very good outside of overdoing the part in one or two scenes." "Fair picture, but Normand is no draw for this house." "Patrons divided about this one. Ran three days to fair business. Personally did not think much of it." "Went over big with another feature." "Overplayed. Did not take as well as was expected. Her other pictures were better." "This one went over like a house afire. Probably on the strength of 'Mickey,' although it not as good. But it is better than usual. If they give Mabel the right kind of stuff will make a box office winner of her."
Consensus—"Satisfactory picture, average puller."

SMILES (FOX) JANE AND KATHERINE LEE (FEB. 23)...MAR. 8
"Lee children in one that sets a record for them."—M. P. News.

SPENDER, THE (METRO) BERT LYTELL (JAN. 6)..... JAN. 4
"Excellent comedy backed by wholesome philosophy."—M. P. News.
Exhibitor Comment—"Excellent; great; let's have more of them." "Bert Lytell at his best since 'The Lone Wolf.' Made a great hit with the people. Cannot say enough for 'The Spender.'" "A dandy picture to extra big business. If any other company had this they would have made it a special."
Consensus—"Excellent picture, strong puller."

STRING BEANS (PARAMOUNT) RAY (DEC. 22)..... DEC. 21
"Ray fans will welcome this interesting one."—M. P. News.
Exhibitor Comment—"Typical Ray picture that pleased very well." "Ray in his element. Just the sort of picture he is liked in best." "Keep ray in this stuff and no exhibitor ought to kick. City-bred director who opened the show with a moonlight scene, in which chickens were scratching around, ought to check up on his rural stuff." "Good picture, but did not pull at all."
Consensus—"Satisfactory picture with good drawing powers."

SUE OF THE SOUTH (BLUEBIRD) EDITH ROBERTS (FEB. 3) ..... FEB. 22
"Don't say any more about this than you have to."—M. P. News.

TASTE OF LIFE, A (BLUEBIRD) EDITH ROBERTS (MAR. 2) ..... MAR. 15
"One that will stand boosting; story handled carefully."—M. P. News.

TODD OF THE TIMES (PATHE) KEENAN (FEB. 9)..... FEB. 1
"Star's work is good and story has been treated well."—M. P. News.
Exhibitor Comment—"Good actor, but has no drawing power here. Plays are too slow."

TRICK OF FATE, A (EXHIBITORS-MUTUAL) BARRISCALE (FEB. 24) ..... MAR. 1
"Bessie Barriscale is doing best work of her career."—M. P. News.
Exhibitor Comment—"Very pleasing story. Above the average program picture."

TWILIGHT (DE LUXE) DORIS KENYON (FEB. 23)..... MAR. 8
(Six Parts)
"Delightful picture of youth; construction is good."—M. P. News.

TWO BRIDES, THE (PARAMOUNT) LINA CAVALIERI (FEB. 9) ..... MAR. 15
"An artistic production that also has the punch."—M. P. News.

UNDER THE TOP (ARTCRAFT) FRED STONE (JAN. 12)..JAN. 18
"Star's new Artcraft stands up better than his first."—M. P. News.
Exhibitor Comment—"Average to poor business." "Too mechanical. Star 'camera conscious.'" "The story and star were rotten. Nobody liked them. Poor business." "Nothing to this outside Stone's personality. Forty-five minutes of awful stuff. Last fifteen minutes good." "A big disappointment. Just a kid picture. Nothing to it. After advertising circus clowns, lions, etc., everyone wanted to see the circus. Not an animal in it. Business poor."
Consensus—"Fair picture with ordinary drawing powers."

UNVEILING HAND, THE (WORLD) KITTY GORDON (MAR. 17) ..... MAR. 8
"A melodrama that often oversteps bounds."—M. P. News.

VAGABOND OF FRANCE, A (PATHE) KRAUSS (JAN. 26)..JAN. 18
(Four Parts)
"French-made picture shows padding. Titles need improving."—M.P.News.

VENUS IN THE EAST (PARAMOUNT) WASHBURN (JAN. 26) JAN. 8
"If you get by with this picture you should be satisfied."—M. P. News.
Exhibitor Comment—"Very good picture. Big business." "They liked this one. Nice story. Washburn pleased them." "Bryant Washburn does not pull. Charlie is a better star." "The best picture that this star under his present management has given us."
Consensus—"Satisfactory picture, good puller."

VIRTUOUS WIVES (FIRST NATIONAL) STEWART (JAN. 5).JAN. 11
"Lavish production marks star's return to screen."—M. P. News.
Exhibitor Comment—"First class in every respect. Wonderful cast. Highly complimented on this one." "Extra big to highly pleased audiences." "Extra big business." "Splendid production. Pleased large audiences. Some complaints on story not following book." "Biggest business in theatre's existence." "True to the story. Wonderful cast. That's why it broke records. Extra big business nine days and big business balance of two-weeks' run in medium-size town."
Consensus—"Excellent production with exceptional drawing powers."

Index and Reports Concluded and "Flashbacks"

WAY OF A MAN WITH A MAID, THE (PARA) WASHBURN (DEC. 29) .....JAN. 11
"Good example of the 'better story' we hear about."—M. P. News.
Exhibitor Comment—"Highly entertaining. Clean and well done." "Big business." "Poor business." "Well liked. The kind they want." "Good heart interest story. Satisfied most everyone. Flagg comedy with it killed whole show. Terrible stuff." "Washburn scored again in this every-day story that appealed to all sorts and conditions of fans." "Fair story. Got by with it to big business."
Consensus—"Fine picture with very good drawing powers."

WHAT EVERY WOMAN WANTS (ROBERTSON-COLE) GRACE DARMOND (FEB. 10).....MAR. 8
"Looks good enough for treatment as a special production."—M.P.News.

WHAT LOVE FORGIVES (WORLD) CASTLETON (JAN. 6).JAN. 4
"Interesting with good comedy titles but not well balanced."—M.P.News.
Exhibitor Comment—"Just picture, no story or action." "Average business."
Consensus—"Fair picture with average drawing powers."

WHEN A MAN RIDES ALONE (AMERICAN) RUSSELL (JAN. 19) .....JAN. 11
"Rapid action Western is William Russell's latest."—M. P. News.
Exhibitor Comment—"Very poor, no story, no excitement, very tiresome, clean melodrama, not one redeeming feature." "Fine picture, big business." "Nothing to say."
Consensus—"Fair picture, average puller."

WHERE THE WEST BEGINS (AMERICAN) WILLIAM RUSSELL (MAR. 2) .....MAR. 1
"Another good picture to William Russell list."—M. P. News.

WHO CARES (SELECT) CONSTANCE TALMADGE (JAN. 19) JAN. 25
"Story of light pleasing sort; should be enjoyed by all."—M. P. News.
Exhibitor Comment—"Constane was winsome in this light role and gave promise of great things when she is older in the emotional scenes."

WHO WILL MARRY ME? (BLUEBIRD) MYERS (JAN. 27)..FEB. 8
"Comedy and pathos blended in this Universal film."—M. P. News.
Exhibitor Comment—"Good picture. Big business."

WHY GERMANY MUST PAY (SCREEN CLASSICS) (JAN. 19) JAN. 25
"German atrocities again, with a good romantic interest."—M. P. News.

WICKED DARLING, THE (UNIVERSAL) PRISCILLA DEAN (FEB. 24) .....FEB. 22
(Six Parts)
"Strong picture that keeps interest alive all through."—M. P. News.

WIFE OR COUNTRY (TRIANGLE) MESTAYER (DEC. 29)..JAN. 11
"A good idea, but an ordinary picture."—M. P. News.
Exhibitor Comment—"Average business."

WILDCAT OF PARIS (UNIV.) PRISCILLA DEAN (DEC. 30) NOV. 30
"Picture is clean, strong, and should appeal universally."—M. P. News.
Exhibitor Comment—"A very interesting picture. A little bit rough but enjoyed by all. Great box office attraction." "My patrons thought it a fine production. It went over especialy big." "Strong picture for older people." "A very good drawing card. Picture well liked."
Consensus—"Fine production, big puller."

WILD HONEY (DE LUXE) DORIS KENYON (DEC. 22)...DEC. 21
(Six Parts)
"A different kind of Western with a striking star."—M. P. News.
Exhibitor Comment—"Big business."

WISHING RING MAN, THE (VITAGRAPH) BESSIE LOVE (MAR. 10) .....MAR. 8
"It's naturalness puts it over; star is good."—M. P. News.

WOMAN ON THE INDEX, THE (GOLDWYN) PAULINE FREDERICK (FEB. 23).....
Exhibitor Comment—"Goldwyn makes about one good picture in seven. This is not one of the seven." "I did not like it, but my audience did, so let it go at that. It lacked outdoor scenery. Too stagy."
Consensus—"Satisfactory picture, average puller."

WOMAN, WOMAN (FOX) EVELYN NESBIT (JAN. 26)....FEB. 8
"Deals boldly with sex question; morals of heroine lax."—M. P. News.
Exhibitor Comment—"Average business."

WORLD TO LIVE IN, THE (SELECT) ALICE BRADY (FEB. 17) .....MAR. 8
"Presents star in a new role; some situations exaggerated."—M.P.News.

ZERO HOUR, THE (WORLD) ELVIDGE (DEC. 23).....DEC. 14
"An involved offering dealing with fake clairvoyants."—M. P. News.

Individual Opinions on Earlier Releases Received During the Past Week

"The Border Legion" (Goldwyn)—"Did not go very strong here. Poor cast."
"Treat 'em Rough" (Fox)—"Great. Mix big bet here."
"Moral Suicide" (State Rights)—"Average business."
"Hobbs in a Hurry" (American)—"Average business."
"Vanity Pool" (Universal)—"Average business."
"The Hell Cat" (Goldwyn)—"Average business."
"The Long Chance" (Frank Keenan)—"A very good Western."
"For Husbands Only" (Universal)—"A fine moral play, excellently produced. Big business."
"Children in the House" (Triangle Re-issue)—"Pleased and drew good houses."
"Cleopatra" (Fox)—"A wonderful picture and played to wonderful business. Star at her best."
"Square Deal Man" (Triangle)—"Made when people still liked Hart."
"Why I Would Not Marry" (Fox)—"Not of the cream variety. Poor business."
"True Blue" (Fox)—"Bill Farnum always a winner."
"The Sea Flower" (Bluebird)—"Very good picture. Average business."
"Going Straight" (Triangle Re-issue)—"Pleased to average business."
"The Burden of Proof" (Select)—"Just an ordinary feature."
"The Lesson" (Select)—"Pleased to average business."
"Prunella" (Paramount)—"Nothing to it. 5,000 feet wasted. Who was it said this was O. K.?"
"Twenty One" (Pathe)—"Most unreal and don't hold. Poor business."
"Her Final Reckoning" (Paramount)—"Very good story and well done to big business."
"Mask of Riches" (Vitagraph)—"Just a story poorly directed."
"Dead Shot Baker" (Vitagraph)—"Good Western stuff. Natural and well acted."
"Desert Law" (Triangle)—"Overdrawn, yet interesting."
"The Bondage of Barbara" (Goldwyn)—"No better and no worse than the usual Mae Marsh features. Business flopped the second day."
"The Cavell Case" (Select)—"Picture gave excellent satisfaction and held up surprisingly well on the second day."
"Borrowed Clothes" (Universal)—"Good show if it were not butchered up by Censor. Patrons expected to see something better. So did I."
"Fighting Blood" (Fox Re-issue)—"Farnum is well liked here."
"Miss Ambition"—"Nothing to write about this. No sense to it."
"Romance of Tarzan" (First National)—"Dandy sequel to 'Tarzan.' Big business both days. Gained second day."
"Nine-Tenths of the Law"—"Advertised big but did not draw."
"The Forbidden City" (Select)—"Norma Talmadge is good and liked here. Big business."
"Dawn of Understanding" (Vitagraph)—"Regular program stuff to average business."
"Vive La France" (Paramount)—"Gave excellent satisfaction. Big business."
"Smashing Through" (Universal)—"Average business."
"A Model's Confession" (Universal)—"Not much. Average business."
"All Woman" (Goldwyn)—"Average business."
"Bride's Awakening" (Universal)—"Average business."
"Birth of a Nation" (State Rights)—"At advanced prices to usual big business. Third time."
"A Soul Without Windows" (World)—"First run here. Good program picture to big business."
"Riders of the Purple Sage" (Fox)—"This went over big and nearly doubled box office receipts the second night."
"The Queen of Hearts" (Fox)—"Story poor. Fell flat second night, although weather was bad. A poor picture."
"The Embarrassment of Riches" (Hodkinson)—"A good pleasing program subject."
"My Cousin" (Artcraft)—"Positively the most putrid picture we have ever played. Booked for three days and took it off as soon as we could get another program. Many left theatre after seeing picture a few minutes. Complaints were numerous. Artcraft Company refused to send us another program or re-imburse us for our loss, about $250."
"The Unbeliever" (Kleine)—"Extra big business two days."
"Up the Road with Sally"—"Extra big business."
"Peck's Bad Girl" (Goldwyn)—"Extra big business."
"Winning Girl" (Paramount)—"Very ordinary picture and didn't draw."
"Borrowed Clothes" (Universal)—"Immensely big. Everybody enjoyed it. Lois Weber a genius. Extra big business."
"Street of the Seven Stars" (Sherry-General)—"They didn't like this one. Average business Saturday night."
"A Lady's Name" (Select)—"Went very poor, although star has been gaining in popularity here."
"Rosemary Climbs the Heights" (American-Pathe)—"A pleasing picture to average business."
"Border Legion" (Goldwyn)—"Being a Zane Grey story is what put it over. Whoever picked the cast did a poor job. Spoiled a good story."
"Treat 'Em Rough" (Fox)—"Great. Mix has them all beat in his line. Big drawing card here. Extra big business."
"Love's Law" (Mutual)—"Only a fair picture."
"Temple of Dusk" (Exhibitors-Mutual)—"A little sad but very good. His followers liked it. Big business."
"Les Miserables" (Fox)—"A wonderful production. Many comments from patrons telling how good it was. Opened to big business first day and had extra big business second day."
"Treat 'Em Rough" (Fox)—"Very fine. Patrons like him better than Hart. Extra big business."
"The Bravest Way" (Paramount)—"The Jap can't get by here. No interest shown on his offerings. Personally, I think him O. K."
"Cupid by Proxy"—"The Public resents this taffy stuff. No business. Poor offering."
"Madam Jealousy" (Paramount)—"Poor for Frederick. Everyone expected something better."
"The Ghost Flower" (Triangle)—"It's all right if you are waiting for a train to Lake Minnetonka to take this on. Other the time is wasted."
"Little Miss No-Account" (Vitagraph)—"Fair story and good action."
"Old Wives for New" (Paramount)—"If your patrons like this sensational stuff book it. That's what put it over."

NEW THEATRES BUILDING

CONNECTICUT

S. Z. Poli, conducting a chain of theatres, announces that he will start June 1st to raze the Lyric theatre at Bridgeport and erect on the same site a modern theater with a seating capacity of 3,300.

MAINE

A new modern theatre will be erected by out of town capital in Portland near the corner of High and Congress streets.

MASSACHUSETTS

Waldorf Amusement Company, operating theatres at Waltham and Lynn have completed the new Waldorf theatre in Boston on Tremont street near Berkeley upon the site of the old Cyclorama building. Harry F. Jones is the manager.

NEW HAMPSHIRE

A new modern theatre seating 2,500, with entrance on Elm street, will be erected in Manchester. Charles J. Hohman of the Globe theatre is one of the promoters.

Advance Information on All Film Releases

All forthcoming film, also current and earlier releases, made by both the independent and the regular producers, in short subjects as well as features, are arranged alphabetically with all the later releases at the top of each respective list instead of at the bottom.

AMERICAN FILM COMPANY, INC.

(See Pathe Exchanges)

ARTCRAFT PICTURES

(See Famous Players-Lasky Exchanges)

BEAR STATE FILM COMPANY

(At State Right Exchanges)

The Vigilantes

BURLINGHAM TRAVEL PICTURES

(See General Film Exchanges Through Sherry Service)

CHRISTIE FILM COMPANY COMEDIES

(At State Right Exchange)

Mar. 10—Hard Luck 1
Mar. 3—Bobby Comes Marching Home 1
Feb. 24—Welcome Home 1
Feb. 17—Four of a Kind 1
Feb. 10—Salvation Sue 1
Jan. 27—You Couldn't Blame Her 1
Jan. 20—Good Gracious Bobby 1
Jan. 13—Oh, Baby! 1
Jan. 6—Five Hundred or Bust 1

COSMOFOTOFILM COMPANY

(At State Right Exchanges)

The Hypocrites 6

EDUCATIONAL FILM CORP. OF AMERICA

(Through State Right and Educational Exchanges)

Mar. 24—The Passing of the Crow 1
Mar. 17—The Eagle and the Fawn 1
Mar. 3—The Washington Air Patrol 1
Feb. 24—What Is a Mexican? 1
Feb. 17—A Day with Carranza 1
Feb. 10—An Indian Love Story 1
Feb. 3—Indian Life 1
Feb. 1—Photoplay Magazine Screen Supplement 1
Jan. 31—Bringing the Boys Back Home (Y. M. C. A.) 1

BLACK AND WHITE COMEDIES (International)

Mar. 24—A Smashup in China 1
Mar. 17—Judge Rumhauser's Miscue 1

BRUCE SCENICS

18—Scenic Succotash 1
17—The Lonesome Pup 1
16—Frozen Thrills 1
15—Men Met in the Mountains 1
14—Nature—Hot and Cold 1
13—Horizon Hunters 1
12—An Essay of the Hills 1
11—The Pale Pack Train 1
10—The Tides of Yesterday 1
9—Before Breakfast 1
8—The Wolf of the Teetons 1
7—Sundown 1
6—The Restless Three 1
5—The Little High Horse 1
4—The River Gray and the River Green 1
3—The Wanderer and the Whoozitt 1
2—A Wee Bit Odd 1
1—'Tis Tough to Be Tender 1

EXHIBITORS MUTUAL EXCHANGES

Apr. —Diane of the Green Van (Alma Rubens) 5
Mar. —Hearts Asleep (Bessie Barriscale) 5
Mar. —The Turn in the Road (Special Cast) 5
Mar. —A Heart in Pawn (Sessue Hayakawa) 5
Mar. —The Lamb and the Lion (Billie Rhodes) 5
Feb. —Long Lane's Turning (Henry B. Walthall) 5
Feb. —A Trick of Fate (Bessie Barriscale) 5
Feb. —The Prodigal Liar (William Desmond) 5
Feb. —Final Half; Cannibals of the South Seas 5
Feb. —What Every Woman Wants (Grace Darmond) 5
Jan. —The Eleventh Commandment (Ralph Ince Production) 5
Jan. —Hoop-La (Billie Rhodes) 5
Jan. —Bonds of Honor (Sessue Hayakawa) 5
Jan. —Life's a Funny Proposition (William Desmond) 5

STRAND COMEDIES

Mar. 23—The Way of a Maid 1
Mar. 16—His Wife's Birthday 1
Mar. 9—The Door Between 1
Mar. 2—The Wig-Wag System (Elinor Field) 1
Feb. 23—Their Baby (Elinor Field) 1
Feb. 16—Almost a Hero (Elinor Field) 1
Feb. 9—Merely Marrying Mary (Elinor Field) 1
Feb. 2—How to be Happy Though Married (Elinor Field) 1
Jan. 26—Easy Payments 1
Jan. 12—Some Mother (Elinor Field) 1
Jan. 19—No Man's Land 1
Jan. 5—Accidental Heroes (Elinor Field) 1

ROTHACKER OUTDOORS

Feb. 16—Out Wyoming Way 1
Feb. 9—A Bit of God's Country 1
Feb. 2—Doing the Dells 1
Jan. 26—Western Stuff 1
Jan. 19—Bulls and Bears 1
Jan. 12—Geesers and Geysers 1
Jan. 5—Teetotalers, Tea and Totem Poles 1

FAMOUS PLAYERS—LASKY EXCHANGES

ARTCRAFT

Mar. 23—The Girl Who Stayed at Home (D. W. Griffith's) 5
Mar. 16—The Poppy Girl's Husband (William S. Hart) 5
Mar. 9—The Marriage Price (Elsie Ferguson) 5
Mar. 9—Johnny Get Your Gun (Fred Stone) 5
Mar. 2—Alias Mike Moran (Wallace Reid) 5
Feb. 2—Breed of Men (William S. Hart) 5

PARAMOUNT

Mar. 30—Peppy Polly (Dorothy Gish) 5
Mar. 30—Little Comrade (Vivian Martin) 5
Mar. 30—The Malefactor (John Barrymore) 5
Mar. 23—The Sheriff's Son (Charles Ray) 5
Mar. 23—Partners Three (Enid Bennett) 5
Mar. 16—Extravagance (Dorothy Dalton) 5
Mar. 16—Three Men and a Girl (Marguerite Clark) 5
Mar. 9—The Poor Boob (Bryant Washburn) 5
Mar. 2—Puppy Love (Lila Lee) 5
Mar. 2—Good Gracious Annabelle (Billie Burke) 5
Feb. 23—Maggie Pepper (Ethel Clayton) 5
Feb. 23—Paid in Full (Pauline Frederick) 5
Feb. 23—The Winning Girl (Shirley Mason) 5
Feb. 16—Boots (Dorothy Gish) 5
Feb. 16—You Never Saw Such a Girl (Vivian Martin) 5
Feb. 9—Mrs. Wiggs of the Cabbage Patch (Marguerite Clark) 5
Feb. 9—The Girl Dodger (Charles Ray) 5
Feb. 9—Two Brides (Lina Cavalieri) 5
Feb. 2—Hard Boiled (Dorothy Dalton) 5
Feb. 2—Happy Though Married (Enid Bennett) 5

PARAMOUNT-ARTCRAFT SPECIALS

Feb. 16—False Faces (Henry B. Walthall) 5

SUCCESS SERIES (Re-Issues)

Mar. 30—Sold (Pauline Frederick) 5
Mar. 23—Rose of the Rancho (Special Cast) 5
Mar. 16—Rage (Mary Pickford) 5
Mar. 9—Freckles (Jack Pickford) 5
Mar. 2—Temptation (Geraldine Farrar) 5
Feb. 23—Are You a Mason? (John Barrymore) 5
Feb. 16—Puddin' Head Wilson (Special Cast) 5
Feb. 9—Belladonna (Pauline Frederick) 5
Feb. 2—The Crucible (Marguerite Clark) 5

ARBUCKLE COMEDIES

Mar. 2—Love (Roscoe "Fatty" Arbuckle) 2
Feb. 16—The Pullman Porter (Roscoe "Fatty" Arbuckle) 2
Jan. 5—Camping Out (Roscoe "Fatty" Arbuckle) 2

DREW COMEDIES

Mar. 16—Once a Mason (Mr. and Mrs. Sidney Drew) 2
Feb. 2—Romance and Rings (Mr. and Mrs. Sidney Drew) 2

FLAGG COMEDIES

Mar. 30—Beresford of the Barboons (Montgomery Flagg Film) 2
Feb. 2—One Every Minute (Montgomery Flagg Film) 2

SENNETT COMEDIES

Mar. 23—Reilly's Wash Day 2
Mar. 9—The Village Smithy 2
Feb. 23—West Lynne with Variations 2
Feb. 9—Rip and Stitch—Sailors 2
Jan. 26—Never Too Old (Mack Sennett Film) 2

BRAY PICTOGRAPHS

Mar. 30—Comets 1
Mar. 23—Indoor Gold 1
Mar. 16—Most Popular Girl in World 1
Mar. 9—Birth of a Tornado 1
Mar. 2—Hatching an Eagle a Day 1
Feb. 23—A Kid Railroad 1
Feb. 16—Hand Grenades 1
Feb. 9—War Brides 1
Feb. 2—Winter Sports 1

BURTON HOLMES TRAVEL PICTURES

Mar. 30—Zamboanga 1
Mar. 23—Glorious Versailles 1
Mar. 16—Gay Parie in Wartime 1
Mar. 9—Making Sombereros in Manila 1
Mar. 2—Cabaret of Old Japan 1
Feb. 23—London Plays Ball 1
Feb. 16—War Women of England 1
Feb. 9—St. Dunstan's Happy Blind 1
Feb. 2—American Y. M. C. A. in London 1

FILM CLEARING HOUSE EXCHANGES

INDEPENDENT SALES CORPORATION

Dec. —Wanted for Murder (Elaine Hammerstein) 6
Dec. —A Romance in the Air (Bert Hall-Edith Day) 6

TEN-TWENTY-THIRTY SERIES

Dec. —Her Mistake (Julius Steger Production) 6
Dec. —Life's Greatest Problem (Blackton Production) 6
Dec. —A Woman's Experience (Bacon-Backer Production) 6

FIRST NATIONAL EXCHANGES

Feb. 3—Our Teddy (Roosevelt Pictures) 5
Jan. 5—Virtuous Wives (Anita Stewart) 5
The Romance of Tarzan (Elmo Lincoln) .....
Shoulder Arms (Charlie Chaplin) 3
Italy's Flaming Front (Italian Official War Pictures) .....
Pershing's Crusaders (Official Government Feature) .....
My Four Years in Germany (Ambassador Gerard's) .....

Advance Information on All Film Releases

(*Continued from preceding page*)

OUTING-CHESTER PICTURES

7—Up in the Air After Alligators....1
6—A Wasmanipae Week-End....1
5—Guided and Miss Guided....1
4—Maid, Mermaids and More Maids....1
3—Ballahooing on the Anarika....1
2—Teddy Birds....1
1—From Scales to Antlers....1

FOX FILM EXCHANGES

STANDARD PICTURES

May 4—The Siren's Song (Theda Bara)....5
Apr. 20—Wolves of the Night (William Farnum)....5
Mar. 23—Thou Shalt Not (Evelyn Nesbit)....5
Mar. 9—When Men Desire (Theda Bara)....5
Feb. 23—The Man Hunter (William Farnum)....6
Feb. 9—Every Mother's Son (all-star cast)....5

VICTORY PICTURES

Apr. 13—Pitfalls of a Big City (Gladys Brockwell)....5
Mar. 30—Fighting for Gold (Tom Mix)....5
Mch. 16—Never Say Quit (George Walsh)....5
Mch. 2—The Forbidden Room (Gladys Brockwell)....5
Feb. 16—Hell Roarin' Reform (Tom Mix)....5
Feb. 2—Luck and Pluck (George Walsh)....5

EXCEL PICTURES

Apr. 6—Married in Haste (Albert Ray)....5
Mar. 23—The Rebellious Bride (Peggy Hyland)....5
Mar. 9—Gambling in Souls (Madlaine Traverse)....5
Feb. 23—Smiles (Jane and Katherine Lee)....5
Feb. 9—The Love Auction (Virginia Pearson)....5

PRODUCTIONS EXTRAORDINARY

Cleopatra (Theda Bara)....8
Les Miserables (William Farnum)....8
A Daughter of the Gods (Annette Kellerman)....8
Salome (Theda Bara)....8

THE GREAT NINE

Feb. 23—Hoodman Blind (William Farnum)....5
Feb. 16—The Darling of Paris (Theda Bara)....5
Feb. 9—The Soul of Broadway (Valeska Suratt)....5
Feb. 2—Infidelity (Dr. Rameau's)....5

SUNSHINE AND TOM MIX COMEDIES

Apr. 20—The House of Terrible Scandal....2
Apr. 6—Tom and Jerry Mix....6
Mch. 23—Money Talks....2
Mch. 9—Six-Cylinder Love (Tom Mix)....2
Feb. 23—His Musical Sneeze....2
Feb. 9—A Roman Cowboy (Tom Mix)....2

MUTT AND JEFF CARTOONS

Apr. 6—Mutt the Mutt Trainor....½
Mar. 30—A Cow's Husband....½
Mar. 23—Out and in Again....½
Mar. 16—William Hohenzollern, Sausage Maker....½
Mar. 9—Wild Waves and Angry Woman....½
Mar. 2—Firemen, Save My Child....½
Feb. 25—The Pousse Cafe....½
Feb. 16—Five Thousand Miles on a Gallon of Gas....½
Feb. 9—The Bearded Lady....½
Feb. 2—Landing An Heiress....½

FROHMAN AMUSEMENT CORPORATION

(At State Right Exchanges)

Once to Every Man (Jack Sherrill)....
My Own United States (Special Cast)....Through Metro
God's Man (H. B. Warner)....9

GARSON-NEILAN PRODUCTIONS

(Producing for Open Market)

The Unpardonable Sin (Blanche Sweet)....9
The Hushed Hour (Blanche Sweet)....

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(At State Right Exchanges)

Tuesdays—Gaumont News....1
Fridays—Gaumont Graphic....1
The Real Roosevelt....2
Satan on Earth....2
The Hand of Vengeance (Serial of ten two-reel episodes)....2

GENERAL FILM EXCHANGES

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Triple Trouble (Charley Chaplin)....
Behind the Lines in Italy....
Conquered Hearts....

SHERRY SERVICE, WILLIAM L.

Mar. 9—Marriage for Convenience (Catherine Calvert)....6
Mar. 2—Love and the Law (Edgar Lewis Production)....6
Feb. 23—Twilight (Doris Kenyon)....6
Feb. 16—Calibre 38 (Edgar Lewis Production)....6
Feb. 2—The Son of a Gun (G. M. Anderson)....5
Jan. 5—Wild Honey (Doris Kenyon)....6

BURLINGHAM TRAVEL PICTURES (Sherry Service)

The Gornergrat Railway....1
Lovely Lucerne....1
The Riviera of Lake Leman....1
Scrambles in the High Alps....1
Allied War Heroes Arrive in Switzerland....1
The Pilatus Railway....1
Unknown Switzerland (The Lotschenthal)....1
Facing Death on the Blumlisalp....1

RAINBOW COMEDIES

Hooverizing (Lillian Vera-Eddie Bouldon)....1
The Pipe of Peace (Lillian Vera-Eddie Bouldon)....1
The Camouflaged Baby (Lillian Vera-Eddie Bouldon)....1
How She Hated Men (Lillian Vera-Eddie Bouldon)....1
Some Judge (Lillian Vera-Eddie Bouldon)....1
My Lady's Slipper (Lillian Vera-Eddie Bouldon)....1
Nearly a Slacker (Lillian Vera-Eddie Bouldon)....1

AMERICAN RED CROSS

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New Faces for Old....1
Homeward Bound....1
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First Aid on the Piave....1
Rebuilding Broken Lives....1

GOLDWYN EXCHANGES

STAR SERIES

Mar. 30—Spotlight Sadie (Mae Marsh)....5
Mar. 23—Daughter of the Mine (Madge Kennedy)....5
Mar. 16—A Man and His Money (Tom Moore)....5
Mar. 9—The Brand (Rex Beach Cast)....7
Feb. 23—The Woman on the Index (Pauline Frederick)....5
Feb. 16—Sis Hopkins (Mabel Normand)....5
Feb. 2—The Bondage of Barbara (Mae Marsh)....5
Jan. 26—Shadows (Geraldine Farrar)....6
Jan. 12—Day Dreams (Madge Kennedy)....5

BENNISON SERIES

Feb. 23—Sandy Burke of the U-Bar-U (Louis Bennison)....5
Jan. 19—Oh, Johnny (Louis Bennison)....5

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The Manx-Man....7
Social Ambition....7
Honor's Cross....7
Blue Blood....6
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Mch. 23—The Potum of Swat ("Smiling Bill" Parsons)....2
Mch. 9—The New Breakfast Food ("Smiling Bill" Parsons)....2
Feb. 23—A Master of Music ("Smiling Bill" Parsons)....2
Feb. 9—Have Another ("Smiling Bill" Parsons)....2
Jan. 26—The Big Idea ("Smiling Bill" Parsons)....2
Jan. 12—You Know What I Mean ("Smiling Bill" Parsons)....2

FORD EDUCATIONAL WEEKLY

Mar. 23—What Uncle Sam Had Up His Sleeve....1
Mar. 16—The Land of Enchantment....1
Mar. 9—The Story of Steel....1
Mar. 2—Good to Eat....1
Feb. 24—Rough Stuff....1
Feb. 17—Where "The Spirit that Won" was Born....1
Feb. 10—Canada's Mountain of Tears....1
Feb. 3—Carrying Old Glory to the Seven Seas....1
Jan. 27—Hang It All....1
Jan. 20—The Truth About the Liberty Motor....1
Jan. 13—What Uncle Sam Will Do for Two Cents....1

HILLER AND WILK, INC.

(Pictures Handled in the Open Market)

The Silent Mystery (Francis Ford Serial)....
Woman....
The Wrath of the Gods....
The Battle of Gettysburg....
Raffles, the Amateur Cracksman....

HART, FAIRBANKS, KEENAN, TALMADGE RE-ISSUES

Fifty Fifty (Norma Talmadge)....
The Social Secretary (Norma Talmadge)....
The Devil's Needle (Norma Talmadge)....
Going Straight (Norma Talmadge)....
Children in the House (Norma Talmadge)....
The Drab (Frank Keenan)....
Bride of Hate (Frank Keenan)....
The Sins Ye Do (Frank Keenan)....
Jim Grimsby's Boy (Frank Keenan)....
The Thoroughbred (Frank Keenan)....
The Americano (Douglas Fairbanks)....
The Matrimaniac (Douglas Fairbanks)....
American Aristocracy (Douglas Fairbanks)....
Manhattan Madness (Douglas Fairbanks)....
The Half Breed (Douglas Fairbanks)....
Flirting with Fate (Douglas Fairbanks)....
Reggie Mixes In (Douglas Fairbanks)....
The Good Bad Man (Douglas Fairbanks)....
Wolfe Lowry (William S. Hart)....
The Desert Man (William S. Hart)....
The Square Deal Man (William S. Hart)....
The Gunfighter (William S. Hart)....
Truthful Tulliver (William S. Hart)....
The Devil's Double (William S. Hart)....
The Return of Draw Egan (William S. Hart)....
The Dawnmaker (William S. Hart)....
Captive God (William S. Hart)....
The Patriot (William S. Hart)....

HODKINSON CORPORATION, W. W.

(*See Pathe Exchanges*)

Advance Information on All Film Releases

(Continued from preceding page)

INDEPENDENT SALES CORPORATION

(See Film Clearing House Exchanges)

IVAN FEATURE PRODUCTIONS

(At State Right Exchanges)

Life or Honor (Leah Baird-James Morrison).....7
Human Clay (Mollie King).....5

JEWEL PRODUCTIONS, INC.

(See Universal Exchanges)

KLEINE SYSTEM, GEORGE

(See General Film Exchanges)

METRO EXCHANGES

Apr. 14—Out of the Depths (Bert Lytell).....5
Apr. 7—The Island of Intrigue (May Allison).....5
Mar. 31—Jeanne of the Gutter (Viola Dana).....5
Mar. 24—That's Good (Hale Hamilton).....5
Mar. 17—The Way of the Strong (Anna Q. Nilsson).....5
Mar. 10—Blind Man's Eyes (Bert Lytell).....5
Mar. 3—Satan Junior (Viola Dana).....5
Feb. 24—Peggy Does Her Darndest (May Allison).....5
Feb. 17—Johnny on the Spot (Hale Hamilton).....5
Feb. 10—As the Sun Went Down (Edith Storey).....5
Feb. 3—Faith (Bert Lytell).....5

NAZIMOVA PRODUCTIONS

Feb. 17—Out of the Fog (Nazimova).....7
Eye for Eye (Nazimova).....7
Toys of Fate (Nazimova).....7
Revelation (Nazimova).....7

SCREEN CLASSICS, INC., SPECIALS

Shadow's of Suspicion (Harold Lockwood).....5
The Great Romance (Harold Lockwood).....6
Why Germany Must Pay (Special Cast).....6
The Great Victory (Special Cast).....6
Pals First (Harold Lockwood).....6

NAZIMOVA PRODUCTIONS

(See Metro Exchanges)

OUTING-CHESTER PICTURES

(See First National Exchanges)

PATHE EXCHANGES

SPECIAL FEATURES

Apr. 27—Stars of Glory (Dolores Cassinelli-E. K. Lincoln).....6
Mar. 2—Common Clay (Fannie Ward).....7

EXTRA SELECTED STAR PHOTOPLAYS

Mar. 9—Carolyn of the Corners (Bessie Love).....5
Feb. 9—Todd of the Times (Frank Keenan).....5
Jan. 12—The Midnight Stage (Frank Keenan).....5

PROGRAM FEATURES

Mar. 23—Go Get 'Em Garringer (Helene Chadwick).....5
Feb. 23—The Old Maid's Baby (Baby Marie Osborne).....5
Jan. 26—A Vagabond of France (Henri Krauss).....4

AMERICAN FILM COMPANY, INC.

Mar.16—Put Up Your Hands (Margarita Fisher).....5
Mar. 2—Where the West Begins (William Russell).....5
Feb. 16—Molly of the Follies (Margarita Fisher).....5
Feb. 2—The Amazing Imposter (Mary Miles Minter).....5
Jan. 19—When a Man Rides Alone (William Russell).....5

HODKINSON, W. W., CORPORATION

Mar. 23—The End of the Game (J. Warren Kerrigan).....5
Mar. 9—The Forfeit (House Peters).....5
Feb. 23—The Love Hunger (Lillian Walker).....5
Feb. 10.—Come Again Smith (J. Warren Kerrigan).....5
Jan. 27—Fighting Through (E. K. Lincoln).....6
Jan. 20—The Law that Divides (Kathleen Clifford).....5
Jan. 6—The Drifters (J. Warren Kerrigan).....5

MADE IN AMERICA (Series) Hodkinson

(Eight One-Reel Episodes)
Apr. 7—Eighth, Forward—Always Forward.....1
Mar. 31—Seventh, Overseas to Victory.....1
Mar. 24—Sixth, The Hated K. P.....1
Mar. 17—Fifth, Building the Soldier.....1
Mar. 10—Fourth, Victory Army in the Making.....1
Mar. 3—Third, The Rookie.....1
Feb. 24—Second, Nine Million Answer.....1
Feb. 16—First, The Call to Arms.....1

ROLIN COMEDIES

Apr. 13—Just Dropped In (Harold Lloyd).....1
Apr. 6—Ring Up the Curtain (Harold Lloyd).....1
Mar. 30—Next Aisle Over (Harold Lloyd).....1
Mar. 23—The Dutiful Dub (Harold Lloyd).....1
Mar. 16—Look Out Below (Harold Lloyd).....1
Mar. 9—I'm On My Way (Harold Lloyd).....1
Mar. 2—Hoot Mon (Stan Laurel).....1
Feb. 23—On the Fire (Harold Lloyd).....1
Feb. 16—Toto's Troubles (Toto).....1
Feb. 9—Ask Father (Harold Lloyd).....1
Feb. 2—Hustling for Health (Laurel).....1
Jan. 26—Going, Going, Gone (Harold Lloyd).....1
Jan. 19—Love's Young Scream (Goulding).....1
Jan. 12—Wanted, $5,000.00 (Harold Lloyd).....1
Jan. 5—Do You Love Your Wife? (Laurel).....1

TWO-REEL DRAMAS

Jan. 19—Corinne, Come Here (Floria Joy).....2
Jan. 5—I Want to Be a Lady (Gloria Joy).....2

ONE REEL SPECIALS

Mar. 2—The Girl of Tomorrow.....1
Feb. 9—The Story of the Orange.....1

THE LIGHTNING RAIDER (Serial)

(Fifteen Two-Reel Episodes Astra Serial Starring Pearl White, Warner Oland, Henry Gsell)
Apr. 13—Fifteenth, Wu Fang Atones.....2
Apr. 6—Fourteenth, Cleared of Guilt.....2
Mar. 30—Thirteenth, the White Roses.....2
Mar. 23—Twelfth, Hurled Into Space.....2
Mar. 16—Eleventh, The Bars of Death.....2
Mar. 9—Tenth, The Baited Trap.....2
Mar. 2—Ninth, Falsely Accused.....2
Feb. 23—Eighth, The Cave of Dread.....2
Feb. 16—Seventh, Meshes of Evil.....2
Feb. 9—Sixth, The Mystic Box.....2
Feb. 2—Fifth, The Brass Key.....2
Jan. 26—Fourth, Through Doors of Steel.....2
Jan. 19—Third, Underworld Terrors.....2
Jan. 12—Second, The Counterplot.....2
Jan. 5—First, The Ebony Block.....3

THE TERROR OF THE RANGE (Serial)

(Seven Two-Reel Episodes Starring George Larkin and Bessie Compson; Produced by Diando)
Mch. 16—Seventh, Run to Earth.....2
Mch. 9—Sixth, Tangled Tales.....2
Mch. 2—Fifth, A Threat from the Past.....2
Feb. 23—Fourth, The Midnight Raid.....2
Feb. 16—Third, The Chasm of Fear.....2
Feb. 9—Second, The Hidden Chart.....2
Feb. 2—First, Prowlers of the Night.....2

NEWS AND REVIEW REELS

Sundays—Pathe Review (Educational).....1
Wednesdays—Pathe News.....1
Saturdays—Pathe News.....1

PERRET PRODUCTIONS, LEONCE

(Producing for the Open Market)

—A Soul Adrift (Dolores Cassinelli).....
—Stars of Glory (E. K. Lincoln-Dolores Cassinelli).....

RAPF PRODUCTIONS, HARRY

(At State Right Exchanges)

—Wanted for Murder (Elaine Hammerstein) Ind. Sales Corp.....6
—Sins of the Children.....

RAVER PRODUCTIONS,HARRY

(At State Right Exchanges)

—The Liberator (Maciste Serial).....

SELECT EXCHANGES

Mar. —The Probation Wife (Norma Talmadge).....6
Mar. —Marie Ltd. (Alice Brady).....5
Mar. —Experimental Marriage (Constance Talmadge).....5
Feb. —The World to Live In (Alice Brady).....5
Feb. —Children of Banishment (Mitchell Lewis).....5
Feb. —The Belle of New York (Marion Davies).....5
Feb. —Romance and Arabella (Constance Talmadge).....5

SPECIALS

The Hidden Truth (Anna Case).....5
Ruling Passions (Julia Dean-Edwin Arden).....5
The Midnight Patrol (Ince Production).....5
The Cavell Case (Julia Arthur).....5
The One Woman (Special Cast).....6

SELZNICK PICTURES CORPORATION

(No Distribution Plans Announced Yet)

—Upstairs and Down (Olive Thomas).....5

S-L PICTURES

(No Distribution Plans Announced Yet)

Virtuous Man (E. K. Lincoln) Ralph Ince Attraction.....

SHERRY SERVICE, WILLIAM L.

(See General Film Exchanges Outside New York State)

SOUTHERN FEATURE FILM COMPANY

(At State Rights Exchanges)

Beyond the Law (Emmett Dalton).....6

STATE RIGHT EXCHANGES

DOLL VAN FILM CORPORATION (CHICAGO)

(In Illinois, Indiana and Southern Wisconsin)
The Mad Lover.....
Public Defender.....
Carmen of the Klondike.....
The Grain of Dust.....
Hearts of the World.....
The Crucible of Life.....

Advance Information on All Film Releases

(Continued from preceding page)

Nine-tenths of the Law
The Belgian
The Zeppelin's Last Raid
Those Who Pay
Just a Woman

DOO LEE FILM COMPANY, INC. (NEW YORK STATE)

The Woman Who Dared....7
The Libertine....6
Babbling Tongues....7
Married in Name Only....6
Her Bargain....6
A Man's Law....5
Human Clay....5
One Law for Both....8
Sins of Ambition....7
A Slacker's Heart....7
Cleopatra....5
The Lonesome Trail....5
Mothers of Liberty....6
Gaumont News and Graphic
Jester Comedies (Tweed Dan) once a month....2
The Silent Mystery (Serial in Fifteen Two-Reel Episodes (Francis Ford Mae Gaston and Rosemary Theby)

TRIANGLE EXCHANGES

Mar. 30—Toton (Olive Thomas-Special)....5
Mar. 23—The Little Rowdy (Hazel Daly)....5
Mar. 16—It's a Bear (Taylor Holmes-Special)....5
Mar. 9—The Railroader (George Fawcette)....5
Mar. 2—Wild Goose Chase (Hazel Daly)....5
Feb. 23—Breezy Jim (Crane Wilbur)....5
Feb. 16—Child of M'sieu (Baby Marie Osborne)....5
Feb. 9—Secret Marriage (Mary MacLaren)....5
Feb. 2—Restless Souls (Alma Rubens)....5

UNITED PICTURE THEATRES

(See World Film Exchanges)

UNIVERSAL EXCHANGES

BLUEBIRD PHOTOPLAYS

Mar. 3—A Taste of Life (Edith Roberts)....5
Feb. 24—The Little White Savage (Carmel Myers)....5
Feb. 17—The Sealed Envelope (Fritzi Brunette)....5
Feb. 10—The Millionaire Pirate (Monroe Salisbury)....5
Feb. 3—Sue of the South (Edith Roberts)....5

SPECIAL ATTRACTIONS

Mar.31—A Silk Lined Burglar (Priscilla Dean)....6
Mar. 17—The Light of Victory (Monroe Salisbury)....5
Mar. 10—The Scarlet Shadow (Mae Murray)....6
Feb. 24—The Wicked Darling (Priscilla Dean)....6
Feb. 10—Creaking Stairs (Mary MacClaren)....6

JEWEL PRODUCTIONS, INC.

Feb. 10—The Heart of Humanity (Dorothy Phillips)....9

I-KO COMEDIES

Apr. 2—Rough on Roller Skates (Dorety-Novak-Reynolds)....2
Mar. 5—A Ragtime Romance (Lynch-Smith-Dunn)....2
Feb. 26—Lions and Ladies (Hardy-Mann-Gore)....2
Feb. 17—Call the Cops (Billy Armstrong)....2
Feb. 5—Hop, the Bell Hop (Armstrong)....2

CENTURY COMEDIES

Mar. 12—Society Stuff (Alice Howell)....2
Feb. 10—Behind the Front (Alice Howell)....2

NESTOR COMEDIES

Mar. 31—Lizzie's Waterloo (Special Cast)....1
Mar. 17—Home Run Bill (Billy Mason)....1
Mar. 10—The Hole in the Wall (Special Cast)....1
Mar. 3—A Poor Prune (Sammie Burns)....1
Feb. 24—The Movie Queen (Jane Bernoudy)....1
Feb. 17—Them Eyes (Ben Wilson-Neva Gerber)....1
Feb. 10—Mixed Wives (William Farney)....1

LYONS-MORAN STAR COMEDIES

Mar. 31—The Wife Breakers....1
Mar. 17—Lay Off....1
Mar. 10—Chicken a La King....1
Mar. 3—Oh Ethel....1
Feb. 24—Mixed Tales....1
Feb. 17—His Body for Rent....1
Feb. 10—Up the Flue....1
Feb. 3—Kitchen Police....1

WESTERN AND RAILROAD DRAMAS..

Mar. 29—Fighting Brothers....2
Mar. 22—The Gun Runners (Neal Hart)....2
Mar. 15—The Black Horse Bandit (Helen Gibson—Pete Morrison)....2
Mar. 8—The Flip of a Coin (Pete Morrison)....2
Mar. 1—Riding Wild (Helen Gibson)....2
Feb. 22—Raiders of the Range (J. Warren Kerrigan)....2
Feb. 16—Tapering Fingers (Ridgeway)....2
Feb. 9—A Proxy Husband (Violet Mersereau)....2
Feb. 2—Sure Shot Morgan (Carey)....2

THE LURE OF THE CIRCUS (Serial)

(Eighteen Two-Reel Episodes Starring Eddie Polo.)
Mar. 17—Eighteenth, The Last Trick....2
Mar. 10—Seventeenth, a Race with Time....2
Mar. 3—Sixteenth, The Knockout....2
Feb. 24—Fifteenth, The Stolen Record....2
Feb. 17—Fourteenth, Flames....2
Feb. 10—Thirteen, A Plunge for Life....2
Feb. 3—Twelfth, A Strange Escape....2

THE RED GLOVE (Serial)

(Eighteen Two-Reel Episodes Starring Marie Walcamp)
Mar. 31—Third, The Vulture's Vengeance....2
Mch. 17—First, The Pool of Mystery....2

NEWS AND MAGAZINE REELS

Mondays —Hearst News (International)....1
Wednesdays—International News....1
Fridays —Current Events (International)....1
Fridays —New Screen Magazine (Universal)....1

VITAGRAPH EXCHANGES

Apr. 21—A Yankee Princess (Bessie Love)....5
Apr. 14—The Unknown Quantity (Corinne Griffith)....5
Apr. 7—The Cambric Mask (Alice Joyce)....5
Mch. 31—Fighting Destiny (Harry T. Morey)....5
Mch. 24—Miss Dulcie from Dixie (Gladys Leslie)....5
Mch. 17—A Gentleman of Quality (Earle Williams)....5
Mch. 10—The Wishing Ring Man (Bessie Love)....5
Mch. 3—The Girl Problem (Corinne Griffith)....5
Feb. 17—Silent Strength (Harry T. Morey)....5
Feb. 10—Fortune's Child (Gladys Leslie)....5
Feb. 3—The Highest Trump (Earle Williams)....5

BIG V SPECIAL COMEDIES

Mar. 24—Jazz and Jailbirds (James Aubrey)....2
Mch. 10—Damsels and Dandies....2
Feb. 17—Scamps and Scandal....2
Feb. 10—Soapsuds and Sap-Heads....2
Feb. 3—Love and Lather....2

VITAGRAPH SPECIALS

Mch. 10—From Headquarters (Special—Anita Stewart)....5
Feb. 24—The Lion and the Mouse (Special-Alice Joyce)....6
Jan. 5—The Common Cause (Rawlinson-Breamer)....7

THE MAN OF MIGHT (Serial)

(Fifteen Two-Reel Episodes Starring William Duncan)
—Fifteenth, The Rescue....2
—Fourteenth, The Living Catapult....2
—Thirteenth, The Flood of Despair....2
—Twelfth, The Volcano's Prey....2
—Eleventh, The Ship of Dread....2
—Tenth, Double Crossed....2
—Ninth, The Crashing Horror....2
—Eighth, The One Chance....2
—Seventh, Into the Trap....2
—Sixth, The Height of Torment....2
—Fifth, The Human Shield....2
—Fourth, The Gripping Hand....2
—Third, The Creeping Death....2
—Second, The Leap Through Space....2
—First, The Riven Flag....2

THE IRON TEST (Serial)

(Fifteen Two-Reel Episodes Featuring Antonio Moreno and Carol Holloway)
Jan. 27—Fifteenth, Riding with Death....2
Jan. 20—Fourteenth, Desperate Odds....2
Jan. 13—Thirteenth, Hanging Peril....2
Jan. 6—Twelfth, The Span of Terror....2
Dec. 30—Eleventh, The Red Mask's Prey....2
Dec. 23—Tenth, In the Coils....2
Dec. 16—Ninth, The Pit of Lost Hope....2
Dec. 9—Eighth, The Man Eater....2
Dec. 2—Seventh, The Whirling Trap....2
Nov. 25—Sixth, Fiery Fate....2
Nov. 18—Fifth, The Tide of Death....2
Nov. 11—Fourth, The Noose....2
Nov. 4—Third, The Blade of Hate....2

WARREN, EDWARD, PRODUCTIONS, INC.

(At State Right Exchanges)

Weavers of Life
Souls Redeemed

WESTERN IMPORT COMPANY

(At State Right Exchanges)

Mickey (Mabel Normand)

WORLD FILM EXCHANGES

Apr. 28—The Price of Doubt (All Star Cast)....5
Apr. 21—The Quickening Flame (Montagu Love-June Elvidge)....5
Apr. 14—The Scar (Kitty Gordon-Irving Cummings)....5
Apr. 7—The Little Intruder (Louise Huff-Johnny Hines)....5
Mch. 31—The Love Defender (June Elvidge)....5
Mch. 24—Hit or Miss (Carlyle Blackwell and Evelyn Greeley)....5
Mch. 17—The Hand Invisible (Montagu Love)....5
Mch. 10—The Unveiling Hand (Kitty Gordon)....5
Mch. 3—Crook of Dreams (Louise Huff)....5
Feb. 24—The Moral Deadline (June Elvidge)....5
Feb. 17—Courage for Two (Carlyle Blackwell)....5
Feb. 10—Mandarin's Gold (Kitty Gordon)....5
Feb. 3—The Rough Neck (Montagu Love)....5

SPECIALS

Mar. 16—The Better 'Ole....7
Feb. 10—What Shall We Do With Him?....5
Jan. 6—Under Four Flags (Official Government Picture)....5

UNITED PICTURE THEATRES

—Her Code of Honor (Florence Reed)....6
Feb. 23—A Man in the Open (Dustin Farnum)....6
Jan. 26—Adele (Kitty Gordon)....6
Jan. 5—The Light of Western Stars (Dustin Farnum)....6

KINOGRAMS (News Reels)

Tuesdays—Kinograms....1
Saturdays—Kinograms....1

CENTRAL STATES

NEW YORK OFFICE, 729 Seventh Avenue CHICAGO REPRESENTATIVE, 220 So. State Street

Elgin Patrons to See "Little Women" Picture

ACCORDING to reports from Elgin, Ill., Manager William B. Newman of the Grand theatre of that city, has promised a patronage clamoring for "Little Women" that he will bring it to his playhouse in April. There has been considerable interest since the release of the picture and its showings in Chicago theatres, both for the popularity of the story itself and because of the personal friendship with many in Elgin of Conrad Nagel, the star, who plays the part of Laurie in the picture. Mr. Nagel's several visits to Elgin with Oliver Edwin Hinsdell, at one time a member of the "Experience" company, with which Mr. Nagel played leading role, have widened his circle of friends here, and their great pleasure in his stage performance in "Experience" here is keeping them impatient to see his work as a picture star.

Manager Newman of the Grand is a busy man. He says that he has many forthcoming high class and new attractions booked for near date, promising list of them when he is not so busy. He has announced, however, that he is bringing Hart here to disperse the glooms among the Hart fans, many and enthusiastic, who have been wanting Bill back for a long time. "Branding Broadway" is coming to the Grand in April.

Schlank Judges Demand by Exhibitors

THE remarkable interest shown by the exhibitors in the new policy of the Capital Film Co., "Famous Stars in Short Features," has led Ike Schlank, president of the Capital organization, to practically place the releasing of Capital subjects in the hands of the exhibitors themselves.

"Giving the public what it wants," is the Schlank philosophy, which led the Capital Film Co. to adopt this policy. "The public's demands are best judged at all times by the theatre managers themselves. The exhibitor has, or should have, his hands on the pulse of the public at all times.. Accordingly we are placing the choice of subjects for all of our future releases entirely up to the exhibitor.

"A systematic follow-up system, appealing directly to the wants of managers," says Mr. Schlank, "has been installed, and we have already been surprised that, in the deluge of correspondence and suggestions which we have received, there is a startling uniformity of opinion.

"It is very much like submitting our schedule of releases to the exhibitor, and allowing them to vote and elect the type of picture they want each week. All of the correspondence in this channel is carefully read and all the suggestions contained in them are collected and itemized for continuous reference.

"It is the belief of the various managers of the branch exchanges of the Capital Film Co. that this selective release policy is going to prove one of the biggest winning cards ever placed in the exchange game."

According to reports, the results already obtained carry sufficient proof that the exhibitors have a keen sense of the psychological value of the various types of drama, comedy-drama, and comedies.

Mr. Schlank admits unhesitatingly that it is the co-operative aid of the exhibitors themselves that is putting the Capital Film Co. over with such success, and relieving the various managers of untold worries.

"It is up to us," states Mr. Schlank, "to more than reciprocate and see to it that our pictures are as unanimously popular as the willingness on the part of the managers to aid us in releasing the best possible drawing cards."

Butterfield Plans New House for Lansing

COL. W. S. BUTTERFIELD, of the Butterfield circuit, spent a few hours in Detroit recently and announced that his organization will expand considerably during the coming year. The improvements would have been made in 1918, he declared, but the war made material too difficult to obtain. He will erect a new theatre on Washington avenue in Lansing that will seat 1,750 people and be exclusive for motion pictures. The size of the building will be 99 x 165. Work will be commenced soon to have the house ready for next fall. There will be a new Butterfield theatre in Kalamazoo that will seat 1,150 and be exclusively for moving pictures. The Majestic will go to vaudeville in conjunction with big special pictures about May 1, and next fall that theatre will be reserved exclusively for vaudeville. Mr. Butterfield has taken a lease on the Royal theatre, Flint, and will immediately remodel the same so that it will seat about 500 people. It is also to be exclusively for motion pictures.

"Heart of Humanity" Shown to the Press

ONE of the preliminaries attendant upon the showing of "The Heart of Humanity" at the Temple in Elgin, Ill., was a special private showing at 10 o'clock on Thursday, March 6, to an audience of business men, press representatives and friends bidden by Manager W. P. Fay to pass judgment on the picture. Encouraged by the success of "Mickey," shown to capacity houses for three days in the last week of February, Manager Fay increased his advertising effort and expects to put "The Heart of Humanity" over big.

THE CENTRAL STATES

March 22, 1919

Irving Mack Resigns From Universal in Chicago

IRVING MACK, for the past two years publicity and advertising manager for the Universal Chicago office, has tendered his resignation to Tarkington Baker, publicity director of the Universal Film Co., to take effect March 8.

Mr. Mack will inaugurate something new in the picture field. He is starting an advertising agency for the sole purpose of helping the exhibitors in Chicago and territory to advertise and to help them put their picture over big. Already he has signed up four of Chicago's biggest picture theatres to do their newspaper and special advertising and expects quite a few more to flock in for his services as soon as they learn of his business.

In addition to his Moving Picture Advertising office, Mr. Mack will also be the publicity representative in Chicago for several moving picture stars, as well as several film companies. Mr. Mack will make his office at the Mid-City Printing Co., at 40 North Wells street, Chicago, who are printers of picture theatre programs and other advertising specialties, of which Mr. Mack is also part owner.

Although Mr. Mack is one of the youngest Publicity men in Chicago he was the first one to handle publicity for any exchange in Chicago. In 1916 he tried to convince several exchange managers that they needed a publicity man to represent them at the newspapers and to furnish an advertising service to the exhibitors but he was scoffed at and told that they didn't need any publicity, but Joe Brandt of the Universal organization, being himself a former publicity man, knew the value of publicity and gave him the position as advertising and publicity manager of the Universal Chicago Office and territory. At that time Chicago and Canada were the only two Universal Exchanges to have publicity men but now everyone of the 53 Universal Exchanges has a publicity man.

Before joining Universal he was assistant publicity manager for four years at Jones, Linick and Schaeffer and before that was connected with the advertising department of White City, a Chicago Amusement Park.

Mr. Mack has a wide acquaintanceship with the Chicago newspapers and has been responsible for the Universal getting twice as much if not more publicity than any other Film Co.

Goyette Buys Houdini Serial for Michigan

IT is announced from Detroit, Mich., that R. E. Goyette, of Goyette Productions, has purchased the state rights for Michigan for "The Master Mystery," the 15-episode Houdini serial and has formulated a comprehensive plan for its distribution. He has already started a billboard campaign in Detroit using 200 billboards at the expense of nearly $2,000. He expects to spend almost $5,000 before the serial is released.

Among the leading first run houses in the city to book the serial is the Majestic theatre. While Mr. Goyette will personally give the serial his attention he has arranged for the booking and selling through the Arthur S. Hyman Attractions.

On the Screens of Dubuque

THE second Marguerite Clark Success Series picture, "The Crucible," was shown at the Grand, March 2, and scored another point in favor of the Success Series. The picture drew splendidly in the afternoon, and the evening crowds were even larger. As a business getter a Marguerite Clark Success Series picture seems to be a safe bet.

THE SUNDAY, March 2, feature at the Princess theatre was "The Man Who Wouldn't Tell," starring Earle Williams. There was a decided increase in attendance at this picture over the attendance of his previous vehicles.

"THE SON OF A GUN," a five-reel western picture, starring Gilbert Anderson, brought the crowds to the Star theatre on March 1 and 2. Any western picture draws well at the Star, and a Gilbert Anderson picture is one of the best paying propositions at a theatre where the patrons dote on plays of adventure and excitement.

CLARA KIMBALL YOUNG was presented at the Family theatre, March 2' in "A House of Glass," a picture well worthy of her talents. Miss Young is an actress of great dramatic ability and she has a following in Dubuque that not many stars can boast. Her pictures are usually well liked, and always draw a satisfactory house.

"UNCLE TOM'S CABIN" with Marguerite Clark, came to the Princess theatre on March 3 and 4. The usual Marguerite Clark audience was in attendance, and while they were a bit disappointed in the picture, Miss Clark's acting repaid them. In the roles of Topsy and little Eva Miss Clark proved that she has lost none of the youth and girlishness that made her first pictures so successful; her characterization of Topsy was one of the best comedy characters presented by Paramount during the latter part of 1918.

WITH his infectious smile, Douglas Fairbanks tumbled right into the hearts of the Family theatre patrons and there he remained. On Tuesday evening, March 4, he appeared at the Family in "Bound in Morocco," and drew capacity houses. Everyone commented favorably on the picture.

THE PROGRAM at the Grand for Monday and Tuesday, March 3 and 4, was "The Make Believe Wife," a recent Billie Burke offering. As the unconventional young society woman who turns out to be a most lovable person with a delicious sense of humor, Miss Burke had one of the best roles she has done for many months. The supporting cast, especially David Powell, was well liked and well suited to the roles they portrayed.

FRANK KEENAN was seen at two Dubuque theatres on Tuesday, March 4. The Dreamland presented him in "More Trouble" and the Star in "Wars Women."

Capitol in Springfield Has Big Sunday

IT is reported from Springfield, Ill., that Sunday, March 2, was one of the biggest days the Capitol theatre of that city has ever had. Manager Maisel had on "The Lightning Raiders," chapter 9, and a Chaplin comedy. Business was of the turn 'em away kind, in a measure due to the excellence of the weather. For the rest of the week the Capitol had on: Monday, Tom Moore and Madge Kennedy in "The Fair Pretender"; Tuesday, "Love's Pay-Day," with Rosemary Theby and "The House of Terrible Scandals," a Fox comedy; Wednesday, Emmy Wehlen in "His Bonded Wife" and "The Real Roosevelts," a two-reel production, based on the life of the famous fighting family; Thursday, "The Girl of the Golden West" and "Wanted $5,000," a Pathe-Lloyd comedy; Friday, Henry B. Walthall in "And a Still Small Voice," and Strand comedy; Saturday, Billy West in "Ship Ahoy," and the fifth chapter of the "Terror of the Range" with George Larkin and Betty Compson.

Here and There in Fond du Lac

"CONTRARY to the usual expectation the advent of Lent has not been marked by a decline in patronage," says Manager O. J. Vollert of the Idea theatre. "As a matter of fact," he added, "our business has continued excellent throughout the first week of Lent. It is possible that the fine weather has helped out."

ETHEL BARRYMORE in "The Divorce" furnishes the premier attraction at the Idea on Monday and Tuesday, March 10 and 11.

FOR years it has been the policy of Manager William R. Ainsworth of the Orpheum as well as that of the managers of other moving picture houses to "lay down" during Lent on the theory that there isn't any business anyhow. Ainsworth, however, decided on an innovation this year. Instead of playing his low card he played his high one-result capacity business on Ash Wednesday with Gaby Deslys in "Infatuation." And the good business started on Ash Wednesday kept right up through the three days' engagement. Manager Ainsworth declares that hereafter he will go after business in Lent a little stronger than at other times and will get it.

MANAGER AINSWORTH of the Orpheum presented Tom Mix in "Treat 'Em Rough" Saturday and Sunday, March 8 and 9. On Saturday he delighted the boys and girls by putting on one of his famous six-cent matinees and "stood them up."

THE ladies of the Presbyterian Church who sponsored the presentation of the Artcraft picture—Elsie Ferguson in "Heart of the Wilds"—at the Bijou Monday, Tuesday and Wednesday, March 3, 4 and 5, were able to replenish their treasury to the extent of $60. What is more they had the satisfaction of giving their friends an opportunity to enjoy an excellent picturization of "Pierre of the Plains." The photography by Walter Stradling left nothing to be desired.

WHILE war pictures have been almost tabooed in Fond du Lac since the armistice was signed, Manager Smith took one more venture in offering Frank McIntyre in Rex Beach's "Too Fat to Fight" which opened a three days' engagement Thursday, March 6, to fair business.

THE program of the Scenic theatre, Waupun, for the five days ending Thursday, March 6, included the following excellent features: Saturday, March 1, Edith Storey in "The Demon" and Fatty Arbuckle in "Good Night Nurse"; Sunday, March 2, Betty Compson and Geo. Larkin in "The Border Raiders" supplemented by the Katzenjammer Cartoon; Tuesday, March 4, Harry Morey and Florence Deshon in "A Bachelor's Children"; Wednesday, March 5, Fritzie Brunette in "The Velvet Hand" and a Hooligan Cartoon; Thursday, March 6, Ruth Rowland in "Hands Up," Lonesome Luke Comedy and Pathe News.

CHARLES RAY in "The Family Skeleton" was the feature at the Davison theatre, Waupun, Sunday, March 2.

'George Smith Travels in Italy

GEORGE A. SMITH, known throughout the film trade through his long connection with the Pathe organization of which he was manager of serial sales, and who more recently has attained fame as a result of his work with the film section of the Department of Public Information, writes a Chicago friend as follows: "Spending ten days at Nice as Uncle Sam's guest. Visited Monte Carlo today."

This would seem to indicate that Mr. Smith is making the rounds of the foreign centers in the interest of the Film Division of the Department of Public Information.

Friends of Mr. Smith are looking for his early return to the states and the resumption of his place as an executive with some of the big film distributors.

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When you buy a production which is being distributed by the company of the above trademark, you are assured of its success.

The State Right market allows one to pick and choose—we choose only the best the market affords.

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DOLL-VAN

They Say in Chicago That—

MISS L. M. BELFIELD has been placed in charge of the American Film Company's Publicity Department, located in Chicago. Indications are from Miss Belfield's experience that the exhibitors will be well supplied with the snappiest kind of up-to-date publicity for the "Flying A" pictures.

IKE SCHLANK, President of the Capital Film Co., whose general offices are in Indianapolis, has been in Chicago for a few days and is particularly enthusiastic over the reception the exhibitors are according their service.

BEEHIVE EXCHANGE, Chicago, Milwaukee, Indianapolis, is looking for big things from their thousand feet reel of thrills, called "Washington Sky Pilot," the picture that made little old, blasé New York sit up and take notice, when it was shown in the Rivoli. Every indication is that Mr. Cropper will not be disappointed. Chicago exhibitors have started already to ask for the picture, in which you see the "Capitol do a Jazz dance," as per the New York Tribune statement.

THE inhabitants of Chicago's Film World are somewhat puzzled over the title of the new Jack Pickford picture, "In Wrong." They seem to figure that the young man's recent experiences with Uncle Sam indicate that he was "In Bad" with emphasis on the "Bad."

THE announcement just sent out by the Exhibtors' Mutual Distributing Corporation, announcing the appointment of Max Levey to the managerial chair of their Chicago office, is a classy card—Well, why not? Some classy manager—Good luck, Max.

MESSRS. LUBLINER & TRINZ are tickled pink over the business their new "Ellantee" theatre is doing, which opened Saturday evening, March 1. The opening night it was absolutely impossible to handle the crowds.

MAE J. WHITE, for years associated with the Jones, Linick & Schaeffer organization, has been placed in charge of the Allied Amusement Association office, just open in the Consumers building. Miss White's all round experience in the amusement world particularly fits her for this exacting position.

CHICAGO'S Own Screen News Magazine presented by Willis & Eckels of Filmcraft. and now being distributed by the Celebrated Players Film Corporation, has created a startling interest that entails every first-class theatre in Chicago. Joe Friedman, manager of the Celebrated Players, announces that extra prints of the new local weekly will be added at once to take care of the unparalleled demand.

HENRY WEISS has a new one. He bets a man when he books their "Shoulder Arms," with Charlie Chaplin, that it will break all records. The wager is usually a silk shirt to cost $10.00—this is the solution of why Weiss has a collection of silk shirts that would make any of the big haberdashers' of the country stock look sick, and accounts for the blinding colors seen in the Central Film Chicago office every day.

J. F. DITTMAN, of Freeport, Ill., the owner of several of Freeport's picture houses, is said to have the most complete general office in the state of Illinois for the conducting of his business.

MR. MORTIMER of the Jewel, New York office, is in Chicago territory, to handle publicity on the percentage bookings throughout the midwest for "Hearts of Humanity," the Jewel super-film, which is proving a great repeat attraction. Practically every house playing it once has booked it a second time.

JOE SCHNITZER, general sales manager of Universal special attractions, has been in Chicago, conferring with Sid Goldman, the district manager and the managers under him.

THE Select Special, "The Hidden Truth," is making a success as a result of its star's popularity—Anna Case. The Edison phonograph people, who distribute Miss Case's records, are exploiting the star in conjunction with the local theatres in each city.

LEE GOLDBERG, manager of the Louisville, Ky., First National office, has been a visitor at their Chicago office.

THE Warrington theatre at Oak Park will be opened as a picture theatre by H. H. Goldson.

CARL MUELLER, of Rock Island, Ill., has been a Chicago visitor.

CLARENCE PHILLIPS has been made manager of the Capital Film Chicago office; A. C. Fox, manager of the Minneapolis office, and A. G. Garland has been given the managership of the Des Moines office.

CHAS. DAHLER, of the Abingdon theatre, Abingdon, Ill., paid Chicago a visit recently.

W. G. MAXEY, President of the Bartola Musical Instrument Co., accompanied by D. W. Barton, the inventor of the instrument, has been in Chicago reorganizing their Chicago office.

M. C. HUGHES, who has been the manager Program Department, Metro Chicago office, has been appointed manager of the Metro Detroit office. In the future, both the program department and the Screen Classics will be handled by C. E. Smith, as formerly.

MANAGER KUNTZ, of Kuntz Bros.' "Princess" theatre, Springfield, has been a visitor in Chicago.

S. A. SHIRLEY, district manager of the Metro organization, has left for Kansas City.

RALPH BRADFORD, manager of the Triangle Chicago office, has great expectations for their coming release of their special "It's A Bear," featuring Taylor Holmes and Olive Thomas, to be released March 16.

"SHADOWS OF SUSPICION," featuring the late Harold Lockwood, released March 17, is attracting a great deal of attention for exhibitors and bids fair to do enormous business.

WALTER SPOOR'S "Academy" theatre, Waukegan, Ill., shattered all records with "Hearts of the World."

ANDREW KARZAS, proprietor of the Woodlawn theatre, is inviting sincere flattery in the form of imitations by his form of newspaper advertising and neighborhood display work. It is current talk that his display for "Mickey" and "Out of the Fog" were the most striking lobby sets seen in Chicago this season.

LEO LANDAU, manager of the Butterfly theatre at Milkaukee, struck the innovation cord of newspaper advertising, this week, by calling to the attention of the patrons what he did

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New and Old Films CLEANED and CONSERVED
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Central States Edition Brings Results Promptly and Plentifully

Heard in Detroit

STANLEY W. HATCH has resigned as Detroit manager for Metro and M. C. Hughes, who comes directly from Chicago where he had been in charge of the Program, is his successor. For many months Mr. Hughes was district manager in Canada for Metro.

THE Arthur S. Hymen Attractions has taken the Michigan rights to the Outing-Chester pictures. Mr. Hyman has arranged for three prints of these educational subjects.

TWO exhibitors in one of the largest cities in the Detroit territory were caught last week sub-renting films belonging to the Famous Players-Lasky corporation. One of the exhibitors who was buying service and sub-renting it to another house actually allowed the other fellow to advertise and run the film ahead of himself. It has been the custom of the exchange to ship the films two days in advance to insure timely arrival. Hereafter special precautions will be taken to eliminate unscrupulous exhibitors from the business.

THE MADISON THEATRE, Detroit, last week celebrated its second anniversary with a big double bill showing Wallace Reid and Fatty Arbuckle.

CARL NEWMAN, proprietor of the Strand theatre, Sturgis, Michigan, has purchased the Crystal from Leo Kane, which gives him control of the town.

RAY HANCOCK, of the Arcade theatre, Charlotte, Michigan, has leased the Columbia in Grand Rapids and is remodeling and refitting the playhouse throughout.

H. K. MOSS, Triangle manager for Detroit, and Charles G. Branham, manager of the Majestic theatre, have closed negotiations whereby the Majestic will play Mack Sennett and Keystone reissues. Many state houses have contracted for these reissues.

DAVE MUNSTUK, of the Strand Features, Detroit, has purchased "Sapho," with Florence Roberts and a big cast and is doing good business with it.

How Keenan Looks to Springfield Folk

A REPORT from Springfield, Ill., to MOTION PICTURE NEWS on "Todd of the Times" reads as follows:

"Frank Keenan had in 'Todd of the Times' one of the best pictures he has yet appeared in, and the play had three big days at the Princess starting March 2. It was a relief to see the sterling actor in something that wasn't 'hard-boiled' and many picture fans who had begun to tire of him came back when they found out he was really cast in a suitable production. This information was obtained from W. K. Sines, publicity manager of the theatre.

"Other attractions coming to the Princess in the near future are: Grace Darmond in 'What Every Woman Wants,' on March 5 and 6; Henry Walthall in 'A Long Lane's Turning,' on March 7 and 8; Florence Reed in 'Her Code of Honor,' on March 9, 10 and 11; Sessue Hayakawa in 'Heart in Pawn,' on March 12 and 13; Bessie Barriscale in 'A Trick of Fate,' on March 14 and 15; Nazimova in 'Out of the Fog,' on March 16, 17 and 18."

Interesting Items of Elgin

ELGIN liked "He Comes Up Smiling" when it came to the Grand the week-end of March 4 and showed to good crowds of pleased patrons.

THAT war tax and war alarms must have failed to make business at the Star cease from prospering is conclusion drawn and encouragement given contemporary picture men in town in hearing of the purchase of the T. A. Munshaw home, one of Elgin's best residences, by Manager Ralph Crocker of the Star, made recently. Manager Crocker will soon move his family into their new home.

THE Fox production of "Salome" is one of the forthcoming special attractions booked for near date at the Temple by Manager Fay, who is making rival managers "sit up and take notice" by his plunging into the high class, new production class of features. It will come to town early in April.

GRACE CUNARD in "After the War" was advertised in feature of the bill the first week in March at the Temple. Other pictures of the week included William Desmond in "Life's a Funny Proposition," the Houdini serial, Carmel Myers in "The Little White Savage," Fritzi Brunette in "Sealed Envelope," the comedies, "Easy Payments," "War Gardens," "Bungling Burglars," "Sing, Rose, Sing," and "O, Baby." Eddie Polo in "The Lure of the Circus," a Wolfville drama; "Dismissal of Silver Phil," "Wolves of the Range," the Screen Telegram, and Current Events completed the bill.

"WHERE THE WEST BEGINS," with William Russell, led off the entertainment bill at the Star the first week in March. Margarita Fisher in "Molly of the Follies" excited good patronage and pleased interest on the Saturday of the previous week. Other pictures of the first March week were Gladys Leslie in "The Beloved Imposter," Fatty Arbuckle in "The Sheriff," the Screen Supplement, Billy West in "He's In Again," Pearl White in "The Lightning Raider," G. M. Anderson in "Son of a Gun," and a Sunshine comedy, "Oh, What a Knight."

"ON THE QUIET," the first John Barrymore picture made after his return to the screen stage, drew pleased houses to the Grand on Monday and Tuesday, March 3 and 4. The late week was given to showing of "The Girl Who Came Back," with Ethel Clayton, and Marguerite Clark in "Out of a Clear Sky."

"THE FIGHTING ROOSEVELTS," encouraged by special window display of be-sombreroed and be-spectacled Teddy bears, drew good crowds to the Orpheum on Saturday, March 1. There was a special well-attended school children's matinee at 10 o'clock in the morning, with special admission price of 5 cents.

"THE ROMANCE OF TARZAN," sequel to the "Tarzan of the Apes" picture, which crowded the Orpheum on three separate showing periods, came to that playhouse on Tuesday, Wednesday and Thursday of the first week in March. It pleased as greatly as the first picture and, despite poor weather, brought out excellent crowds.

TREMENDOUS success with the showing of "Mickey" has encouraged Manager Fay to yield to many requests to bring the picture back for return showing at the Temple. He has booked it for re-showing on March 27, 28 and 29. Manager Fay terms this picture the most all-around satisfactory picture he has ever shown in his theatre.

"A PICTURE with beautiful scenery and a nice story" is the rating given in reports from the Grand of "The Shepherd of the Hills," a special attraction shown at the local playhouse the first three days of the last week in February. The picture was shown to capacity houses afternoons and evenings and made universal appeal.

News and Gossip of Springfield Theatres

BY a coincidence the Gaiety in Springfield, Ill., had two Mabel Normand pictures on February 27, 28 and March 1. The new Goldwyn star was featured in "Sis Hopkins," and then Manager Thornton booked the ten Sennett re-issues and drew "My Valet" for the same days. Miss Normand was fine in both pictures and surely furnished a goodly assortment of comedy for the crowds which attended.

THE sharp drop in temperature the week of February 26-27-28 resulted in very poor business at all the Springfield picture theatres.

MRS. HARRY LOPER, wife of the manager of the Lyric theatre, is recovering from a recent operation.

THE Gaiety booked "The Heart of Humanity" for a week's run, starting Sunday, March 9. Manager Thornton made a trip to Decatur to see the picture and pronounced it one of the best he had ever seen. The Gaiety had "Fatty" Arbuckle in "Love" on the same program, making an extraordinary bill. A special augmented orchestra was engaged and a heavy advertising campaign put over.

REX LAWHEAD, formerly of Chicago and New York, is now manager of the Lincoln Square theatre in Decatur. This house is the most pretentious in Central Illinois but has lost money since its building. Mr. Lawhead is following the system used by the big theatres, such as the Riviera, Pantheon, Woodlawn and other Chicago houses, and with some of the best features of the Strand, Rialto and Rivoli, New York.

JOHN DAVIDSON, excellent villain in many World and Metro pictures, made a personal appearance at the Chatterton here in Booth Tarkington's "Penrod." He drew many picture fans to the attraction.

HARRY LOPER looked over his list of pictures coming—and gone—and said: "I sure have had a run of comedy-dramas lately." And Harry has. Some of them were "The Spender," "The Gold Cure," "Sauce for the Goose," "$5,000 an Hour," "Hell Roarin' Reform," "His Bonded Wife," "In for Thirty Days," and "Johnny-on-the-Spot." And the beauty of it all was that there wasn't a bad picture in the lot.

WILLIAM FARNUM came to the Lyric for three days in "The Man Hunter," starting March 6. Norma Talmadge comes to the same theatre on March 13 for three days in "The Forbidden City," which will be her first appearance here in about four months.

ETHEL CLAYTON had four big days at the Vaudette in "Maggie Pepper," and the Gaiety also had four big days at the same time with W. S. Hart in "Breed of Men." Both pictures pleased most gratifyingly.

THE Gaiety has ordered a new screen, to be put in in time for the first showing of "The Heart of Humanity." For this picture the Gaiety orchestra will be doubled.

SEVERAL reformers are on a ticket to be voted on at the April election, and it is rumored that they are antagonistic to the playhouses. At this writing it looks as though the old—and satisfactory—bunch will be re-elected.

GOVERNOR LOWDEN is not as much of a picture fan as was Dunne when Governor. Dunne went nearly every day and on Saturday nights could usually be found occupying a box at the Majestic. Some of the "big guns" at the State House are ardent fans and never miss a single feature.

REPORTS from the family theatres—Empress, Palace, North End Circle and Pekin—are that business is very satisfactory.

NOTHING new has developed on the censorship fight. Chicago is still after local censorship, and the Buck bill provides for State censorship. Local exhibitors are imploring fellow-showmen to get into the game and defeat the Buck bill. In fact, some of the exhibitors seem to think the producers will do to Illinois as they have threatened other States—refuse to send pictures into places where censors rule.

HOUDINI made his first appearance in films in this city at the Royal theatre on Friday and Saturday, March 7 and 8, in "The Master Mystery." Other pictures shown at the Royal, starting with the week of March 2, were: Sunday, "The Lure of the Circus," and Helen Gibson in "Dead Shot;" Monday, "Wild Honey," with Doris Kenyon;" Tuesday, William Farnum in "Riders of the Purple Sage," and "The Hand of Vengeance;" Wednesday, "By Hook or Crook;" Thursday, "The Girl in His House;" Friday, the Houdini serial.

BARRING one or two days last week, when the weather was bad, business has been pretty good at all the theatres. Reports from all the houses indicate better patronage than last year. The Lenten season, which starts March 5, always has a tendency to cut patronage, though not as much for the motion picture houses as the vaudeville and legitimate theatres.

"SMILES" brought roars of laughter out of the Lyric theatre, where it was shown on March 2 and 3. The Lee children were really funny, and the antics of the little stars kept everyone on the edge of his seat all the while the play was on. While the picture had but little plot, it had everything that the audiences liked, which was better than it was plot-perfect. It is hoped that Fox will turn out some more winners like "Smiles."

THE case of the colored folks against one of the local motion picture theatres has been transferred to the County Court and will not come up for some time.

IT is reported that a Chicago amusement company has secured an option on a desirable location here and will build a large motion picture theatre in the next few months. It is hoped that all the facts will be ready for publication in next week's MOTION PICTURE NEWS.

PAULINE FREDERICK had in "Paid in Full" the best picture that the Vaudette had her in since signing for Paramount service nearly two years ago.

THE Capitol has contracted for the new serial with Ruth Roland.

BEN ROVIN is enjoying the town from the tonneau of his new Velie and seeing streets he never knew existed in Springfield. Ben in the meantime is doing a fine business down at his Amuse-U. Rovin prides himself on being a 100 per cent Fox exhibitor, and says every one of their pictures makes him money.

THE Empress theatre, owned by Mrs. Duer, has contracted for Paramount-Artcraft pictures.

GUS KERASOTES had one big day and one poor day with Annette Kellerman in "Queen of the Sea," shown at the Royal. The poor day was due to the extremely bad weather. Next day, when things had righted themselves again, the picture drew big.

LOUIS KERASOTES reports that Sunday's business, March 2, came very near making a new record for the Savoy. The bill was the last chapter of "A Fight for Millions," J. W. Kerrigan in "The Raiders of the Range," and Alice Howell in "Behind the Front;" on Monday, Mary Miles Minter in "Rosemary Climbs the Heights," and Syd Chaplin in "Flirt-

ing With Mermaids;" Tuesday, "One Law for Both," with all-star cast; Wednesday, Florence Reed and Milton Sills in "Sins of Ambition;" Thursday, Edith Roberts in "Set Free;" Friday, last chapter of "The Iron Test," and other attractions; Saturday, a special feature.

Gathered in Green Bay

ADMIRERS of Mabel Normand found plenty of opportunity to see her to advantage during a three day period, February 26-27-28. She appears in "Sis Hopkins," a Goldwyn film at the Colonial, and in "Mickey," a Paramount film, at the Orpheum theatre those dates. Both pictures attracted large audiences.

MARGUERITE CLARK played in "Rich Man, Poor Man," a Paramount picture, in the Orpheum theatre March 6, 7, 8, 9.

VIVIAN MARTIN was the attraction at the Colonial theatre March 7 and 8 in the Paramount offering, "Mirandy Smiles."

CONSTANCE TALMADGE was a "hit" in "Mrs. Leffingwell's Boots," a Select film, at the Grand theatre March 1 and 2.

"A DAUGHTER OF THE OLD SOUTH," with Pauline Frederick in the lead, played at the Colonial theatre February 28-March 1. The picture is from the Paramount studios.

EMMY WEHLEN played in "Sylvia On a Spree," a Metro comedy, March 2, in the Colonial theatre.

"THE GREATEST THING IN LIFE," the great picture by D. W. Griffith, was presented in the Grand theatre March 3, 4 and 5 before large audiences. A ten-piece orchestra played while the picture was run.

BRYANT WASHBURN played at the Colonial theatre March 3 and 4 in the Paramount film, "The Way of a Man With a Maid."

WILLIAM S. HART was an attraction at the Orpheum theatre February 27 and 28-March 1 and 2 in the Paramount picture "Selfish Yates."

"THE WOMAN ON THE INDEX," a Goldwyn film, played by Pauline Frederick, was shown at the Colonial theatre March 5 and 6.

CHARLES RAY was seen in the Paramount picture "The Law of the North," February 24 and 25 in the Colonial theatre.

CHARLIE CHAPLIN appeared in "Shoulder Arms" March 4 and 5 in the Royal theatre. The picture had previously been shown in another house, but the comedian drew many patrons to the house.

"THE HEART OF WETONA," with Norma Talmadge in the star's part, was screened in the Grand theatre March 5, 6, 7 and 8.

MARY MILES MINTER played in "Wives and Other Wives," a five-act comedy from the American film studios, at the Royal theatre March 5 and 6.

"THE HUN WITHIN," a Paramount-Artcraft picture, was produced at the Grand theatre February 25, 26 and 27. Dorothy Gish took the leading role.

CARMEL MYERS was seen in "Who Will Marry Me?" a five-reel Bluebird production March 6 and 7 at the Royal theatre.

Seeing Shows Around Dubuque

THE Belknap theatre at Hopkinton, Ia., has booked the Success Series pictures. The first one to be shown was "Wildflower," with Marguerite Clark. The picture was shown on Saturday, March 8.

THE pictures shown at the Plaza theatre at Manchester, Ia., from Wednesday, February 26, to March 5 were as follows: "Unclaimed Goods," with Vivian Martin; "The Tiger Man," with William S. Hart; "Our Mrs. McChesney," with Ethel Barrymore; "Where the West Begins," with William Russell; "The Family Skeleton," with Charles Ray, and "The Iron Test," a new serial featuring Antonio Moreno.

"A FOOL THERE WAS," a William Fox re-issue starring Theda Bara, was the program at the Nemo theatre at Earlville, Ia., on March 4. A Mutt and Jeff comedy was used as a program filler.

CLARA KIMBALL YOUNG was presented at the Star theatre at Decorah, Ia., on February 27 in "The Reason Why," one of her best photoplays. On Friday and Saturday "Hidden Fires" was presented. Mae Marsh was the star and proved herself a most versatile little actress, playing a double role. On Monday J. Warren Kerrigan, the idol of feminine picture fans, was presented in "One Dollar Bid."

DURING the month of March the manager of the Plaza theatre at Manchester, Ia., is showing first-run Paramount, Artcraft, Metro and Exhibitors' Mutual releases.

ON Saturday, March 1, the manager of the Palace theatre at Waverly, Ia., presented "Shoulder Arms," the Charlie Chaplin version of the war. The picture was shown at increased rates and drew splendidly. In addition to the Chaplin picture a Neal Hart release, "Beating the Limited," was shown.

JANE AND KATHERINE LEE drew crowds to the Cozy theatre at Dyersville on Friday, February 28, in that riot of laughter, "Swat the Spy." On Satrday and Sunday the William Fox production, "The Caillaux Case," was shown.

DURING March the Cozy theatre at Dyersville, Ia., will show two Charlie Chaplin features, "A Dog's Life" and "Shoulder Arms."

OELWEIN, IA., boasts of two excellent theatres, the Gem and the Orpheum. Both are under capable management and show the best possible pictures. The Gem as a rule runs Paramount and Artcraft pictures, while the Orpheum has Pathe and Goldwyn subjects. On Tuesday and Wednesday, March 4, the Gem presented "The Gypsy Trail," with Bryant Washburn, while the Wednesday bill at the Orpheum was "Hidden Fires," with Mae Marsh.

With Dubuque Exhibitors

A ROLLICKING cowboy undertakes to teach a school and things begin to happen. That was the beginning of "The Pretender," the William Desmond picture that was at the Liberty theatre in Dubuque on Thursday, February 27. The picture was immense—in fact, it was the best William Desmond feature shown at this theatre in months. And it drew one of the best houses of the month.

THE Family presented "Human Clay," with Mollie King, for the February 27 program. As a story of regeneration "Human Clay" has seldom been equaled. Miss King is an excellent actress and is well liked at the Family.

EVELYN NESBIT in "I Want to Forget" played at the Princess theatre on February 26 and 27. Miss Nesbit is in a class all by herself—her acting is original, and she is truly a refreshing sort of an actress.

Additional News of Dubuque

"AND A STILL, SMALL VOICE," the latest Henry Walthall play to be shown in Dubuque theatres, was presented at the Dreamland on February 26 and 27. The actor proved that he is still good by his work in this picture; that he had lost none of that magnetic power that attracted attention when it was displayed in "The Birth of a Nation."

MAY ALLISON in a comedy drama is a real treat. One of her recent pictures, "In for Thirty Days," was shown at the Dreamland theatre February 28 and March 1, and proved to be both a splendid entertainment and a good crowd-getter. A clever story, fine direction, and May Allison as a star made this picture one of the best Metro productions in months.

DUBUQUE'S one motion picture star, Frank Keenan, was welcomed at the Grand on Friday, February 28, in a Pathe picture, "The Midnight Stage." Dubuquers are very proud of Keenan and never miss an opportunity to see him. As the grand old Southern gentleman, John Lynch, and as the bandit, Rivers, Keenan, scored a big hit.

"SHOULD A WOMAN DIVORCE" and a two-reel Billy West comedy were the attraction at the Star theatre February 27 and 28.

THERE were no pictures shown at the Grand on February 26 and 27, as the house was occupied by two road shows.

T. J. MASTERSON, a former operator at the Dreamland theatre, is now a reporter on the Times-Journal.

"THE LITTLE AMERICANS," a Mary Pickford picture, proved as good a drawing power February 28 at the Family theatre as it was on its first showing in this city, almost two years ago. It attracted good houses all evening and the audiences seemed to like Mary as well as ever.

JEWEL CARMEN, William Fox star, was at the Liberty theatre February 28. In spite of the stormy weather the picture drew an average house.

THE March 1 program at the Family theatre consisted of a Charlie Chaplin comedy and "Naughty, Naughty," an Enid Bennett feature. Manager Yount reported big business.

JANE AND KATHERINE LEE walked away with the honors of the day on March 2, when they were presented at the Liberty theatre in "Swat the Spy." The picture was one big laugh. The Lee children certainly have established a reputation for being gloom chasers.

A CHARLIE CHAPLIN comedy, "Who Got Stung?" played to full houses at the Liberty theatre on Saturday, March 1.

Additional News of Elgin

BERT LYTELL in "The Spender" came to the Orpheum on Sunday and Monday, March 2 and 3, playing to satisfied houses. Another picture of the week was "The Sea Waif," with Louise Huff.

"THE SHEPHERD OF THE HILLS" and "Mickey," two feature films recently shown at Elgin playhouses, are to be ventured by Manager Cook of the Crystal, Dundee, the former on March 21. Douglas Fairbanks in "A Modern Musketeer" is booked for March 18. The date of "Mickey" is not announced as yet.

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Bishop Cranston Visits Lasky Hollywood Studio

AMONG the visitors to the Lasky studio in Hollywood recently was Bishop Earl C. Cranston, who was, before his retirement, head of the Methodist Episcopal Church in America. With Mrs. Cranston, he was taken over the mammoth plant, and was said to be completely amazed at the realism of the sets and accuracy of methods.

Bishop and Mrs. Cranston were particularly impressed by the sets erected for Cecil B. DeMille's new picture, "For Better, For Worse." One of the sets, representing a Fifth Avenue mansion, contains furniture, rugs and paintings valued by Famous Players at $60,000.

In talking to Mr. DeMille, Mrs. Cranston said:

"The modern motion picture is undoubtedly the greatest educational force in the world today. Anyone who ignores it or neglects to take cognizance of it is thoroughly behind the times. Its influence for good in every department of life is incalculable."

Bishop Cranston, who is eighty-seven years old, found the studio a veritable wonderland also, and both he and Mrs. Cranston stated that their visit had been one of the most wonderful experiences of their lives.

Bershon Prepares "Heart of Humanity" for the Road

MANAGER DAVE BERSHON is now at work preparing for exploitation of the Allen J. Holubar war picture, "The Heart of Humanity," starring Miss Dorothy Phillips. This film is now in its third weeks' run at the Kinema theatre, Los Angeles. It is planned that this film will be booked as a road show attraction throughout this territory, and the prices to be maintained are 25, 35 and 50 cents.

One of the features of the last week's showing at the Kinema was the personal appearance of Miss Phillips and members of the cast. Miss Phillips appeared on Sunday night, William Stowell on Monday night, and others each night during the week. Miss Phillips sang a song written by two American soldiers and dedicated to her, which is titled "The Heart of Humanity." It is probable this song will be made a feature of the showing throughout the Southern California territory.

Fox Drive on Exchanges Proves Success

THE second annual drive of the Fox Film Corporation to bring every exchange up to a one hundred per cent. efficiency basis is meeting with great success in the coast territory, according to T. Z. Mooney, special representative in this territory, who has just returned to Los Angeles, after a trip to Seattle, Portland and San Franciso.

"It is my belief everyone of the Fox Exchanges in this territory will reach the one hundred per cent. basis," Mr. Mooney told a News representative upon his return to Los Angeles. "During the drive in 1918, the Fox Exchanges made thirty-seven hundred new contracts, and this year it is expected this number will be doubled. There is every reason to believe this will be done, because the Fox organization now has more subjects for the market, and we do not anticipate any difficulty in going into every town in every territory in the country. When we do this we will have reached the 100 per cent. efficiency basis of the exchanges. The drive began on February 17 and was to close on March 17, St. Patrick's Day. Just why the latter date was taken is not definitely known, but I suppose it is in honor of the three Irishmen of the Fox organization, Mr. Sheehan, Mr. McBride, chairman of the executive committee, and myself."

Mr. Mooney stated that the film business was enjoying the greatest patronage of its existence in this territory. All of the theatres are playing to capacity business, and it is Mooney's estimate that the loss occasioned by the close-down of the "flu." will be recouped by the theatre men before April 1. In all of the cities of the west coast territory, the theatres are nightly having lines of waiting customers extending a block or more from the entrance, and this condition is entirely new in a number of cities.

Jack Mower Returns From His Goat Ranch

JACK MOWER, that tower of power, has returned from his goat ranch and is overhauling his beach bungalow at Laguna. Jack is a real water fiend, and is preparing for a long summer session by the Pacific. He has a collection of south-sea craft, from out-riggers to dug-outs, and surf boards galore. Jack is always an exhibition when he goes swimming, for everyone has heard of his dare-devil surf board riding. He was born and raised in Oahu.

THE WEST COAST

In and Around Denver

HARRY CAREY, Universal star, took Denver by storm for three days and nights, drawing crowded houses at the Strand on Curtis street, the Ogden and the Webber, Denver's two leading suburban houses. To say that he went over big would be putting it mildly. "Roped" was on for a showing at the Strand when he appeared there. Incidentally, Carey got more free advertising than any film star who has appeared in Denver. All four of the metropolitan daily newspapers played up his visit with attractive reading matter ranging from a half column to nearly three columns. He leaves here with the very positive endorsement of every fan in Denver.

FOR the first time in history Denver was selected for the meeting of Universal's intermountain branch managers, which was held here Saturday, March 1. Those who attended the conference, which was presided over by General Sales Manager Joe Schnitzer of New York City, were the following: Joe Brandt, treasurer, New York; G. A. Metzger, western division manager, Portland; George Bourke, manager of the Butte office; G. A. Hager, manager at Salt Lake; Edward Armstrong, division manager, Denver, and his assistant, H. J. Quinn.

THE meeting was called for the outlining of the future releasing policy of Universal special attractions and serials.

MR. SCHNITZER is going back to New York direct from Denver, and says he has secured the widest distribution of any picture ever made, referring to the one-reel production, "Careless America." This picture was recently shown simultaneously at twenty Denver houses, including all on Curtis street. The Denver incident has been repeated in every principal city of the country—simultaneous showings at every theatre. Mr. Schnitzer is well satisfied with his campaign.

THE Rocky Mountain Screen Club will give its second annual smoker at the Kenmark Hotel, Saturday evening, March 15. It is expected that 150 will attend. The tickets will be sold for $1.50, which includes the dinner. There will be two boxing bouts between local artists, and several special vaudeville acts by professionals from local theatres. The entertainment committee, of which Harry Huffman is chairman, have full charge of the affair.

A. S. AARONSON, special home office representative of the Goldwyn Distributing Corporation, has been visiting the Denver exchange and local exhibitors for the past ten days. During his visit, H. Bradley Fish, local manager, made a trip into northern New Mexico and on his return accompanied Mr. Aaronson to Salt Lake. Mr. Aaronson will visit San Francisco before his return to New York.

BEN S. COHEN, vice-president and general manager of Foursquare Pictures Corporation of Colorado, has returned from a two weeks' visit in New York. Since his return he has moved his headquarters from 1735 Welton street to 729 Seventeenth street, consolidating with the offices of the Film Clearing House, of which he is also now the local representative.

CARL RAY was in Denver after making his semi-annual visit to his house in Cheyenne, the Amuse theatre. He was accompanied by Earl Nye, manager of the Amuse. He left for his home in Los Angeles Thursday.

GEORGE GREAVES has booked the entire Goldwyn star series for the Rialto at Pueblo and the Princess at Cheyenne.

MANAGER KLEINE of Metro reports four first runs on Curtis street in a single week. The Strand presented "Peggy Does Her Darndest," on March 2 and 3; followed by "The Gold Cure" March 4 and 5, and "Johnny on the Spot" March 6 and 7. The Isis started Harold Lockwood in "Shadows of Suspicion" for a first run beginning March 6.

THOMAS KIRBY, owner of the Grand at Sheridan, Wyo., was the guest of Mr. Kleine this week. While here he signed for the whole list of Screen Classics.

SUPREME PHOTOPLAYS CORPORATION of Denver has contracted for 52 of the Outing-Chester pictures, and will release one each week in this territory beginning April 15. They have also just purchased from the trustee the entire stock, about 450 reels, of the Yale Photoplays Corporation and the Monarch Feature Film Company, which maintained offices at St. Louis, Kansas City, Oklahoma City and Des Moines. The pictures are now en route to Denver. They have just engaged two new salesmen, Eugene W. Woodbury, a local man, and R. H. Kennedy, formerly with Triangle at Dallas, and recently with the Denver exchange of Triangle.

Fairbanks Leases Clune Plant in Hollywood

ACCORDING to Business Manager John Fairbanks, arrangements have been completed for the leasing of the Clune Studio in Hollywood. This will be the future home of the Douglas Fairbanks productions for release through the United Artists Corporation.

Under the supervision of Robert P. Fairbanks, manager of production, the Clune Studio is now undergoing a complete overhauling, which includes the building of a new indoor glass covered stage, to be equipped with a special lighting system, a large outdoor stage and a new administration building.

The first production to be staged in the new Fairbanks' studio will be a propaganda film for the Fifth Victory Loan in accordance with a recent request from Joseph Tumulty, Secretary to the President, and Frank R. Wilson, director of publicity for the Treasury Department.

A complete outdoor gymnasium will be one of the features of the new studio for the special benefit of Douglass and his trainers.

The new studio is beautifully located in the heart of Hollywood, with a picturesque range of California mountains for a background.

The offices in the administration building will be occupied by general manager, John Fairbanks, manager of production Robert P. Fairbanks, scenario editor Ted Reed, head bookkeeper Leeds Baxter and his assistant William Nolan, with separate offices for directors Albert Parker and Joseph Henaberry, and their assistants Albert McQuarrie and Arthue Coe, a large room for the stenographic force and an office for Bennie Zeidman, publicity representative, that adjoins the main stage.

The buildings will be painted steel gray in keeping with Doug.'s orders to have everything look cheerful.

Clarence Badger Completes Kennedy Picture

CLARENCE BADGER, directing Madge Kennedy for Goldwyn, has completed his latest story, which shows a lot of California outdoor scenery. He went to Barstow and leased a train, after strings of red tape had been untangled in the government offices. One car was fitted with big dynamos to generate light for shooting interiors. A hundred people accompanied Badger who was working at high tension. Some perfect storm effects were gotten accidentally when a terrific storm came up in the yucca forests, giving the film an added realism that could not have even been planned, because nature cannot be duplicated in this particular fashion. Work will start this week on "Paula's Divorce," the next feature under his direction.

Seattle Film Man Visits Los Angeles

MIKE ROSENBERG, owner and general manager of the DeLuxe Feature Film Company of Seattle, spent two days in Los Angeles, the week of March 1, investigating independent subjects now in production.

"The Northwest is in very excellent condition," Mr. Rosenberg said, "and I do not believe there is any time in the past when the theatremen have had such excellent business as at the present, or prospects greater for the future. Every theatre is playing to good business, and the exchangemen and theatre owners are particularly optimistic for the future."

The DeLuxe Feature Film Exchange recently purchased "Mickey" and "Yankee Doodle in Berlin." The former subject was shown at the Clemmer theatre, Seattle, and made new records for that house. The business on this film throughout the territory, it is expected by Mr. Rosenberg, to make new records for his firm.

While in Los Angeles, Mr. Rosenberg was in conference with D. W. Griffith and other big people of the industry here, and it is expected that he will shortly be in position to make announcement of a number of new subjects that his exchange will handle for the Northwest.

What They Say in Seattle

JOE DANZ, manager of the Little theatre, announces that he has completed arrangements with the Fox Film Corporation's house in Seattle, that his playhouse will present first run pictures that company produces.

R. R. NAVE, manager of the Triangle office for the Northwest, has been congratulated by many other managers along the row for the manner in which he handled the few extraordinary situations that recently came up on account of the strike, the Flu, etc.

THEATRES in the Northwest are realizing right along the necessity of improved machinery apparatus for their houses. Among those adding new apparatus are J. Rantz, manager of the Dream and Rialto at Bremerton, who purchased two new Powers Six "B" and also a General Electric motor generator set. Mrs. Malone, of the Colonial theatre, Charleston, has purchased her second Powers 6 "A." Both parties purchased them from The H. A. Johnson Company, of Seattle.

RAY R. KELSALL has returned to the H. A. Johnson Company and has been promoted to manager, after spending a few months with Uncle Sam, who paid him $36 every month. He received $6 more than some did over at Camp Lewis because he was a corporal and the government realized that a man formerly connected with the picture business needed at least that much more a month to spend for cigars and stamps so he could keep in touch with and humor old customers. All the boys, except those who knew him, were sorry he came back, as there are some on the row who would like his job.

GUY NAVARRE, sales manager for eastern Washington for The Famous Players-Lasky Company, has just returned from a successful trip over his territory. Things are looking natural now, as the flu is practically a thing of the past, remarked Mr. Navarre.

J. A. ALLEN, special representative from the New York office of the Famous Players-Lasky Co., and Mr. Herman Wobber, district representative for the Pacific Coast, of the same concern, were recent visitors to the Seattle office of the concern, where they were in conference with Manager Dick Rosebaum.

MANAGER C. B. HUBER of the American, Sunnyside, Wash., was a recent visitor on Film Row.

F. E. SAMUELS, special representative of the General Film Company, New York, spent six days with Seattle manager, R. H. Allan, recently, and was pleased with the affairs of the Northwest branch. From Seattle Mr. Samuels left directly for Los Angeles, Cal.

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"THE BIG FOUR CHAPLIN" releases of the General Film Company have been placed with The Rex, Seattle, John Hamrick, manager, as first runs. A number of other cities and towns in this district have also closed for them.

C. H. CODE, traveling representative for The General Film Company, has sent in to the Seattle office many new contracts he made in Montana and eastern Washington.

MANAGER HUOT of the Film Clearing House, has announced that a contract has been signed with Jensen and Von Herberg, managers of the Coliseum, Seattle, for the playing of the first of the "10-20-30 Series" in that house.

E. C. KIRKPATRICK, who was recently added to the Goldwyn office in Seattle, has been promoted to succeed Mr. McCormick as assistant general manager. Mr. Kirkpatrick is well known in different sections of the country as a man who is well acquainted with the motion picture industry.

C. O. WINRICK has left the First National to take charge of the accounting department of the Seattle Goldwyn office.

AMONG other additions to the Goldwyn office in Seattle are Mr. A. Mallot, formerly with the Fox people, and Mr. W. H. Bockmeyer, both having been added to the sales force. Mr. W. H. Bochmeyer is making his debut in the film business and is a brother of Mr. Bochmeyer, manager of the Cincinnati district for the Metro Company.

H. S. NELSON, salesman for the Mutual Concern, has acquired control of the Rose theatre, Colfax, Washington.

"MICKEY" has made another drive at the Clemmer, Seattle, where Mr. Clemmer ran this film for the second time. Many did not expect "Mickey" to go so well on the return engagement, but since the line leading to the box office was a half a block long for practically every day in the week, they admit they were wrong.

AL ROSENAUM, manager of the De Luxe Film Company, Seattle, has taken a trip to San Francisco, where he will confer with Sol Lesser.

R. E. HICKS, who is both proprietor and manager of the Cabrillo theatre, has added another business to the line of activities which fill his time there days, by becoming first vice-president of the Industrial Loan and Investment company, of San Diego, capitalized at $50,000.00.

EVELYN NESBIT in "Her Mistake" was the attraction at the Pickwick for the week, with William Farnum following in "The Man Hunter."

AT the Plaza, "Little Women" drew well, as did always the Louisa M. Alcott story when presented on the stage.

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With Los Angeles Producers

D. W. GRIFFITH is now editing his untitled fifth Artcraft release, and producing the sixth, as yet unnamed. Several stories are being considered for Dorothy Gish's next Paramount, while "Peppy Polly" now filmed, is being edited. It is evident that Mr. Griffith and the Gish Company anticipate more extensive production on a more elaborate scale, for with the removal of the Clara Kimball Young Company and the Mary Pickford organization, it is announced the Sunset Studio will not rent space to companies, as all space and equipment will be required for the future activities of the Griffith and Gish companies.

VICTOR SCHERTZINGER, who has been affiliated with Thomas H. Ince for the past three years, serving in the capacity of composer of incidental music and for two years directed the making of many of the Charles Ray and Dorothy Dalton releases, has left Mr. Ince, and has now signed to direct for the Goldwyn Company, and no star has been assigned to Mr. Schertzinger, as he will not take up his new work until shortly after the arrival of Mr. Goldwyn.

CHARLES GERRARD, who has been playing with the Goldwyn forces, in answer to a wire from Joseph Schenck, has gone to New York, where he will play under the direction of Chester Withey in support of Norma Talmadge.

A LARGE PORTION of the Goldwyn exterior lot is now covered with specially constructed scenes representing portions of New Orleans on which the Mardi Gras scenes will be filmed by Reginald Barker for the coming Rex Beach picture adapted from the book "The Crimson Gardenia." This story has a very big cast of well-known players, the list including Owen Moore, and Hedda Nova in the leading roles, with Tully Marshall, Edwin Stevens, Sidney Ainsworth, Hector V. Sarno, Gertrude Claire, Tina Marshall and others.

THE information was given out this week that Nazimova and her leading man and husband, Charles Bryant, have entered the photoplay writing field, for they have rewritten and amplified the Maude Fulton play "The Brat," making it more acceptable for the screen. June Mathias wrote the continuity. Supporting Nazimova and Mr. Bryant in this play, being directed by Herbert Blache, are Amy Veness, Darrell Foss and Henry Kolker.

RALPH ROBINSON, who has been in Los Angeles for the past eighteen months serving as publicity man during the entire period with Metro, has resigned, and is leaving for the east on March 10, where he will continue in this work.

JOHN LYNCH has supplied the story at present known as "A Man's Wife" for the coming Dorothy Dalton Ince picture. Production work on this was started under the direction of Joseph de Grasse, new Ince director, this week. Miss Dalton takes the role of a nurse who proves an annoying prude to her wealthy relations. She marries a temporarily blind man, and the restoration of his sight is brought about in a new way and brings about a dramatic cricis with a happy conclusion.

Short News of San Diego

"MICKEY," featuring Mabel Normand, proved such a good drawing card that Manager Jones of the Superba booked the picture for a second full week's run. The singing of "Mickey" by a local vocalist as an entr'acte added to the pleasure of the Superba patrons.

KATHLEEN CLIFFORD, former Balboa film star, and "Smiling Billy" Mason, late with the Christie, Essanay and Universal pictures, have been playing a three days' engagement at the Isis theatre with Lloyd's vaudeville company while temporarily absent from the film stage.

THE Broadway theatre, which has been running a newspaper coupon campaign with great success during January and February, by which each subscriber to the Evening Sun secured a 30-cent seat upon the presentation of a monthly receipt, will continue the plan during March, according to announcement made by Manager "Jimmy" Black. Over 10,000 people took advantage of the offer during the first two months of the year. Mitchell Lewis in "The Code of the Yukon" closed the February attractions, followed by Constance Talmadge in "Who Cares."

THE Virginia Brissac Company, which includes Beatrice Joy, formerly with the World, Paramount and U. S. Film companies, has just completed the great record of playing a straight year in stock at the Strand theatre.

In Portland Film Circles

T. G. BLIGH, the Salem, Ore., exhibition magnate, has won a supreme court decision against the Oregon Theatre Company, headed by George B. Guthrie, involving the sale of the Bligh theatre, at Albany, to Guthrie's enterprise. The sale for $5,000, was made more than two years ago, but a controversy over the equipment involved resulted in the stoppage of payments, with a $3,500 balance due. The case eventually went to the Supreme Court, where Mr. Bligh received a favorable verdict last week.

INCIDENTALLY, Mr. Bligh, who owns the Bligh and Liberty theatres in Salem, reports that business recently has been the best in the history of the Oregon capital.

G. A. METZGER, Western manager for Universal, is back in Portland after a trip to Denver, and is planning to go to San Francisco, which is to be his headquarters hereafter.

JENSEN and Von Herberg have secured "Heart of Humanity," and will show it for two weeks at the Columbia theatre.

EMIL ROGASSNER, formerly of Philadelphia, is now a salesman with Universal, and will have the Williamette Valley territory in Oregon.

W. H. DURHAM, of Camas, Wash., was a recent visitor on Portland's filmrow.

R. C. McINTYRE, Famous Players-Lasky auditor, has been in Portland for several weeks. The office was again visited last week by J. W. Allen, special representative, and Herman Wobber, Western chief, who are preparing their offices to handle a greater volume of business.

CHAPLIN PICTURES are being worked overtime in Portland these days. One week recently, four downtown houses had Chaplin two-reelers.

VALENTINE HUBER, violinist and former musical director with "Hearts of the World," has been playing in Mischa Guterson's orchestra at the Peoples theatre.

GUTERSON, famous Russian orchestra leader, aspires to enter the exhibition field, so they say, and is investigating propositions in several Pacific Coast cities.

CHARLES FELDMAN, First National sales representative, has been in Portland for several days, while Manager Copeland, of American, was a recent visitor.

Heard in Los Angeles Town

VITAGRAPH'S recent big release, "The Lion and The Mouse," has been booked by Manager W. H. Hepburn for one or more weeks, showing at the Victory theatre on Broadway, Los Angeles, beginning the week of March 9.. Manager Edward Holland expects this film will run several weeks at this theatre.

E. H. EMMICK, general manager of the Peerless Film Exchange at San Francisco, paid the Los Angeles branch of this company a visit the week of March 8. Mr. Emmick reported the purchase of fifty-six Sennett single reel re-issues, made by the W. H. Producing Company, which are now being booked in both San Francisco and Los Angeles territories. The Peerless Exchanges, both in San Francisco and Los Angeles, specialize on comedy subjects, and in addition to handling the Christie Comedies for the past eighteen months or more, have purchased more than one hundred subjects from the W. H. Production Company, all of these have played in every town in the territory.

WILLIAM DUNCAN, the Vitagraph serial director and actor, is co-operating with the theatre men in connection with the first showing of episode for "The Man of Might." This serial is being shown at Pantages theatre, Los Angeles, where it opened on February 24, and Mr. Duncan made a personal appearance there and a short talk on experiences he had in the making of the first episode. Mr. Duncan plans on going to San Diego, where he will be present on the evening of March 8, when the Savoy theatre will show the first episode of this serial.

JEROME SMITH is the booker at the All Star Feature Exchange.

W. H. CREE, who prior to entering the Navy was Pacific Coast and Intermountain States special representative for the General Film Company, is now serving the Universal Film Exchange as salesman in the Southern California territory, and will devote a greater portion of his time to the Universal New Star Series.

THE BURBANK THEATRE, which has been dark since the "flu." epidemic, close-down, has been re-opened and will show five acts of vaudeville and pictures. Wm. Elmer, the actor, is manager of production, and C. E. Hopkins is treasurer of the theatre, while Irene Franklin is music director. Contract has been made for the Fox Excell Pictures, and the admission price has been fixed at 10 and 15 cents.

SANTA BARBARA is to have a new theatre shortly to be built by E. A. Johnson on a site 65 x 175, at the corner of Cannon and Peidio street. Mr. Johnson spent a portion of the past week in Los Angeles making arrangements for equipment and other features pertaining to the house. Among the orders that he placed is one for a Fotoplayer. The instrument is to be installed by July 3. It is estimated the new house will have a seating capacity of 1,000, thus being the largest motion picture theatre in Santa Barbara. This city has a population of about fifteen thousand, and there are now four motion picture theatres there besides the one which caters to traveling shows, and big film attractions.

THE M. & R. Feature Film Exchange branch in Los Angeles, this week showed the Gail Kane and Stewart Holmes production, "When Men Betray," at the Symphony theatre, this booking having been made for several weeks. Manager Howard Stubbins, of the Exchange, is authority for the statement that this picture will go into practically every city in the Southern California and Arizona territories. The M. & R. Exchange has recently added a number of additional attractions which are now being booked in the Southern California territory. The list includes the Al Jennings production, "The Lady of the Dugout," which has played to good business in both Los Angeles and San Diego. Another is "Mother, I Need You," which was made by the Corona Cinema Company, in Los Angeles. A third new attraction for this exchange is "Super Strategy," produced by the Mena Film Company, which is now at work on another, titled "Restitution."

"THE MIDNIGHT PATROL," the Thomas H. Ince picture, played to enormous crowds at the Alhambra theatre during the week of February 17, according to announcement by B. E. Loper, Select branch manager.

"THE BETTER 'OLE," a screen adaptation of the cartoons by Bruce Bairnsfather and Arthur Elliot, was given a preview to a number of exhibitors in Los Angeles, this week, by Manager T. E. Hancock of the World Film exchange.

R. E. HICKS, proprietor of the Cabrillo theatre at San Diego, was a recent visitor to Los Angeles.

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News of the Week in San Francisco

BUSINESS in the San Francisco motion picture houses is showing a healthy increase, which is gratifying to the exchange managers as well as the theatrical directors, after the losses incident to the epidemic conditions of last fall and early winter. All the houses are doing a good business and the exchanges are putting on more people to handle their business.

DURING the last week the Universal Film Exchange, Inc., took on two new people as road men. E. T. Wakefield, who was with the George Kleine System at Los Angeles for two years, and was previously associated with the Pathe in the same city, will cover some of the interior points to the south, and Harry Patrick Kennedy will cover parts of the Sacramento valley territory. Mr. Kennedy was for many years an actor, interpreting comedy parts on the legitimate stage, and later was with the Selig Polyscope Co. in Chicago, where he was successful as a screen actor.

MURRY HAWKINS, formerly with Select Pictures at Denver, has become associated with the Film Clearing House of this city. At one time he was with the Universal at Phoenix.

D. J. CHATKIN, manager of the local Film Clearing House, says that he expects that Lieutenant Bert Hall, formerly of the Lafayette Escadrille, will fly from Denver in the near future and bring to this city "Romance of the Air." While the picture is being shown in this city, Hall will appear in person at the theatre.

"WANTED FOR MURDER," which the San Francisco Film Exchange has been advertising extensively, has been booked for a run in the T & D theatre, Oakland.

N. L. WATTON, of the Colonial theatre in Stockton, was in San Francisco this week. He has recently obtained the services of Alfred Anderson, who has been connected with the Jensen-Von Herberg people of Portland, Seattle and Butte. Mr. Anderson will attend to publicity for the enterprising Stockton manager. He was on the job last week, and Watton says he pulled some sensational advertising stunts in the campaign for the "Cannibals of the South Seas," which resulted in the house having a record-breaking week. The Cannibals, however, hardly need sensational advertising, for, according to W. A. Crane, local manager of the Exhibitors' Mutual Distributing Corporation, the picture is making a hit wherever shown. The demand is so great for it among the theatre managers that it booked solid in this territory up to May 22.

J. W. DI STRASIO of the Liberty theatre, Sacramento, one of the live wires of that town, was in San Francisco this week, visiting all the larger exchanges.

MIKE ROSENBERG, president of the De Luxe Film Corporation, was in San Francisco this week for a conference with Sol Lesser of the All Star. While not directly associated in business with Mr. Lesser, both managers handle the same pictures and frequently confer with each other regarding future purchases.

F. E. SAMUELS, special representative of the General, was in San Francisco for a short time this week on his way from Seattle to Los Angeles. While in the latter place he expects to secure a number of films for distribution through the General.

"BILL" ALEXANDER, western representative of the United, was another film magnate who spent a short time in San Francisco while en route to Los Angeles from Seattle.

IT was announced that the Lee children, popularly known as the "Fox Kiddies," would come up from Los Angeles for a personal appearance at the Rialto during the run of the latest Fox release, "Smiles," beginning March 9.

THE M & R Exchange announces that it has just secured the rights of a big $140,000 production, whose name they are not at liberty to state at present. The picture will be released in April, and according to the management it will prove a sensation.

"MOTHER, I NEED YOU," featuring Enid Markey, has been booked by the M & R for the first week of April at the Strand theatre in this city.

LEONARD FISHER, a new man in the game, has bought the Elite theatre, at Sacramento street and Presidio avenue, from James B. Lunna, and will change its name to the Rex. He is making improvements in the house, including the installation of a new fotoplayer of style No. 20.

NEWTON LEVI, district manager of the Exhibitors' Mutual Distributing Corporation, is visiting Los Angeles, and expects to leave in a short time for Denver, where he will probably remain for a couple of weeks.

J. L. BROWN of the Orpheum theatre, Eureka, Cal., was a visitor to the exchanges this week. He reports that business in Eureka is better than it was all last year.

PLANS have been perfected for very extensive improvements and additions to be made to the Verdi theatre on Broadway. L. C. Johnson, manager of the theatre, has arranged that work be started in a few days, and a total of $25,000 will be expended in making the theatre up-to-date in every respect.

THE New Hippodrome theatre, costing $200,000, which has been in course of construction at San Jose for some time, was opened to the public on March 2. The theatre seats 2,000 people, and will be operated by Ackerman & Harris as one of the links of the Hippodrome circuit. It is said the company intends to build new theatres in Oakland, Los Angeles, Salt Lake City and Denver.

MACK SENNETT and some of the famous Mack Sennett bathing girls appeared in person at the Tivoli in connection with "Yankee Doodle in Berlin." It is said to be the first time the girls have appeared in person outside of Los Angeles. Bothwell Browne, who also appears in the picture, "Yankee Doodle in Berlin," was also here and staged a dance in which he had the support of the Sennett girls.

DURING a recent visit to Los Angeles, E. M. Asher, manager of the Tivoli theatre, made arrangements with the Turner & Dahnken stars to visit the Tivoli theatre in connection with the presentation of pictures in which they appear in leading roles. These stars include Anita Stewart, Mary Pickford, Charles Ray, Norma Talmadge, Jack Pickford, D. W. Griffith and others.

MARTIN KURTZIG, assistant manager of the Strand theatre, has been selected by the United States Government to take complete charge of the theatres maintained at the camps in the Western Division, and has left to assume his duties as director of sixteen theatres that hav been established for use of the soldiers. The selection of Kurtzig is recognition of long experience in the motion picture business, he having been picked from a large field of applicants. He is one of the pioneers in the motion picture business and was the first to establish a "movie" house in San Francisco.

M. EPPSTEIN, formerly with the Universal Film Corporation, has severed his connection with that company to become affiliated with the Consolidated Film Company.

"THE HEARTS OF THE WORLD" has been booked for a two weeks' run at the Strand, beginning March 9, at advanced prices. The picture had a record run for time in this city at the Alcazar theatre last year.

IT is reported that the Alhambra theatre has been doing a phenomenal business since it added tabloid musical comedy to its pictures.

C. J. LUNTZ, formerly manager for the Sherry Service in this city, has accepted a road position with the World Film Corporation.

THE Empress theatre, at 28th and Church streets, is now under the management of A. Bache.

R. W. HAWKINS has reopened the Cory theatre in the North Beach district. The theatre has been closed for about six months.

THE Bell theatre at Livermore is under new management, E. A. Maaske having taken over the control of the house.

With Los Angeles Theatres and Exchanges

B. C. STEELE will resume his work as manager of the Symphony theatre shortly. Mr. Steele went east just before the holidays and has been at Cleveland closing up his business there so that he could return to Los Angeles and make this his permanent home.

THE first showing of Prizma Natural Color Pictures released by World Film Corporation will be made the week of March 9, at the Kinema Theatre, when the Hawaiian volcano picture, titled "Kilauea," will be a part of the program, the feature of which will be "Mickey." Los Angeles Manager T. E. Hancock has given a number of private showings of the Prizma picture, and expects the booking will prove greater than any other short subject in the Southern California territory.

A LOVE feast is booked shortly for World Film Exchange employes, when H. S. Merritt returns from Arizona. This event will be staged by Manager T. E. Hancock, who is more than enthusiastic for the very successful sales tour of Mr. Merritt.

A NUMBER of important changes have been made at the Vitagraph Exchange by Manager Hepburn, which will greatly aid in the transaction of business there. Particular attention has been given to the location of the cashier's desk, which will now confront all patrons upon their entrance. A sign placed on another desk brings out the fact that Robert Amador has been promoted to the position of City sales manager.

JACK ROOT, owner and manager of the Strand theatre at Pasadena, is anxiously awaiting the arrival of his check from the government for services as athletic instructor at the balloon school at Arcadia. Root was former lightweight champion, and when the balloon school was opened he became the instructor there. He enlisted as a dollar-a-year man, and claims the government is debtor to him to the amount of thirty-four cents. He plans to have the check framed as soon as it arrives.

BECAUSE of the two-week run of the Clara Kimball Young Select Picture, "Cheating Cheaters," at Tally's theatre, Los Angeles, Manager B. E. Loper, of the Select Los Angeles Exchange, is of the opinion that Miss Young will again become one of the most popular screen stars in the Southern Califor-

(Continued on page 7)

¶Every time an exhibitor mentions his favorite trade paper to a film salesman, exchange manager, or the New York office—

¶He helps his favorite trade paper to give him a still better paper and still more Service.

¶Which is your favorite trade paper?

¶Do you give it a boost at every opportunity that presents itself?

¶Think it over.

Directory of San Francisco Exchanges

MICKEY THE BIG SUCCESS
Yankee Doodle in Berlin
Mack Sennett's 5 Reel Attraction
Rentals and Percentages on D. W. GRIFFITH'S
HEARTS OF THE WORLD
"TIMELY TOPICS" FROM LITERARY DIGEST — "GAUMONT" NEW AND GRAPHIC
ALL STAR FEATURES DISTRIBUTORS, Inc.
SOL L. LESSER, PRESIDENT
191 Golden Gate Ave., SAN FRANCISCO, CAL. — 511 W. 8th St., LOS ANGELES, CAL.

TURNER *and* DAHNKEN
BRANCH OF
FIRST NATIONAL EXHIBITORS' CIRCUIT, Inc.,
Music Rolls Exchanged—Supplies of All Kinds
131 Golden Gate Avenue — San Francisco, California

ALTA SLIDES
Best Slides and Film for every purpose
24 HOUR SLIDE SERVICE
ALTA SLIDE CO.
1028 Market St. 61 G. G. Ave.
SAN FRANCISCO

G. A. METCALFE
Distributor
POWER'S MACHINES—SPEER CARBONS
117 Golden Gate Avenue
San Francisco, Cal.

M AND R
SOMETHING NEW COMING
730 So. Olive St. Los Angeles
107 Golden Gate Ave. San Francisco

BRECK PHOTOPLAY SUPPLY COMPANY
DISTRIBUTORS OF
Simplex Projectors
Theatre Equipment and Supplies
NATIONAL CARBONS
98 Golden Gate Ave., San Francisco

(Continued from page 6)

nia territory. Several of Miss Young's pictures have not been up to the liking of a number of exhibitors, but all agree that her "Common Law," "The Road Through the Dark" and "Cheating Cheaters," are far above the standard.

F. A. SAMUELS, who succeeded Walter Rand as special representative of the General Film Company for Seattle, Portland, San Francisco and Los Angeles exchanges, has arrived in Los Angeles and will make his headquarters here. He announces the appointment of W. E. Matthews, former salesman of the General at San Francisco, as manager of that branch, to succeed M. J. Cohn, who resigned to accept a position with the Sol Lesser All Star Features Distributors Exchange at San Francisco.

THE Hodkinson Productions handled through the Pathe Exchange in Los Angeles, are to be represented by E. H. Silcocks, who for two years was manager of the George Kleine Exchange in Los Angeles. This arrangement was completed during the past week, and Mr. Silcocks took up his new work on March 3. W. E. Edmunds, representative of Hodkinson Productions at San Francisco, spent several days here with Mr. Silcocks in connection with this exchange. G. R. Surrwell was the former Hodkinson representative in Los Angeles.

CALMY BROTHERS' Movie Emporium on South Olive street, Los Angeles, this week closed negotiations with W. F. Libman for the Southern California and Arizona territory for the sale of Stanley Frame Company products. Plans of the lobbies of several Los Angeles theatres have already been submitted to the Stanley Company at New York for blueprints of lobby display frames, and it is expected that this company's product will shortly be installed in several of the leading theatres in Los Angeles.

A NEW firm on Los Angeles Film Row is System Slide Service, conducted by E. H. Barringer, at 752 South Olive street.

Heart to Heart

Showing how ten minutes of your time can help us --and help you.

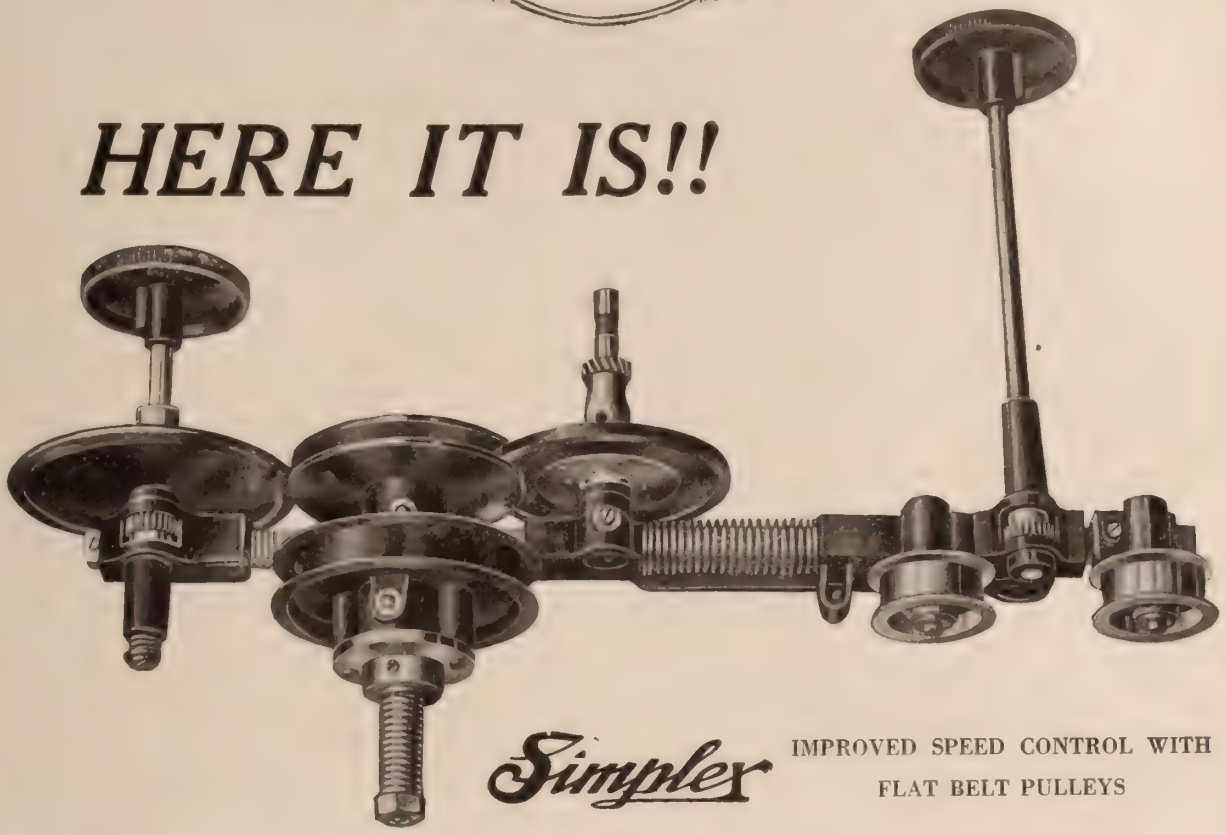
¶ The West Coast Edition of Motion Picture News costs us a lot of money. It costs just as much as would a separate publication published locally in Los Angeles or San Francisco. But it's worth it to us—Because it enables us to say that NO OTHER FILM PUBLICATION covers the West Coast as thoroughly, and with such intimate news and gossip as does Motion Picture News.

¶ We have often thought though—What a wonderful West Coast Edition we could get out, how much more money we could spend, how much more Service we could give—If every theatre manager in the West Coast territory sat down one night and wrote a twenty word note to his exchanges and the New York offices telling what the West Coast Edition meant to him because of its crisp, human, local items. Has it ever occurred to you? Why we could break speed limits in Service!

¶ Will you do it? Will you let us know about it? And then watch our smoke!

Simplex

HERE IT IS!!



Simplex IMPROVED SPEED CONTROL WITH FLAT BELT PULLEYS

"Responds to the Touch Like a Thoroughbred"

INSTANTLY converts the hand driven projector into a smooth running, always-under-control motor driven machine responding to every touch through the ever-within-reach controlling handle.

A turn of the "throw-out" disk instantly changes the machine into either hand or motor driven at the will of the user without throwing off the belt.

Principle requires only 8% of motive power to operate, leaving 92% available power for driving machine. A turn of the controller handle produces—without jar or grind —40 to 120 revolutions per minute.

With the new 9/16" wide FLAT BELT running on the correspondingly wide pulleys an increase of bearing surface of 600% over the old round belt surface is gained, resulting in Added Gripping Space—More Power—Reducing Slippage—Increasing Efficiency.

Long-taper-sewn seam in flat belt eliminates clatter of metal coupling, and belt breakage.

NOTICE TO USERS OF PRESENT SIMPLEX SPEED CONTROLS

Your present speed control can be converted into the above pictured type by the outlay of $9.60 for four new pulleys and flat belt, which may be obtained through any Simplex Distributor.

THE PRECISION MACHINE CO. INC.
317 East 34th St. New York

"Virtuous Wives" broke records everywhere—now

Mr. Louis B. Mayer presents Miss Anita Stewart in another First National Attraction: *"A Midnight Romance."*

It has been said: *"We can't have everything"*, but Mr. Mayer is starring Miss Anita Stewart in a delightful vehicle directed by Lois Weber, with Dal Clawson at the camera, and ***Rothacker Prints*** going through the First National into the finest theatres in the world.

Other box-office tonics will soon be announced by the First National Exhibitors Circuit with prints by

Rothacker

FILM MFG. CO. CHICAGO, U.S.A.



There are reasons—
Come and see them.

MARCH 29, 1919

Motion Picture News

Reg. U. S. Patent Office

DOMINATES THE FIELD



They Don't Want "Just Movies"

NOT any more than they want "just oatmeal," or "just an automobile," or "just a pair of shoes."

The public believes in brand names, for brand names indicate a certain standard by which they can judge.

"It's a Paramount Picture" or "It's an Artcraft Picture" in your announcement is just one more good selling argument for you.

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

VOL. XIX-NO. 13 Entered as Second Class Matter, [illegible], at the Post Office at New York, N. Y., under the act of March 3rd, 1879 PRICE 15 CENTS

Published Weekly—$8.00 a year

Chicago — 729 Seventh Avenue, New York — Los Angeles



Mrs. Charlie Chaplin

(Mildred Harris)

IF Mildred Harris packs your house—and she does—in her every play, she might just as well pack it for a week straight in five different plays. Never mind if they've seen one or two of the early ones—they'll be glad to see them again, for these are the plays which made Mildred Harris in a few short months the very surest bet that any exhibitor could wish for. We doubt if five consecutive photodramas with the same star have ever been produced that were even the equals of these five supreme Lois Weber wonder-pictures. Here is the list. See your nearest Jewel Exchange about them now—today.

1 Day—"The Price of a Good Time"
1 Day—"The Doctor and the Woman"
1 Day—"For Husbands Only"
2 Days—"Borrowed Clothes"
2 Days—"When a Girl Loves"

JEWEL Productions INC
1600 Broadway New York City


THOS. H. INCE Presents
ENID BENNETT
in
"PARTNERS THREE"
by J. G. Hawks
Directed by Fred Niblo
A Paramount Picture
Supervised by Thos. H. Ince
Paramount Pictures
FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK
ARTCRAFT PICTURES


Thos. H. Ince . . presents
ENID BENNETT



She Loathed Her Life!

SHE loathed the froth, the coarseness, the cheap glitter of the cabarets. Yet she was a child of the bright lights—a dancer in a Broadway "palace of jazz."

There came a chance to escape, and she took it. But the man she married was a coward and a brute, and he left her in a burning desert of the West.

This is only the beginning of "Partners Three," the stirring Thomas H. Ince production that presents Enid Bennett in another fine, big, appealing role.

See it through to the end—the beginning of a new life that she loved.

FAMOUS PLAYERS-LASKY CORPORATION



IN "Partners Three"

A Paramount Picture

THOS. H. INCE *Presents*

ENID BENNETT

IN

"Partners Three"

A Paramount Picture

By J. G. Hawkes — Directed by Fred Niblo

Supervised by Thomas H. Ince



You Can't Go Wrong

on Enid Bennett. Her pictures *pull*—pull at the hearts of the crowds—pull the crowds to your theatre. No fizzles! No flivvers! Always the goods!

Remember "The Biggest Show on Earth," "When Do We Eat?" Remember all her other ones? Yes, and you'll remember "Partners Three."

It's the story of a dancer who loathed the life of the cabarets, and longed for love and peace. And she won what she sought—in the vast, silent places of the West.

The supporting cast is as good as the story. Casson Ferguson, John P. Lockney, Robert McKim, Lydia Yeamans Titus—you know and admire them all. "Partners Three" is a going concern. It will go big for you.

FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR, Pres. JESSE L. LASKY, Vice Pres. CECIL B. DE MILLE, Director General

NEW YORK

ARTCRAFT PICTURES



MARY PICKFORD

in

"Captain Kidd, Jr."

An ARTCRAFT Picture

THE first new Mary Pickford picture since September 15th.

It will make more money for you than any other Mary Pickford picture you ever have shown.

Advertise it big. Raise prices. Book it for extra days.

Cash in on a public eager for a new Mary Pickford production.

By Rida Johnson Young Scenario by Frances Marion.
Directed by William D. Taylor.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice-Pres. CECIL B. DE MILLE Director-general
NEW YORK.

ARTCRAFT PICTURES


D. W. GRIFFITH
PRESENTS

"The Girl Who Stayed at Home"
An ARTCRAFT Picture





Adapted from the story by S. E. V. Taylor
Photographed by G. W. Bitzer

Personally directed by D. W. Griffith

D. W. Griffith's Vital Story of Today

He told us the tale of the heroes of France's trenches as it was never told before.

Now his genius turns to the story of the heroines of the trenches that extend from New York to San Francisco—the endless trenches lined with women's souls.

It's not the story of the soldier who marches down the avenue.

It *is* the big drama of the girl who stands on the curb, waiting—scanning eagerly the faces of the marching men, searching for *the* face, the face of the man who must hear what happened while he was away; who must hear of *her* battles, and judge.

Griffith can make millions think. He can make millions smile. He does both in this wonderful picture.

Famous Players
FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres* JESSE L. LASKY *Vice Pres* CECIL B. DE MILLE *Director General*
NEW YORK
ARTCRAFT PICTURES







EDWARD WARREN PRODUCTIONS, *Inc.*

present

HOUSE PETERS
and ANNA LEHR
in

THUNDER BOLTS OF FATE

THIS play can rightly be called a whirlwind production. It is jammed full of action and presents situation after situation in tense succession. It is the kind of play that will really thrill your audiences.

The time to book it is *now*.

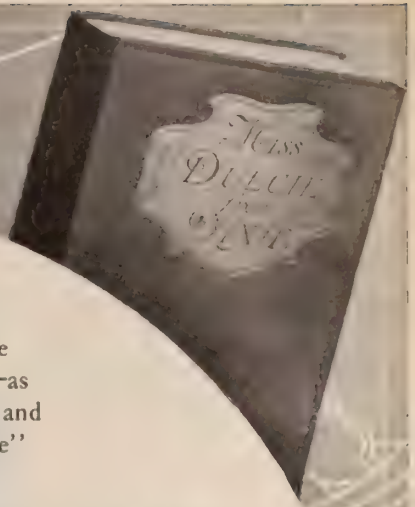
DISTRIBUTED BY

W. W. Hodkinson Corporation

THROUGH PATHÉ EXCHANGE, INC.

Another "Best Seller" Brought to the Screen by

VITAGRAPH



A story as sweet as "cane sugah"—as full of warmth and cheer as the vista of blooming cotton fields—as colorful as magnolias—as snappy and alluring as the strains of "Dixie"

That's

"MISS DULCIE FROM DIXIE"

in which Albert E. Smith presents

GLADYS LESLIE

From Lulah Ragsdale's Popular Novel of the Same Title.

Directed by
Joseph Gleason

With a supporting cast including

James Morrison
Arthur Donaldson
Charles Kent
and
Julia Swayne Gordon



"FIGHTING



Teeming with that vigor, that strong, powerful, two-fisted fighting atmosphere always found in a Harry T. Morey feature---

That's
"FIGHTING DESTINY"

Mystery that will keep them thinking---then stun them---lightning action that will send the red blood racing through their veins---

That's
"FIGHTING DESTINY"

DESTINY"

HARRY T. MOREY



is the one man who could have made

"FIGHTING DESTINY"

the throbbing, pulsing picture that it is.

Under the title of "The Jungle Heart," by Stanley Shaw, it was first published in the Blue Book Magazine, and created a sensation.

Directed by Paul Scardon, and with an unusual cast supporting Mr. Morey, it will take front rank with those powerful, thrill-laden dramas that always bring the big returns to the box-office.

VITAGRAPH

Albert E. Smith, *President*



IN OHIO!

"Broke All Records for All Time"

Fred Desberg

THE MALL COMPANY

OWNERS AND OPERATORS

THE MALL THEATRE

EUCLID AVENUE THROUGH TO SUPERIOR STREET

CLEVELAND

OFFICERS
L. H. BECHT, President
EDWARD P. STRONG, Vice Pres.
FRED DESBERG, Secretary
JOSEPH LARONGE, Treasurer

MARCH
FOURTH
1919.

The Argus Enterprise Company,
823 Prospect Avenue,
CITY

Gentlemen:-

We opened up Sunday, March 2nd, with "Stolen Orders" at the Mall and Alhambra theaters and broke all records for all time.

We turned away thousands of people who were unable to get in. This is particularly remarkable in view of the fact that our past records have been made on features of not to exceed four and one-half reels in length, whereas this picture is seven and one-half reels.

Since Sunday we have been doing phenomenal business and expect the picture to hold up during the entire week.

Respectfully yours,

THE MALL & ALHAMBRA THEATERS

By Fred Desberg Secy

What William A. Brady's "STOLEN ORDERS" is doing in Ohio it will do for you

For
Remaining
TERRITORY

Apply
WILLIAM A. BRADY
The Playhouse
NEW YORK CITY

SELECT SP PICTURES

RULING PASSIONS



Love, hate, revenge and mercy

—and this is Love

JULIA DEAN *and* EDWIN ARDEN
are featured in this brilliant photodrama of the human passions —
written and directed by ABRHAM S. SCHOMER *author of "The Yellow Passport," "Today" and "The Inner Man"*







IN BOSTON

The mystery woman of all ages—of other days and these days—will be seen for the week beginning April 20 in Thomas Soriero's *Park Theatre*.

For a month in advance her coming will be made known on billboards, in the newspapers, in programs, through mailing lists; through the skilled publicity that this able manager knows so well how to use.

And no man, woman or child of theatre-going age in the community will be unaware of her coming.

Here, at last, on the screen in the great drama of love and compassion; of pity and forgiveness—a panorama of humanity.

First released at Easter-time when human hearts are tender; when sympathy rules the hearts of man and womankind.

GOLDWYN

Samuel Goldwyn *presents*

TOM MOORE
in A Man ~~and~~ His Money



By Frederic S. Isham *By arrangement with Bobbs-Merrill Company.*
Directed by Harry Beaumont



Personality Means Success

Try to imagine what happens when handsome, likable Tom Moore, in the role of *Harry Lathrop*, starts out to make a man of himself and win the girl he loves by taking care of an eccentric old woman's *pet puppies!* Here is a plot with action, a fine love story and a smashing, big, rough and tumble fight.

Exhibitors everywhere have found that Tom Moore "just goes over big." They know that their patrons "all admire Tom Moore." They know that they "always do business when it's a Tom Moore picture." No wonder he's popular when they say such things about him. Have *you* booked the Tom Moore Star Series?

GOLDWYN PICTURES CORPORATION
SAMUEL GOLDWYN *President*
16 East 42*nd* Street New York City

A magazine's success is measured by its advertising. Look at the "News!"

Here Is A Message For 1,000 Small Exhibitors

Goldwyn wishes to get on its books within two weeks one thousand small town, rural, close-to-the-soil theatres under contract to play The Ford Educational Weekly.

We told you last week of our 4,000 accounts reaching the largest cities and every size and grade of city and town down to little villages in remote sections.

FORD EDUCATIONAL WEEKLY

is edited and prepared to *entertain and instruct.* It succeeds in both aims; otherwise Henry Ford would not maintain and constantly improve it.

We never wish to get a top-heavy *circulation* on this fine attraction. It is a very large part of Henry Ford's idealistic purpose that The Ford Educational Weekly shall always be at the command of the small towns and cities.

The Ford Educational Weekly is virtually the only screen attraction that puts big city customer and small town customer on the same basis. We have the prints immediately available to give prompt service to 1,000 new small town contracts if they are signed and sent in promptly.

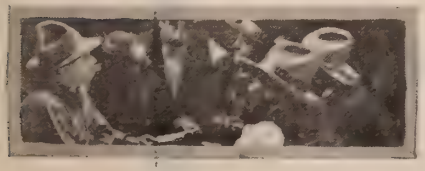
FITZPATRICK *and* McELROY *Chicago*
Sole Representatives
FORD MOTOR CO.
Motion Picture Laboratories

GOLDWYN DISTRIBUTING CORPORATION
SAMUEL GOLDWYN *President*
16 East 42nd Street New York City



Packed with Power and Personality

This third Louis Bennison star series production is *his best picture.* It has produced, after being shown to exhibitors, more first run contracts than any of his other pictures. This star is growing in popularity so rapidly that it is fair to warn you that, before very long, you will under competitive conditions, have to pay more for his pictures. "Speedy Meade," released March 23, has such virile dramatic action and romance as to make it an outstanding story in a crowded market.



GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDWYN *President*

16 East 42nd Street New York City



A magazine's success is measured by its advertising. Look at the "News!"



3,500 Exhibitor Customers

This represents the number of theatres in the United States alone that are under contract and playing regularly "Smiling Bill" Parsons in his lively and laughable Capitol Comedies.

Throughout the world audiences in other lands receive this comedian with the same enthusiasm that has made him a nationally popular screen hero in his own country.

There are twenty six Capitol Comedies a year—worth featuring and advertising as 3,500 other exhibitors exploit them.

Every Goldwyn office can now give you the titles of an entire year's program of twenty-six Capitol Comedies.

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDWYN *President*

16 East 42nd Street New York City



Zane Grey's powerful story

THE BORDER LEGION

Starring

Blanche Bates

and **Hobart Bosworth**

Directed by

T. HAYES HUNTER

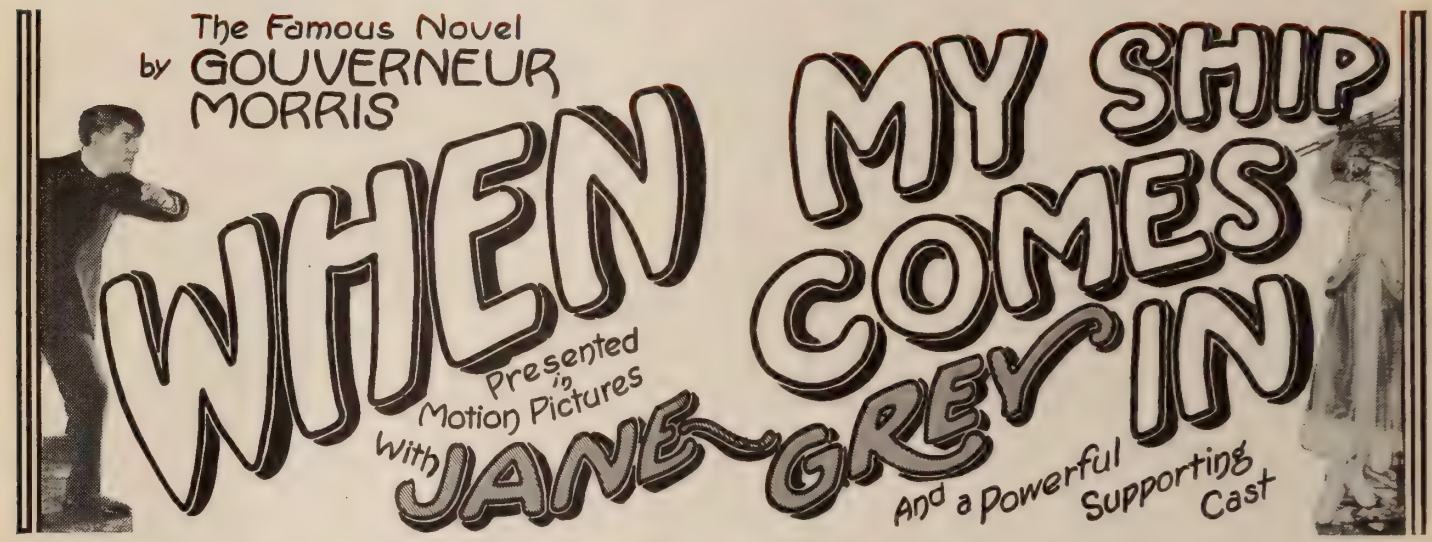
Advertised from the start by Goldwyn as an exciting, thrilling melodrama of gold-mad California, in the lawless days of '49; proclaimed honestly for what it is—a fast, big drama of love and adventure; of hard riding and desperate fighting—"The Border Legion" is today one of the specials that is doing a big business wherever it is played. And it is playing the crack first run accounts throughout the country. Ask your nearest Goldwyn manager about it.

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDWYN *President*

16 East 42nd Street New York City

THE NEW BIG SPECIAL TO THE RECORD BREAKING



EXHIBITORS EVERYWHERE REPORT

Julius Steger's Masterpiece

Evelyn Nesbit in "HER MISTAKE"

The Sensational J. Stuart Blackton Super-feature

"LIFE'S GREATEST PROBLEM"

Starring Mitchell Lewis

Booked By

INDEPENDENT SALES CORP.

FRANK G. HALL

PRODUCTIONS ADDED 10-20-30 SERIES

THE MELODRAMATIC SENSATION OF THE SEASON

WHEN A WOMAN STRIKES

WITH A POWERFUL COMPANY OF CELEBRATED PLAYERS INCLUDING

ROSEMARY THEBY-BEN WILSON
NEVA GERBER AND MURDICK MACQUARRIE

TREMENDOUS BUSINESS WITH

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M P News

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PLAYING THE GAME } ANITA KING

THE MIDNIGHT BURGLAR
THE LOCKED HEART
WANTED, A BROTHER
NO CHILDREN WANTED
MISS MISCHIEF MAKER
LITTLE MISS GROW UP } GLORIA JOY

SUNNY JANE
WILD CAT
BIT OF KINDLING
BETTY BE GOOD
THE CHECKMATE
BAB THE FIXER
JACKIE THE HOYDEN } JACKIE SAUNDERS

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"THE ECHO OF YOUTH"—Featuring Charles Richman, Leah Baird, Pearl Shepard, supported by Marie Shotwell, Jack McLean, Peggy Shanor and William Bechtel.

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OLIVE THOMAS
as the "Baby Vamp" in
'UPSTAIRS & DOWN

Don't Shoot, Mr. Hart

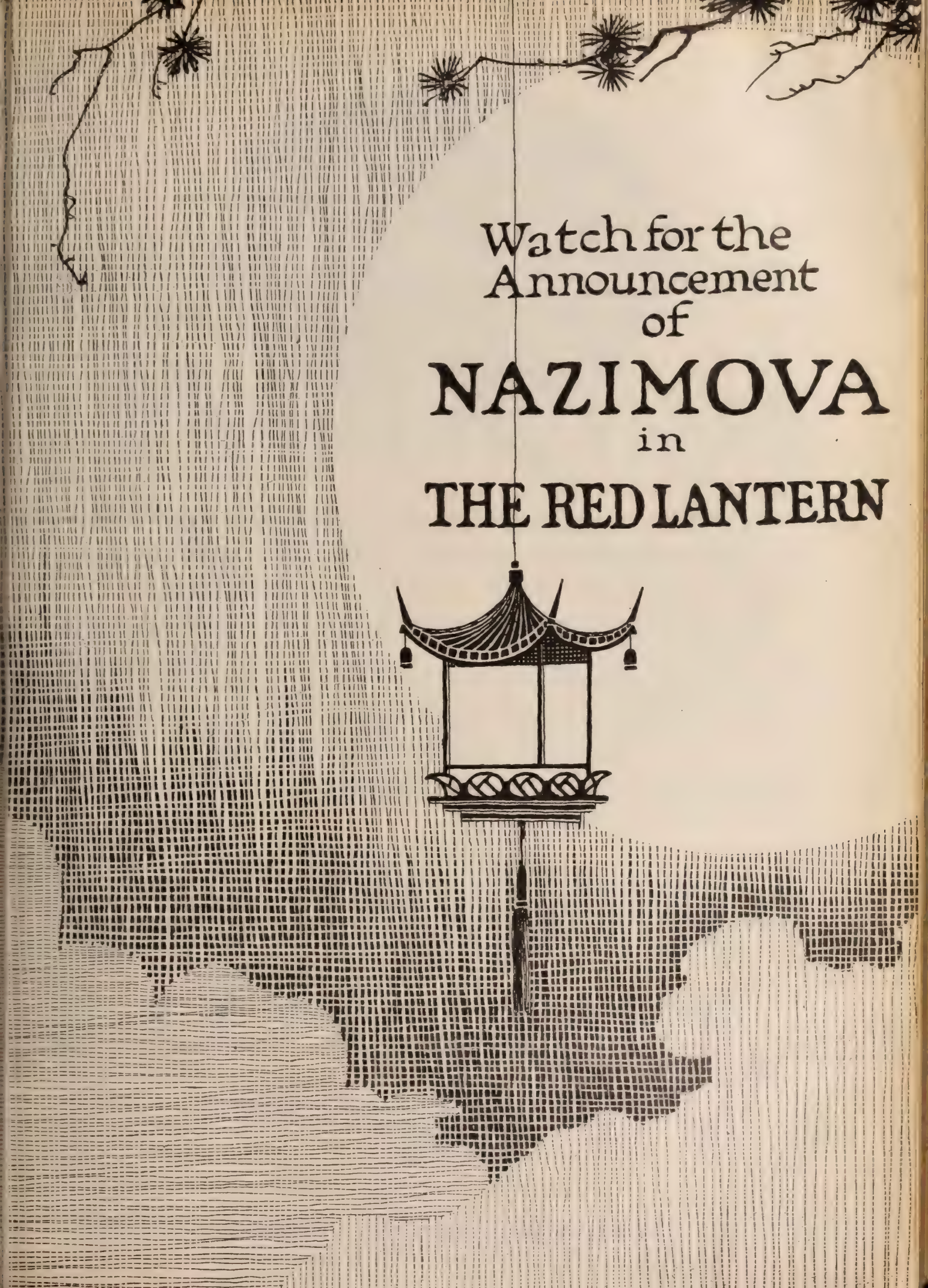
Wm. S. Hart says in Motion Picture Magazine:
"I tell you, if the law doesn't stop this practice
of issuing old product as new, a gun will!"

We wouldn't shoot anyone. We just want exhibitors to understand the difference between reissues, or old program pictures, and new, big productions such as we are making to star Olive Thomas. Then let them take their choice. But always look for the Selznick Pictures brand.

MYRON SELZNICK
President and General Manager

SELZNICK PICTURES
CORPORATION
501 Fifth Avenue · New York

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Vice-President and Director General


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NAZIMOVA
in
THE RED LANTERN



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When it was done into a motion picture it turned out even better and more diverting and it becomes a fine addition to the *Metro All Star Series Productions*. Harry L. Franklin directed it from A. C. Kenyon's scenario and the star is at his best.

Metro presents

HALE HAMILTON

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THAT'S GOOD

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Maxwell Karger, *Director General*

"The best of its kind"—

that's what the manager of the prominent Liberty Theatre of Spokane says of

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"The Pathé Review is the best thing of its kind I have ever had the pleasure of looking at. The coloring is wonderfully done, the retarded motion part of it is instructive, entertaining and comic at the same time. I believe the Review will be accepted by the exhibitors and patrons as something they have been looking for for a long time—something different."

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—Playwright
—Four Star Series

An Announcement

THE W. W. Hodkinson Corporation, in establishing a long prepared-for policy of handling above-average pictures only, announces the selection of the Augustus Thomas–Harry Raver Artco Productions, known as the *Four Star* pictures, directed by GEORGE IRVING and featuring LEAH BAIRD, to inaugurate its new line of product.

In the first of these pictures, a splendid screen production of Mr. Thomas' famous play, "As a Man Thinks," Mr. Hodkinson is offering the exhibitors of the country a production of the highest type. The succeeding pictures of this series will likewise be of exceptional quality.

The announcement of our second big line of product, to be made next week, will demonstrate with *redoublea* force the type of pictures the W.W. Hodkinson Corporation will from now on handle to the exclusion of all else.

W.W. Hodkinson Corporation

527 FIFTH AVENUE, NEW YORK

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Here's a Roast and a Boost

Both Are Honest Opinions Published in Entire Fairness and Good Faith

We publish them for the benefit of those exhibitors who have to depend on reviews for advance bookings

Peter Milne in Motion Picture News

To book "A Midnight Romance" is to book a romantic shower bath. Its spray is warm and very light. There are none of those invigorating "needles" in it, which is a roundabout way of saying that as far as action and suspense go the picture is more or less inadequate. People who peruse with delight the moonlit passages of the novel of the day will, no doubt, revel in the romance of Marie and Roger, but even such fans will look for something more substantial than that provided in "A Midnight Romance."

As directed by Lois Weber, the picture shows a number of lavish settings, but the story offered her scant opportunity to inject those little touches and original twists for which she has gained name and fame. Miss Stewart is a delight to look upon as always, but "A Midnight Romance" is overstocked with closeups of her, and a pretty face can't make up for action shortcomings.

The story tells of Marie, a strange girl, who is given employment as maid at a seaside hotel. While partaking of a midnight swim in a one-piece bathing suit she meets Roger Sloan, millionaire. After a few delicious minutes she retreats, and remains as maid again for nearly three reels it seems. Miss Stewart's expression in this portion of the picture is just "mooning."

Jack Holt gives a likable characterization of the man, while Juanita Hansen and Montague Dumont perform well.

Wid Gunning in Wid's Daily

Oh, boy! It isn't wild meller and no one is murdered or thrown off a cliff, but unless my audience sense has gone all wrong, they're sure going to like this one.

It's got oodles of romance in which the beautiful shero in distress looks soulfully at hero, and there is a team of crooks who are tough, but they're humanly tough, not "mellerdramatically" tough. The story is not heavy, and after a while you see where it's going, but by heck, it holds you.

And oh, how good lady Lois Weber has dressed it up with attractive, interesting frills! There is some of the prettiest moonlight on the surf you ever saw, lots of it at first, and you know how your gang loves pretty water stuff.

And then, whisper, Anita runs around on the beach in a one-piece Annette Kellermann; eh what, not just one flash, but through a whole sequence, and that's how she's dressed when she meets hero the first time out there all alone on the beach. No, it's not exactly naughty; it's just nice.

The last half of the action is taken in the big Hotel Alexandria in Los Angeles, with splendid effect. Film folk can even see the billion-dollar rug where recent big deals were pulled. Hero eventually finds his dream girl is a chambermaid, and then, bingo, he learns that she is a princess, and when he gets shy because of her title, she invites him to a clutch and it's over.

The audience is advised at just the right time that Anita is a princess, and the suspense balance is very nicely maintained.

Of course, the story is slender, but it has some good twists, and the truly human treatment and distinctive atmosphere lift it very high. A bad director could have made an awful mess of this. Miss Weber has made it excellent entertainment.

Unless I don't know anything about the public, your fans are going to "just love" Miss Stewart in this, and they'll think Jack Holt is a regular hero, all right, all right. The entire cast was very well chosen, and all played without a false move.

The Results of the First Showings are as Follows:

At the Garden Theatre, Paterson, N. J., "A Midnight Romance" played to 762 more paid admissions than "Virtuous Wives" the first day and equaled its week's record

At the Madison Theatre, Detroit, "A Midnight Romance" went over as big as "Virtuous Wives"

Anita Stewart in "A Midnight Romance"

A Louis B. Mayer-First National-Lois Weber Production

is Sure Fire at Any Box Office

FIRST NATIONAL EXHIBITORS CIRCUIT

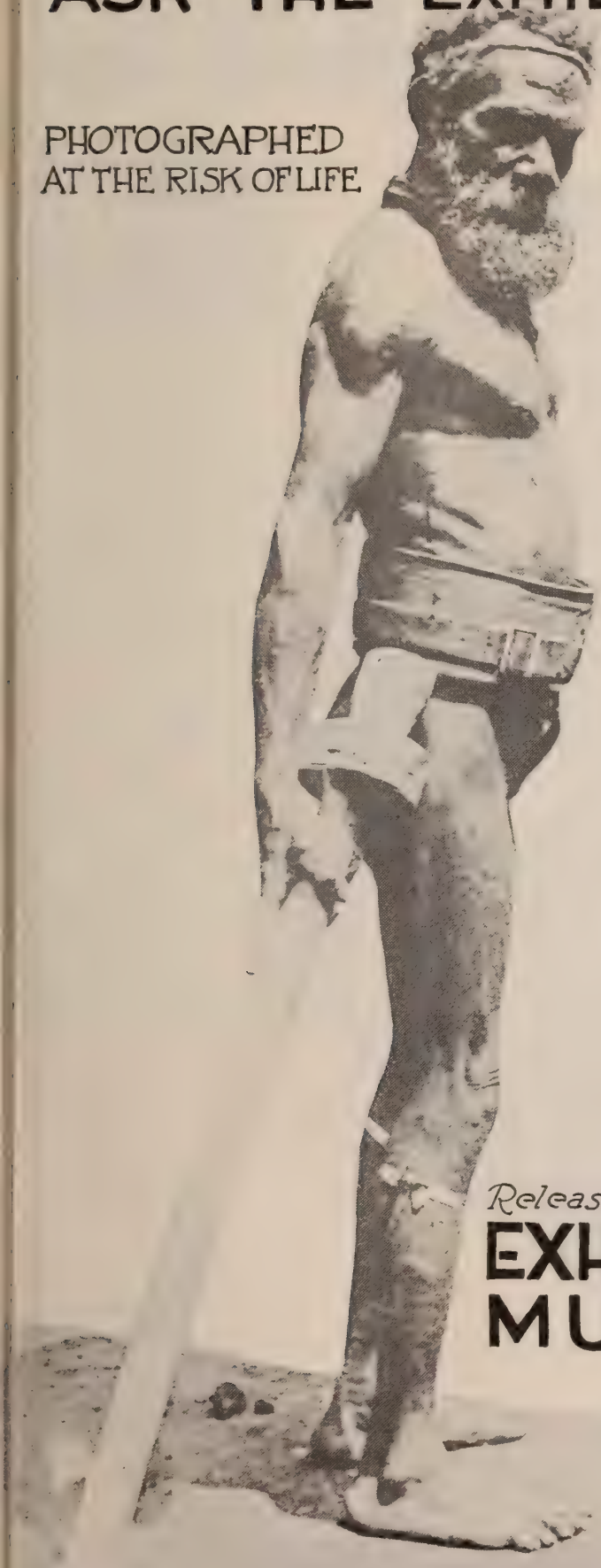
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"HIT OR MISS"
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e finds the path
society easier
travel than the
ad to jail.

In the role of
Boots" she steps
om one funny
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in

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Presented by NATIONAL FILM CORPORATION OF AMERICA

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NOW IN PREPARATION



NEW YORK TIMES EDITORIAL

JANUARY 12th, 1919

Samuel L. Rothapfel's resignation as Managing Director of the Rialto and Rivoli theatres came as a surprise.....Of course Mr. Rothapfel is not the only artistic exhibitor in the world but he has certainly been a pioneer in placing exhibition on a higher and ever higher plane. New York has him, more than any other man, to thank for the presentation of motion pictures in a way attractive to persons of taste and intelligence.

Mr. Rothapfel is creative. He not only selects the best photoplays available, and the most important topical and educational films, but instead of just Showing what pictures he has, he builds programs out of his material, each of which is as harmonious a whole as he can make it. He was one of the first, if not the first, to realize the power of music and setting to enrich a motion picture entertainment, and employing his own unusual abilities, and those of the most talented artists he could engage, he has made his programs richly effective. And in building them he has not been a slave to the idea that a photoplay must always be the cornerstone. He has had a venturesome initiative to build his programs around any film that seemed to him to represent a distinctive accomplishment of the motion picture camera.

The announcement of Mr. Rothapfel's departure from the Rivoli and Rialto theatres caused a keen sense of regret until —and here is the important encouraging fact that came with second thought—it was realized first that Mr. Rothapfel had established his theatres so firmly that they could go on without him, and second that he would enter some new field of motion pictures where he would probably be able to release energy and ability that cannot find expression in the management of theatres. This means that the public will gain by his change of work. It will still have the results of Mr. Rothapfel's work in a new field.

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FRANK G. HALL, President

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RICHMOND—First National Exhibitors' Circuit of Va., 904 E. Broad Street.
ATLANTA—First National Exhibitors' Circuit of Va., 146 Marietta Street.
PITTSBURGH—Quality Film Corp., 414 Ferry Street.
CLEVELAND—First National Exhibitors' Co. of Ohio, 402 Sloan Building.
INDIANAPOLIS—H. Lieber Company, 24 W. Washington Street.
LOUISVILLE—Big Feature Rights Corp., Rex Theatre Building.
DETROIT—Arthur S. Hyman Attractions, 202 New Film Building.
CHICAGO—Celebrated Players Film Corp., 207 S. Wabash Avenue.
MINNEAPOLIS—First National Exhibitors' Circuit of the N. W., 400 Film Exchange Building.
MILWAUKEE—First National Exhibitors' Circuit of the N. W., Fay Building.
ST. LOUIS—Grand Central Film Co,, Grand & Lucas Avenues.
OMAHA—Sterling Film Corp., 1417 Farnam Street.
DENVER—Supreme Photoplay Corp., 1446 Welton Street.
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As Usual—12 Pages of Exploitation Aids in the Service Bureau This Week—See page 1943

Motion Picture News

Vol. 19 No. 13. March 29, 1919

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Screen Supplement

"International" Black-and-White Comedies

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¶ "Educational" releases have made a new meaning for the word "educational" on moving picture screens.

They have demonstrated that single-reel subjects can be made "feature" attractions, and that the exhibitor has as great, if not a better, opportunity to make a favorable impression in the choice of his single-reel productions than he has in the multiple-reel "feature" pictures.

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We have secured good advertisers to talk to YOU. Listen to them!

ESSANAY-CHAPLIN REVIVAL IS SWEEPING THE COUNTRY

Read what this great New York Daily Says:

THE WORLD: MONDAY, FEBRUARY 24, 1919.

CHAPLIN FILM PLAYS REVIVED AT RIALTO

"A Night at the Show" Taxes Capacity of Theatre—New Bill at Rivoli.

The management of the Rialto Theatre yesterday began the revival of a series of film comedies made by Charlie Chaplin several years ago and considered not only the most popular of his films but the most typical of Chaplin's skill in comedy and pantomime. That it is a popular move was shown by the crowds who stood and waited outside the theatre. Almost any time during the afternoon and evening there was a line in front of the Rialto.

"A Night at the Show" was the Chaplin film, and the spectators seemed to enjoy it as much as when it was first produced. The rest of the programme

All the great first run theatres and big circuits are showing the Essanay-Chaplin Revivals to packed houses, including the Rialto and the Rivoli of New York, The Marcus Loew Circuit, Jones, Linick and Schaefer, Asher Bros., Lubliner and Trinz and The Stanley Booking Company, with their hundreds of theatres.

TRY TO GET EARLY RELEASE DATES AND TELL YOUR PATRONS YOU HAVE ALL FOUR

"A NIGHT IN THE SHOW"
"SHANGHIED"
"THE BANK"
"POLICE"



ESSANAY
GEORGE K SPOOR PRESIDENT

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Perfection Pictures

"When you see it in 'The News' It's News"

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

Volume 19, No. 13 March 29, 1919

Go After the Votes

A LETTER from Frank Keenan appears in this issue in which Mr. Keenan calls for a non-partisan *political* organization of the picture art-industry to fight those who are fighting the motion pictures——

And to fight them with their own weapons.

Their weapons—*are votes.*

We are just waking up to this fact—a huge one, because their votes are many.

"We" means not merely we of the film industry, but broadly, we who are citizens of a country founded upon the principles of freedom.

These principles of freedom are freedom of expression, of religious worship, of education, recreation and home life—our freedom in these and in all respects being satisfactorily governed by Federal and State laws and their enforcement by the police.

* * * * *

They Have the Votes

A SELF-ADMITTED minority, plainly bigoted, inconsiderate of all interests save their own, resorting freely to downright falsehood, malicious in attack to the degree of hoodlumism, proposes through the legislatures to overturn the traditional freedom of the country and substitute their own methods of regulation.

They propose to regulate the screen, in the States and through the Federal Government.

And they have the power to do it.

It isn't the power of right; it is the power of votes.

Just votes—nothing more.

They are practical gentlemen—these gentlemen—many of them—of the cloth.

They have been organizing. They started before the war; but their organization undoubtedly has greatly flourished *during* the war when the minds of the majority were more occupied with the saving of country and its future.

They have collected votes in the States of the Union till, we are informed, they have a bag-full to turn loose upon Washington, to support their Federal measures, of more than four million ballots.

This is the big stick they wield: VOTES.

It has been, and is being wielded in many state legislatures.

It is wielded insistently and constantly; and its pressure, naturally, is great—particularly, because there has been little or no pressure from any other direction.

* * * * *

Reformers to Practical Politicians

TO be frank—and this is meant to be a very frank editorial—the organized reform element has said to the legislator: "We've got the votes in your district. Here's the number. Vote with us, or we'll down you next election."

And many a legislator, many a one, has in consequence voted against his own better conscience and intelligence.

That's the situation.

Mr. Keenan suggests an organization of the industry, of all its members, so as to put votes against votes.

We have, we believe, a better—at least a more immediate plan.

It is the one we have recently been calling for.

The screen is the powerful agent.

The owner of the screen means a few votes—his own and his employees; the screen talks to many voters day in and out.

Let it talk. Let us talk to the majority. Tell them what the organized minority is doing to them—to their recreation, their liberty. Command them to speak out and let their demands, the clear truth of the situation be made known to their legislative representatives. And if need be let the owners of the screen talk directly to their legislative representatives—in no uncertain language.

* * * * *

An Unbeatable Power

HERE, if the screens act together, is the power to awake the majority and make their voice heard against the strident yells of the minority. Here, and here alone, is the power that can down the organized votes of the organized minority.

All the whole situation needs is simply the clear light of truth. Against the vote intimidation of the minority we want the voice of the majority heard, the overwhelming majority of the citizens of this free country; and the screen, the *organized* screen, can make the voice of the people resound in legislative halls away above the jeers and hisses of the intemperate reformers.

And now—how may we have an organized screen?

Simply through exhibitor organization—state organization.

We are not appealing for the maintenance of present and past national organizations. We had best, for the present, forget them; they will come in good time. We had best forget their platforms, too, and past history.

There's a single reason now for organization, an immediate reason, big enough to lay aside all others.

It is simply—the life of the screen, the continuation in business of every exhibitor in this country.

The States must organize. There's where the immediate trouble threatens.

(*Continued on next page*)

Editorially Speaking:

A Model to Follow

WE suggest the organization plan so successfully instituted by the New York State League, namely, of organization by Assembly and State districts. This directly meets the political power brought into being by the reformers.

We have appealed for exhibitor organization many times before. But we are appealing now on totally new grounds because we are dealing with a totally new situation.

It is right at our doors—the picture theatre doors. It aims to close these doors—Sundays, anyway, and thereafter, permanently, no doubt, through the Federal Censorship of motion pictures. It is backed by a well-organized, ever active organization, dealing in practical politics and wielding four million votes.

There isn't an industrial problem facing the producers and distributors so big and imminent as this.

We mean just this.

Without calling the roster of names we submit just as definitely to every producer and distributor this question: Is anything, any individual plan or project more important to you than the Sunday closing of theatres, plus the regulation of your business through State and Federal laws, plus the imposition of taxes so heavy as to make your business impossible?

And to those prominent exhibitors, who have held aloof from their state organization we ask: Do you want your theatre closed on Sundays, regulated on week days by fanatics and taxed to death by politicians?

If not then it's up to each one of you to help make an immediate, compact, comprehensive organization of exhibitors.

* * * * *

Thumbnails on the New Tax

LETTERS received from exhibitors would indicate that there is still considerable confusion over the terms of the new tax law and the date on which it supersedes the revenue act now in effect.

For that reason we are placing the salient points of the new legislation in brief form here.

First of all, the new act takes effect on April 1, 1919, and managers must begin collecting the new tax on admissions that day.

Secondly, there is no exemption in the new law for five cent theatres.

Thirdly, the amount of the tax is " one cent for each ten cents or fraction thereof of the amount paid for admission to any place . . . to be paid by the person paying for such admission."

Fourthly, the above tax must be paid by all persons admitted free except " bona fide employees, municipal officers on official business, persons in the military or naval forces of the United States when in uniform, and children under twelve years of age." Such persons are exempted from the tax *only when admitted free.* The amount of the tax paid on free admissions must be calculated on the basis of the admission charged others for similiar accommodations.

Fifthly, " The price (exclusive of the tax to be paid by the person paying for admission) at which the admission ticket or card is sold shall be conspicuously and indelibly printed, stamped or written on the face or back thereof," . . . . " Whoever sells an admission ticket in which the . . . . price is not so printed, stamped, or written, or at a price in excess of the price so printed, stamped or written thereon, is guilty of a misdemeanor, and upon conviction thereof shall be fined not more than $100."

Sixthly, all manufacturers or exchanges must pay each month a tax of five per cent on the rental earnings of each film in their possession. This will probably be charged to the exhibitors on each rental.

For your convenience: The admission tax is covered in Title VIII of the revenue act, Section 800. The rental tax is covered in Title IX, Section 906.

Your bank will undoubtedly be pleased to secure for you a printed copy of the revenue act.

* * * * *

Let's Go!

AN organization not designed to elect officers, indulge in personal politics, hold oratorical meetings, conduct balls, banquets and expositions—let's forget the past—but——

—An organization devoting its whole energy to the one serious and practical problem now overshadowing the life and liberty of the screen; an organization able to make every screen in every State talk straight out to the people and the politicians, exposing the rotten methods of fanatical reform, carrying the issue of personal liberty straight to the public and exhorting the public to rise in their might and demand that their legislative representatives regard the rights of the majority and of decency and justice.

The time to act is now——

—Because the opposition is already in the saddle and riding hard——

—Because, otherwise, the whole industry will have little left to look back upon except the usual regret of having acted too late.

* * * * *

Just in Passing

THE very artistic advertisement of Paramount and Artcraft pictures—the illustration is by Pogony—in this week's issue of the *Saturday Evening Post* is not only a piece of advertising worthy in itself of unusual commendation but more importantly still it is due the thanks of the entire industry.

Its vivid suggestion of picture ideals and values will elevate the picture in the public eye, an accomplishment of much import to the industry at all times but particularly now when the professional reformer has leapt away over the bounds of truth and decency in his efforts to defame the picture's character and effect.

* * * * *

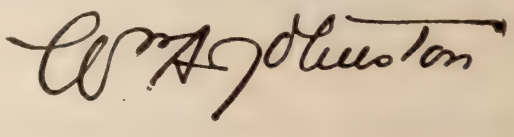
The Church and the Screen

AT one of the recent censorship hearings in Chicago a university professor submitted facts to the effect that in the development of the child today the home comes first, the school second, and motion pictures third. The church stands fourth.

Here then we have the simple, prima facie reason for the church's frantic opposition to the picture.

The church wants that third place. In the past the church struggled just as hard, just as unfairly for the second place and even the first.

And there are now as formerly just two main incentives for mastery. These are power and the collection plate.



Dealing in Personalities



"Kicking Up the Dust in Filmland"

WE don't know just what Bill Sherrill has up his sleeve, but we are printing his picture here just so that you can keep your eye on him.

Since Bill showed that there was still a state rights market with "Once to Every Man" he has been breaking into the news with regularity each week.

There were the Texas Guinan two-reelers, a new big special feature, and this week we read that Bill will offer the Mack Swain comedies.

And with it comes the discovery that there is now a Frohman Amusement Corporation of California.

Bill is surely kicking up the dust.

And, believe us, there are a lot of boys around Times Square who wish him all the luck in the world—and then some. Go to it, Bill.

Comes a letter to W. A. J.:

"I believe in giving credit where credit is due, and I congratulate the MOTION PICTURE NEWS for the tip they sent out on March 15 announcing my luncheon with Mr. Bennett. The luncheon with Mr. Bennett had nothing to do with the International-Famous Players- Lasky combination, but I was afraid you might announce the luncheon which took place a few weeks before with Mr. Zukor, so after your kindness in tipping off my secret I cut the story loose.—C. F. ZITTEL."

Which settles all and leaves room for just one hint:

Watch for the tons upon tons of publicity that "ZIT" splashes about the time that the first COSMOPOLITAN production is ready.

That's considerable news story comes from Arizona this week, telling of the passage of a law requiring all film companies to place bonds with the State for the amount of advance deposits made by exhibitors. Not so important, perhaps, if we just consider Arizona. But what if a few exhibitors in each State set out to do the same thing? Good night—Maria! Looks as though Arizona will get a solid place on the film map. The story is on page 1941.

From that news-hound Carl Jessen comes the information that INCE will send DOROTHY DALTON and a company East soon to stage three productions.

Also the word that Metro has engaged CHARLES SWICKARD to direct.

And Goldwyn has engaged the well known playwright THOMAS BUCHANAN. Looks like a ten strike.

News from the Coast this week also chronicled the death of two players. CONSTANCE CRAWLEY, well known Shakespearian actress, who has also been seen in pictures and written photoplays, passed away March 16. HARRY LYONS, screen name NOLAN, and a brother of EDDIE LYONS, died Wednesday.

William A. Johnston was a visitor to Washington this week. While there he thought he would call and see Harry Crandall and Tom Moore. He called—but Crandall was in New York and Moore was swinging a golf club at Pinehurst. W. A. J. came back with fulsome praise for the new Moore theatre and Crandall's Metropolitan. Also for "The Turn of the Road," which he saw at Moore's house.

Looks as though the BRENTWOOD FILM CORPORATION hit the bell with the first shot in "The Turn in the Road."

And speaking of good motion pictures, we are ready to slip you the tip on the THOMAS INCE production "SAHARA," starring LOUISE GLAUM. Hear that it will have a different title when released.

The noise of hustling activity comes from the ROTHAPFEL studios. We learn that SAMUEL L. has picturized "The Elegie" by Masseunet, with a musical accompaniment that is a paraphrase of "The Elegie."

OTTO HENRY HARRAS, advertising manager of Variety for eight years, leaves on March 28 to become associated with another New York publication—name as yet shrouded in mystery.

Harry Maze Jenks, of Harma Photoplays, London, has arrived in town and is stopping at the Astor. Mr. Jenks brings with him a number of negatives and is ready to talk business with those who mean business. Not the least important of his subjects is a film produced in connection with the coming Mayflower Centenary, fostered by the Duke of Connaught, and in which President Wilson and Lloyd George have evinced an interest.

Don't call on Mr. Jenks expecting to find him "ve-ry Hinglish." He was born in Brooklyn and married a daughter of fair Virginia.

Considerable activity around the ABRAMS-SCHULBERG offices these days. Conferences, conferences, and more conferences. Big announcements soon.

HARRY RAPF is at Lakewood recovering from his recent attack of pneumonia.

One of the most important news events of the week is the resignation of Frank Tichenor from General Film. Only those who know the weight of the task appreciate the wonders that "Tich" has performed for G. F. We once called him "the miracle man"—and it still goes. We are here to place a tip now that "Tich" will bear watching in the next few months.

BILL RUDOLPH was the proudest man in seven states on Monday. Strolled about the Astor introducing his son, just returned with the 27th Division.

What with a hero son returning and the sensational success of "THE UNPARDONABLE SIN"—Bill certainly has reason to be happy.

FRED BEECROFT'S son, Harold, was in the same outfit with Rudolph, Junior.

What with a hero son returning and the sensational advertising records of MOTION PICTURE NEWS—Fred certainly has reason to be happy.

We met CAPTAIN WILLIAM HARRIGAN, of the 77th Division, last week and agree with EDDIE MACMANUS that the son of Ned Harrigan, of Harrigan and Hart, should make a great picture bet when his lecture engagements are concluded.

The Captain is an actor; he is there with personality and looks. And success is in the blood.



"He Is To Return in August"

TIM COOP, of Progress Films, Manchester, England, sailed for home on Wednesday.

Leaving behind him quite a number of film men who will tell you that Tim is a "regular fellow."

And taking with him a budget of information that may have considerable bearing on future plans of some of the British producers in this market.

Tim talked little and listened a lot. But the views he did express convinced Yours Truly that a real film man is a real film man whether he is doing business in New York or Liverpool.

So we'll be more than glad to say "Welcome" to Tim Coop when he returns for another visit in August.

Keenan Writes on Organization

FRANK KEENAN, acknowledged one of the broadest minded and active individuals in the motion picture industry, has written "Motion Picture News" regarding an editorial published in a recent issue. The letter, which follows, should prove of interest to every man, woman and child in any way connected with or interested in the motion picture business.

Read it, and then think it over:

Dear Mr. Johnston:

The leading editorial, "Organize from the Bottom Up," in Motion Picture News for March 8, is a stirring battle cry. It interests me, and, doubtless, interests many of your readers.

As suggested in your article, there is but one way to break the enemies of free government—the intelligent use of the ballot.

May I say that within the last year I personally brought to the attention of several of the most prominent manufacturers and producers the idea of a strong non-partisan political organization.

Here, briefly, is what I suggested:

Let us start in Los Angeles, the acknowledged film capital of the world, an organization with reliable men as sponsors, to cope with adverse legislation and the many needless restrictions that are forced upon this industry from time to time by so-called regulators.

The men and women directly connected or identified with photoplay making, I pointed out, hold the balance in a political way and with their cooperation in the right kind of an organization we could place ourselves in position to fight inimical legislation and hold our own.

Whether the men to whom I brought this matter really grasped the idea I am not in position to say. At any rate, nothing came of it.

It is my humble opinion that manufacturers and producers themselves are largely responsible for existing chaotic conditions. I am not trying to fix the blame on any particular individual or on a group of persons; but it is a matter of fact that narrowness and petty jealousies, coupled with an insatiable hunger for self-exploitation on the part of some supposedly high in the art industry, are blameable for the present unpreparedness on the West Coast.

I believe that if the men approached had given their cooperation and assistance in the matter of creating an organization at the time the idea was first broached, the fighting strength of motion picture interests today would be the dominating political factor on this coast. However, it is not yet too late to interest men and women of broad and fine vision in this important work.

My suggestion now as then is to register every man and woman of voting age, who is in any way connected with the motion picture industry, and, through those in position of authority, pledge them to assist in carrying a campaign direct to the people.

In this way, with the cooperation of manufacturers, producers, distributors and exhibitors, we could conduct an effective educational campaign by presenting propaganda on the screen, arousing the people to vote for themselves and for the protection of their entertainment, and thus defeat those who are doing the utmost to fasten their narrow, bigoted and autocratic Puritanical ideas on a free people.

The situation in Southern California today is this:

The self-styled regulators, legislators and others unfriendly to the photoplay business and the interests of the theatre-going public are thoroughly organized politically; on the other hand, those who have invested millions of dollars in plants and equipments and who provide remunerative employment for many thousands and the means of wholesome entertainment for the millions are not organized in a political way.

In the past the laws governing the motion picture industry have been made by the minority. Isn't it high time, Mr. Johnston, for the majority to arise and direct their representatives in the halls of legislation, as well as those who aspire to public office, to do what they desire and require of their servants.

Efficient organization politically and an effective educational campaign mean victory, not alone on the West Coast, but all over liberty-loving America.

Yours respectfully,
(Signed) FRANK KEENAN.

Fox Sends Two Men to Mexico

E. J. Neubeler and T. Colon to Open Offices in Mexico City for Distribution of Fox Productions —Other Offices

FOLLOWING closely the departure of William Fox, Winfield R. Sheehan and Abraham Carlos for Europe, where they will estabilsh producing centers and enlarge the Fox production system, the Fox Film Corporation this week gave another indication of the growth of that organization when it announced that William Fox had sent E. J. Neubeler and T. Colon to Mexico City for the purpose of extending the Fox distributing organization throughout Mexico. The mission of Messrs. Neubeler and Colon, it is understood, followed the receipt of information that conditions in the republic to the south had become more settled and that the people were demanding more high-grade motion pictures.

Messrs. Neubeler and Colon will make their headquarters in Mexico City. There they will open a Fox branch office and then will make a tour of the principal cities, setting up other branch offices or providing for agencies for the distribution of Fox films.

For the last few years the unsettled state of Mexico affairs has been a serious obstacle to the shipping of American films to that country. This difficulty was vastly increased when the United States entered the war and placed the exportation of films to Mexico under the stricted supervision. In fact, no American film entered Mexico—that is, through legal channels.

Last summer, however, under the direction of the division of films of the Committee on Public Information, a number of American pictures were taken into Mexico by Abraham Carlos, general representative of the Fox Film Corporation. A large proportion of the consignment were Fox Film; and so great was the enthuiasm shown by the Mexicans over these pictures that it was apparent the time had arrived for big development of Mexico as a field for American motion pictures.

The proposed establishment of branch offices in Mexico adds one more to the list of Latin-American lands in which Fox pictures are being shown with great success. It was recently announced that the foreign department of the Fox Film Corporation had completed negotiations for the establishment of an agency in Venezuela, thus giving the Fox organization representation in every country in South America. The Fox Film Corporation, it is stated, is the only American film company with an agency in Venezuela.

Swift Denials of Nebraska Censorship Charge

Adolph Zukor and W. D. McGuire were quick to meet the charge recently made by the Nebraska Women's Club in the Omaha World-Herald that the National Board of Review was under the control of the producers of motion pictures.

Mr. Zukor wired a vigorous denial to the World-Herald with the request that it be given equal prominence with the original false statement, while the executive secretary of the National Board telegraphed the following statement:

March 13, 1919.

World-Herald,
Omaha- Neb.

Am advised that Nebraska Federated Women's Club charges that National Board of Review does not constitute legalized censorship and is controlled by moving picture producers themselves. National Board opposed to legalized censorship because Constitution of United States guarantees right of free speech and free press. America is fundamentally opposed to autocrat bureaucratic censorship idea. National Board is a co-operative organization working with municipal authorities. Producers voluntarily submit films to Board recognizing that sound business policy dictates necessity of securing public approval and establishing public confidence in their business. No attempt has ever been made to dictate to or control the Board. No one connected with National Board is in any way connected with motion picture industry financially or otherwise. Board could no more be controlled than could Nebraska Federated Clubs, as majority of members of Review Committee are clubwomen residing in vicinity of New York. National Board challenges anyone to prove that any picture passed by it and submitted to the wholesome-minded American public would be voted objectionable. Board recognizes that it cannot meet the varied views of everyone. Disagreements with its judgments are inevitable, but the constant improvement in the character of motion pictures during the past ten years constitutes incontrovertible evidence of the sincerity of the National Board and the attendance at motion picture theatres testifies to the wholesome character of entertainment offered. The issue is clearly defined. Are the people of Nebraska capable of safeguarding the moral character of the entertainments offered by declining to patronize an unwholesome entertainment or do they need a Board of Censorship to pass upon the moral, educational and propaganda character of the pictures they shall be permitted to witness. Would not any exhibitor in Nebraska who attempted to show an immoral picture be driven out of business through lack of public support, the people themselves refusing to tolerate the exhibition of an immoral picture.

National Board of Review,
W. D. McGuire,
Executive Secretary.

Winnipeg House Tries New Policy

The Strand Theatre, Winnipeg, Man., adopted a new policy starting Monday, March 17. The change included an arrangement for the splitting of the week with two entirely different shows, new bills being presented on Mondays and Thursdays. In the past the Strand has been presenting most of its attractions all week, changing some of the pictures on a programme twice during the week. Under the new plan, the whole bill will be changed on Thursdays.

Did He Care?

It was announced from Cleveland this week that James Surrell, manager of the Orpheum theatre, Cleveland was arrested last week, for blocking traffic on East Ninth street. The blocking was caused by the crowds which gathered in front of the theatre waiting to see "The Heart of Humanity."

Censors Bring Down Exhibitor Wrath

Censorship in All Shapes and Forms Popping Up in All States of Union—Nebraska Is Lone State to Get Censor Measure Killed

NEARLY every State in the Union is facing a censorship bugaboo of some sort, according to advices received from various sections. The censors have apparently thought up many new wrinkles never before attempted, which the exhibitors declare would be discriminatory if put into effect. The wrath of the exhibitors is growing apace with the results of new censorship schemes.

From Milwaukee it is reported that a proposed censorship would let charitable, religious, fraternal organizations or public schools exhibit film that has not been censored, but that the theatres should be dictated to in the matter of pictures shown to the public. This bill also provides that the posters, slides, lobby display and photographs be censored.

Nebraska Scores Victory

A wire to MOTION PICTURE NEWS announces: "The Nebraska bill which proposed censorship of pictures has been indefinitely postponed, which means the killing of the measure."

That films exhibited by charitable, religious and fraternal organizations, or public schools, libraries and similar institutions do not need to be censored but that every means should be taken to dictate to theaters showing photoplays is the gist of one of the most drastic censorship bills yet proposed, which was introduced in the Wisconsin state assembly by Assemblyman George Oakes, of St. Croix, Wis.

The bill provides that every slide, film, poster, photograph or lobby display must be passed upon by a board of three censors in the state capital at Madison, Wis. Any of the above mentioned organizations or institutions may exhibit identical films without any application of the law, according to one of its sections.

The Oakes bill, which is said to be fostered by several Milwaukee women's organizations of the "meddling" type, gives the governor of Wisconsin the power to select a board of three.

A meeting of Wisconsin exhibitors and those interested in the film business was called by the Milwaukee Theater Managers' Association in the Maryland Hotel, Milwaukee, March 13. About 60 persons, many of them from towns other than Milwaukee, were present.

Attorney Gustave Gehrz, prominent in film litigation, attended and analyzed the proposed bill.

George Fischer, manager of the Alhambra theater and secretary of the Theatre Managers' Association, read the bill to the meeting and stated that it would mean the Wisconsin theaters would have to close.

Madison Plans Campaign

Every manager in Madison, Wis., is outraged with the new censorship bill before the legislature. Exhibitors through the state are planning a state-wide campaign to fight it. A meeting was held in Milwaukee Thursday with representatives from the Exhibitors' Association, Theater Men's Association, and from the film exchanges. The object of this meeting was to appoint a committee and a definite plan of campaign.

The managers feel that the bill is vicious and should it be put into immediate effect it would close every theater in the state for an indefinite period of time.

The bill provides for the appointment of a committee for censoring all pictures and for the building of a projection room in the capitol. The bill reads that "if passed it shall go into immediate effect"—which would mean the closing of every theater until the committee could review the pictures.

On the method proposed it would take two machines working 10 hours each day to review enough pictures for the city of Madison and another correspondingly large city. Other states, as Pennsylvania and Illinois, have passed censorship bills, but none as drastic as this.

In short, the bill tends to create a committee composed of three residents and citizens of Wisconsin "well qualified by education and experience to act as censors under this act."

Another bill is before the legislature giving the board of health the authority to close the theaters and churches in case of an epidemic, but there is no restraint on stores, dance halls, etc. At the present time the theaters are allowed to fill their houses to only one-half capacity to prevent the spread of influenza, which has broken out anew.

FOR CHILDREN

Quebec Will Label Film Suitable for Children

THE labelling of all motion pictures which are considered particularly suitable for children will be the duty of the Quebec Board of Censors as a result of a measure fathered by Hon. Walter Mitchell, Provincial Secretary of the Province.

Another clause of the new law raises the age limit for children attending motion picture theatres unattended from fifteen to sixteen years when pictures other than those for children are on the bill.

Considerable leeway is promised in the selection of subjects for the children.

Secretary Mitchell explained that it was recognized that there was much of an educational nature for children at the motion picture theatres.

Mattack Defies Censors

The interference of a local board of censors means nothing in the life of W. A. Mattack, manager of the Princess theater of Ames, Ia. Mr. Mattack things his judgment concerning the moral danger that lies in a picture is just as good as that of any collection of censors. Moreover, he has the courage of his convictions—as he has just proved by showing the Theda Bara super-production "Salome" to crowded houses.

Last summer the Mayor and Council of Ames appointed a board of censors. The board included Mayor Graves, Mrs. A. B. Maxwell, Mrs. George Hultz, George Judisch and Seaman Knapp, declared to be representative citizens of the town. This board has supervision of all films shown.

When Manager Mattack booked "Salome" recently he immediately began to advertise the fact. Several well-meaning residents of Ames, knowing Salome only by the reputation she had made as the heroine of an opera and a stage play, at once sprang to arms and petitioned the board of censors to forbid the film in Ames.

Saw Picture Personally

But when Mattack booked the picture he did so only after having seen it himself; so he knew there was absolutely nothing objectionable in the picture and that the people who were protesting against "Salome" did not know what they were talking about. The board of censors, however, hearkening to the protests of the timid citizens, adopted a resolution recommending that the Mayor and Council forbid showing the film.

The resolution precipitated intense public discussion. This became so heated that some of Mr. Mattack's friends urged him to submit to the board and cancel his engagement. Mr. Mattack, however, knowing there was nothing wrong with the picture and that he was justified in going ahead, simply went ahead. Every day for five days before the showing he carried a two-column advertisement announcing that "Salome" was to be shown at the Princess.

Besides this, he notified the Mayor that "Salome" was to be shown, and defied him to stop it. Then he invited the censor board to look at the picture. This the board did. The result was just what Mattack had expected—complete vindication of "Salome."

Passed by Ohio Board

"Satan on Earth," Gaumont picture, has been passed by the Ohio Censor Board. The picture is being relesaed in the State by J. Stearn, 321 Sloan building, Cleveland.

New Censorship Bill Hits Ohio

Exchanges May Get to Pay Fifty Cents Each for Slides Censored —Posters Would Also Come in for the Once-Over

CLEVELAND exchange managers were called to a hurry-up meeting of the Board of Motion Picture Exchange Managers of the Cleveland Chamber of Commerce recently to take action against a bill recently introduced into the state legislature by Senator Beebe of the seventeenth and eighteenth districts, calling for a new censorship bill for the motion picture industry.

The bill, as introduced, calls for a new censorship board in addition to the one now in force for the purpose of censoring slides and lithographs. For this special service, motion picture exchanges are to have the privilege of paying 50c. for each slide censored, and 25c apiece for the posters.

Exchange managers in the city went up in the air when the contents of this bill became known, and they are going to take definite and immediate action to stop its passage, if possible. Although the tax was primarily directed against the producer, it will hit the exhibitor hardest, because according to the laws of economics, all taxes are passed on to the consumer. Of course, the ultimate result of the adoption of such a measure will mean increased admission prices to the movies. This, the Cleveland exhibitors have fought strenuously against in the case of other taxes. And now, when wages are falling, and situations are not as plentiful as they were, it would be suicidal to their business to boost prices, no matter how good the reason for doing so may be.

Vice-Chairman E. J. Smith, manager of the Cleveland Universal Exchange, proposed that a member of the Board of Exchange managers be selected to go to Columbus, and lobby against the bill. This matter was discussed but will not be definitely settled, until further discussion has taken place at another meeting to be held this week.

The proposed censorship is considered about the most unjust of the long series of taxations to which the motion picture industry, in its various branches, has been subjected. Not only unfair, but it is a potent cog in the progress of the industry, and will work injury to everyone connected with it, is the assertion. Besides which, it is considered unnecessary, and it is thought that a clear statement of the facts of the case, if presented to every legislator by letter or wire, will bring them over to the side of the motion picture industry, and against the clearly unfair and biased bill.

There seems to be a veritable epidemic of censorship bills. In Cleveland, the City Council is trying to pass a local censorship bill. The idea is not to substitute local censorship for state censorship, but to re-censor the films that the state censors have passed upon.

Twenty-eight Cleveland exchange were represented at the meeting of exchange managers held last Saturday. They are all taking an active part in the campaign, and expect to have a program for procedure mapped out by the end of the week.

Montreal Operators Form Union

Charter Opened and Eighty-four Members Added to List—E. Andrews Appointed Business Agent—Other Officers Elected

IT was announced from Toronto this week that motion picture projection machine operators of Montreal have become active along organized labor lines during the past few weeks. A charter for a Montreal local has been opened and eighty-four members have been added to the list of membership. Mr. E. Andrews, formerly president of the Ottawa local, has been appointed permanent business agent and he is already busily engaged in filling available positions with union men, it has been announced. Offices have been opened in the Orpheum Theatre Building.

The new local sent a representative down to Quebec City, the Capital of the Province, to protest against the consideration of a proposed measure which would have had the effect of prohibiting the admission of any children to moving picture theatres in the Province. The local pointed out that many of the smaller theatres depended largely upon the patronage of children for subsistence and if children were kept out of the shows, many theatres would close and a considerable number of labor men would be thrown out of employment. The bill was killed.

The officers of the Montreal Local have been elected as follows:—

President—C. J. Davidson, Princess Theatre.

Vice President—W. Gregory, His Majesty's Theatre.

Recording Secretary—Blake Hayes, Holman Theatre.

Financial Secretary — A. Delauriers, Strand.

Treasurer—J. Fassio, Rex Theatre.

Business Agent—E. A. Andrews, Orpheum Theatre.

Guardian—George Barry, Regent.

Executive—A. J. Reddy, Allen Theatre; W. Hodges, Imperial Theatre; P. Saucier, Royal Alexandria.

Examining Board—A. J. Reddy, L. E. Mathieu, Canadian Theatre; Romeo Vandette, Imperial Theatre.

Amend Manitoba Bill

The Manitoba Legislature, at its session on March 11, received a bill to amend the Amusements Taxation Act which has for its purposes the abolition of the theatre seat tax, thereby depriving the Province of from $12,000 to $15,000 annually. The bill was given its second reading.

Star Is Injured While Filming Serial

When some exterior scenes were being filmed in Chattanooga, Tenn., last week for "The Great Gamble," a forthcoming release on the Pathe schedule, Charles Hutchison, starring with Anne Luther in this Western Photoplay production, was badly injured.

In the course of the serial each of the fifteen episodes calls for a smashing climax.

Mr. Hutchison was galloping down a steep cliff when the accident occurred. The horse upon which he was riding lost his footing. Unable to get control of the animal, Hutchison was dashed headlong against a rock and was knocked unconscious. A physician announced slight internal injuries which a few days' complete rest would see well on the road to recovery.

As Hutchison appeared in all the remaining scenes, Director Joseph A. Golden was obliged to shut up shop entirely for the rest of the week and the remainder of the players were given a holiday.

Mr. Golden has wired A. Alperstein of the home office that the enforced delay means a slight change in their schedule. According to present plans, the company goes to Miami this week, where they will remain for ten days before proceeding northward.

Friedman of Minneapolis Gets Garson Feature

"The Unpardonable Sin" has been sold for Iowa, Wisconsin, Minnesota, South Dakota and North Dakota to Friedman Film Corporation of Minneapolis, it was announced this week.

Harry Garson reports that Benjamin Friedman journeyed all the way to Detroit to look at the Blanche Sweet production and immediately secured it at what is declared to be the biggest price ever paid for a big film production in that territory.

Home for Denver Club

DENVER, COLO. (*Special to* MOTION PICTURE NEWS).—The Rocky Mountain Screen Club, composed of local motion picture men, is now installed in its own clubrooms, on the second floor of the building next to the Princess theatre, entrance 1620 Curtis street.

The quarters, which were leased from George Greaves, are handsomely furnished and "open house" is the order of the day.



Ball Room of the Hotel Commodore, New York, Where the Motion Picture Club of America Will Stage Its Ball in April

Pictures on Sunday Enlist Many Backers

Buffalo Newspaper Says Opposition to Sunday Pictures Should Be Buried as Anachronistic Bigotry—American Recreation League Makes Its Stand Alone

THE movement for motion picture shows on Sunday is gaining momentum with each day, according to the reports received from various sections of the country, and if measures are put through to block them it appears as though the framers of these bills will have to put up a stiff fight.

In New York State, especially, the fight for Sunday performances has reached a seething point. The newspapers have taken up the cudgel in behalf of Sabbath shows, and are devoting vital editorials to the subject.

The Chamber of Commerce of Buffalo has gone on record for local option on the question, and the American Recreation League, with headquarters in Washington, has entered the battle alone.

Exhibitors on the Job

The fight for Sunday picture shows in New York state took on an added interest in Albany this week when the American Recreation League, with headquarters in Washington, entered actively in the battle. This organization which has been making a nation wide fight for Sunday movies, but only as an incident in a comprehensive campaign for clean and wholesome amusements and recreations, is not working with or for either the producers or exhibitors, but is making the fight alone.

R. K. Fuller, who was formerly legislative correspondent of the New York Herald, and who has a wide acquaintance throughout the state, is in charge of the work for the League.

Two Sunday opening bills have been introduced through the efforts of New York exhibitors, and both recognize the principle of home rule for localities. Either bill will prevent the continuous appeal to the courts, and will make legal without any question of doubt, the opening of the theatres in the cities of the state which now have Sunday movies. With one Appellate Division deciding that Sunday movies are legal, and another one that they are illegal, no one could predict what the Court of Appeals would do. An adverse decision would close every moving picture theatre now open Sundays, but either bill before the Legislature would take the matter from the courts.

Big Numbers Aid

Buffalo wants motion picture shows on the Sabbath and wants them badly. Two hundred and fifty thousand persons and over have to date told Buffalo representatives in Albany that Sunday movies must be legalized. That number of petitions are in the hands of the Buffalo Exhibitors' association and are now being divided up into districts so that each assemblyman may know just what he is up against when he votes in the negative on the question.

Every exhibitor in town is working hard to work up public sentiment in favor of the Sunday films. Harold B. Franklin, who is vice-chairman of the state publicity committee, J. H. Michael of the Academy and Regent, Earl L. Crabb of the Strand, Ira M. Mosher of the Palace, Joseph Schuchert of various theatrical enterprises and others are among the leaders in the work here. Through the efforts of these men, every newspaper in Buffalo has been lined up behind the cause and every paper now has voiced editorial sentiments in favor of Sunday movies.

Perhaps one of the best editorials is that which the Buffalo COURIER, with a circulation close to 100,000, published Sunday, March 16. The COURIER is owned by William J. Conners and is one of the most influential in the state. The COURIER says that "Opposition to Sunday Movies should be buried as anachronistic bigotry," and goes on to say:

"Any poll, taken on any street car, in any department store or on any busy street corner would show that three-fourths of the people questioned would approve of Sunday moving picture shows.

"Practically all the people, the every day, decent people of the community are for them. No form of quiet, reputable Sunday amusement, adaptable to the needs and means of all classes, exists today.

"Compared to the silent, decorous audience at a Sunday moving picture entertainment, the Sunday picnics in the parks, the crowds on the excursion steamers and at the beaches are boisterous and noisy.

"It is just that the movies share in the old puritanical prejudice that linked 'the saloon, the theatre, cards, dice and dancing' as the 'chosen instruments of the devil' that they are being opposed now.

"Because a lot of accepted Sunday amusements of today were unknown in Puritan times they have escaped anathema. Because the theatre of Shakespeare's day was patronized by gallants of the times the Puritans tabooed it.

"OBJECTIONS TO SUNDAY MOVIES IS AN INHERITANCE OF AN OLD PREJUDICE. AS A MATTER OF FACT THEY ARE ONE OF THE QUIETEST AND BEST SUNDAY AMUSEMENTS THAT MODERN INVENTION AND MODERN ART HAVE MADE POSSIBLE. OPPOSITION TO THEM SHOULD BE BURIED AS ANACHRONISTIC BIGOTRY."

This is the sentiment of all the Buffalo papers.

Representing the Buffalo exhibitors in their fight for Sunday shows is Roscoe R. Mitchell, an ardent Red Cross worker, who has done his bit in France and who told the legislators in Albany recently, that it was the movies that helped win the war and that when the boys come home they will demand their movies on the seventh day of the week the same as they will on the other six.

Many Trailers Used

Every theatre in Buffalo is throwing trailers on the screen boosting the Sunday movement and booths in the lobbies contain the petitions that are signed by patrons.

One thing is certain, no city in the state is a more ardent supporter of Sunday motion pictures than Buffalo. One of the best proofs of this is the capacity and overflow audiences that every Sabbath attend almost all the downtown and neighborhood houses. Without the films Sunday there would be an aching void that would indeed be hard to fill, in spite of what the so-called reformers say. One thing Buffalo is thankful for and that is that there are few "reformers" here.

The Chamber of Commerce of Buffalo has gone on record for local option on Sunday motion pictures. The board of directors in their monthly report has approved the passage of the bill allowing communities to decide whether they want "movies" on the Sabbath or not.

The application of the Buffalo Film Exchange managers' association for affiliation with the chamber has also been granted. The managers have organized to protect their interests and co-operate on rules for the distribution of films in this territory.

Harold B. Franklin, Joseph Schuchert, and J. H. Michael attended the hearing on the Sunday film bill in Albany as the delegation from Buffalo.

HAVE YOU?

Don't Forget to Make Your Reservation

THE April meeting of the Society of Motion Picture Engineers, to be held in Philadelphia, is approaching.

In fact, it is nearly here. The dates are April 14, 15 and 16.

The headquarters of the Society during the meeting, which is expected to be largely attended, will be at the Hotel Adelphia, Chestnut and Thirteenth Street.

It was requested this week that all those who wish to attend the convention make their reservations at the Adelphia, for, as the headquarters of the Society, the management will be in a position to extend courtesies to the members which will not be able to be had elsewhere. It will also give the members an opportunity of getting together and discussing the various questions which come up between the formal meetings of the Society.

Don't forget!

Wilbur Heads Manitoba Association

A. M. Wilbur, manager of the Vitagraph exchange at Winnipeg, was elected president of the Manitoba Association of Film Exchange Managers at the annual meeting of the association on Monday, March 10. J. A. Wilson, manager of the local Universal office, was selected for the office of vice-president, and W. S. Jones, representing the First National Exhibitors' Circuit at Winnipeg, was re-elected to the post of secretary-treasurer.

Calls Attention to Film Shipping Rules

Assistant Chief Inspector Topping, of the Bureau of Explosives, has filed a complaint with the Transportation Committee of the National Association of the Motion Picture Industry to the effect that it is the practice of exhibitors to forward film packages with the same label as applied by the exchange where the shipment originated. This is a distinct violation of the rules and as such should be corrected at once.

In a circular letter issued last July dealing with this subject the Bureau of Explosives said:

"Reports from the inspectors of the bureau show violations of the regulations on the part of the customers of distributing companies in making return shipment or reshipment of moving picture films.

"The packages go to the customers from the distributing companies generally with the proper label bearing the shipper's certificate and the written, printed or stamped name of the distributing company.

"When these packages are returned or shipped to some other point it constitutes a new shipment and paragraphs 60 and 62 of the regulations provide that a proper label bearing the shipper's name underneath the certificate shall be used.

"It has been the practice of many customers to offer these shipments without providing new labels and a suggestion has been received that if the distributing companies would furnish their customers with labels with the space for the shipper's name left blank these blank labels could be used by the customer in making his shipments.

"All that it would be necessary for him to do would be to stamp or write his name in the space provided and affix the label to the outside package. All old labels including all old addresses should be removed before new labels and new addresses are affixed."

Exhibitors of Buffalo Get Music Jolt

Buffalo, N. Y. (Special to Motion Picture News)—Local exhibitors got a jolt this week when Henry Price, local chairman of the Four Minute Men and representative in Western New York for the American Society of Composers, Authors and Publishers, notified them that unless they immediately paid the tax due the society, they would be prosecuted in Federal court. Under a recent decision of the U. S. Supreme Court, the society is given the power to impose a tax upon all amusement enterprises in which copyrighted music is played for the entertainment of audience. The tax is assessed in proportion to the seating capacity of the theatre. For a house with 300 seats or less, there is an annual tax of $30, and this levy increases to $160 a year for theatres seating 2,100 or more. Mr. Price said that of the almost 100 motion picture houses in the city, very few have paid the tax. A rush to settle up immediately set in.

Lavoie in Montreal as House Manager

Manager Lavoie, the manager of the Theatre National, Ottawa, Ontario, left for Montreal on March 14, where he is to become the manager of a large moving picture house, it is intimated. Lavoie applied a number of practical ideas in his management of the National and brought the business up at a high rate of speed. He placed his principal reliance upon attractive advertising, good orchestral music and the selection of good pictures.

Pathe Home Office Remembers Brunet

Practically the entire home office force of Pathe Exchange, Inc., descended upon their Vice-President and General Manager, Paul Brunet, March 7, and before Mr. Brunet could find breath to ask if there was a general strike on, they had placed on his desk a handsome Tiffany silver cigar and cigaret humidor, and Louis Landry, assistant general manager, in a few words expressed for the office force their appreciation of the year of splendid leadership which Mr. Brunet has given them.

The occasion was Mr. Brunet's first anniversary as the directing genius of Pathe Exchange, Inc., and every one of those present wanted the Man who sits in the Big Office to know how he felt about the success which has attended Pathe under his direction.

Mr. Brunet responded cordially thanking the men and expressing to them his appreciation of their loyal co-operation. which, he said, had been largely instrumental in bringing about the tremendously successful year which Pathe has enjoyed.

No Film Carried in Passenger Coaches

Complaints have been received by the Transportation Committee of the National Association of the Motion Picture Industry from several of the railroads, that messengers in the employ of exhibitors, have been making a practice of carrying motion picture film into the coaches of passenger trains.

This is in direct opposition to the rules of the railroad companies and the Interstate Commerce Commission which state that film must be checked in the baggage car.

Review Board Chooses Martin as Head

Everett Dean Martin, director of the Cooper Union forums, conducted under the auspices of the People's Institute of New York, has been elected chairman of the National Board of Review of Motion Pictures.

In an announcement sent out by the Board of Review, Mr. Martin was quoted as saying that no one should undertake to dictate to people what kind of pictures they should see unless the person doing the dictating has genuine appreciation of art values and a sense of the possibilities of the motion picture as a form of popular art.

Advertisers Dine Guenther and Members

Lambert Guenther, poster artist, and Capt. Towle, of Canada, were guests of the Associated Motion Picture Advertisers, Inc., at their weekly luncheon last week in New York. Nearly forty members were present. Mr. Guenther spoke on the poster art as applied to the advertising of motion pictures, giving many suggestions as to color and treatment of subjects.

Northern California Theatre Owners Organize

San Francisco, Cal. (*Special to* Motion Picture News).—Four of the best known motion picture theatre managers of Northern California have formed an association which they have named the United Theatre Owners of Northern California, and opened offices at 109 Golden Gate avenue, which is being equipped with suitable furniture for the transaction of business, and in connection will be a projecting room where the theatremen may view new productions with the view of booking.

The four organizers are Managers Midgely, American theatre, Oakland; Battey, Liberty, San Jose; Greenfield, Fillmore and Mission, San Francisco; and Goddard, of the Goddard theatre, Sacramento. All theatre owners of Northern California will be invited to become members of this organization, the purpose of which is for better co-operation between the exhibitors in the matter of booking and advertising pictures.

The theatremen do not plan that the association shall in any way effect rental prices, but it is very probable that ultimately the officers selected for the association will serve as booking agents for all theatres whose owners are members.

Fairbanks Completes Propaganda Film

Douglas Fairbanks has completed his propaganda film, "Knocking Knockers," specially produced at the request of Secretary Tumulty and Frank R. Wilson, director of Publicity, Treasury Department, to be used in the advance campaign for the Fifth Victory Loan.

The Fairbanks Victory Loan film is now enroute to the Treasury Department, National Capital, where it will be shown to Secretary of the Treasury Glass and members of his department in charge of exploitation work, connected with the next Government Bond Drive. A schedule of distribution is now being perfected by Director of Publicity Frank R. Wilson.

The various parts in this allegorical picture are played by Frank Campeau, Sara Mason, Charles Stevens, Spike Robinson, Bull Montana and W. A. Wellman, the American ace, under the stage direction of Ted Reed.

Tichenor Out of General

Announcement was made last week by Frank A. Tichenor that he had resigned from the post of president and general manager of the General Film Company, pioneer distributor of films. Mr. Tichenor had the executive offices in the organization for seventeen months and the results he has achieved have been highly praised.

The official statement says: "Mr. Tichenor was elected by the directors to manage this pioneer distributing company, and continued to do so, he states, long after his own business affairs suffered from his lack of time to give them. Mr. Tichenor, from now on, will devote himself entirely to the business which he conducted before going with General Film Company."

Mr. Tichenor's offices are now in the Commercial Trust Company.

Arizona May Become Filmless Desert

Legislation Passed and Fathered by Three Western Exhibitors Promises to Have Far Reaching Effect—Governor May Veto Measure

SOMETHING has been started by three exhibitors out in Arizona that may re-act as a boomerang and leave every exhibitor in that State with an empty theatre because of a dearth of motion picture films, according to reports.

No oasis has been provided for the amusement hungry public, and the measure just adopted by the Legislators of Arizona contains such drastic measures directed at producers and distributors that most of them propose to keep their films out of the State entirely.

It is stated that three Arizona exhibitors who had grievances against some of the distributing companies catering to that territory, determined to cause them a little trouble and show the producers "Who's Who" in Arizona.

And a bill has been passed, which the Governor may or may not veto, which makes it practically impossible for any distributing concern to distribute film in that State.

What Bill Demands

A few of the many handicaps that a daring distributor would have to face in order to save the exhibitors of Arizona, have been cited.

The bill provides that all film companies doing business in that state must register with the Corporation Commissioner at the Companies' expense.

An annual financial statement must be made to the Commissioner and each company must also stand the additional expense of maintaining a resident representative registered in Arizona, paying a fifty dollar annual tax.

Any company distributing in that state, and registered as provided by the new law, may be sued in any court in Arizona.

These are all considered merely little anti-climaxes that may create only a temporary ripple. The worst is yet to come according to some of the latter clauses in the bill adopted.

Each company distributing film in the state must deposit with the State Treasurer of Arizona an amount equivalent to the total of advance deposits made by exhibitors of that state.

Minimum $5,000

The minimum amount that each distributing company must have on deposit with the State Treasurer for being permitted to cater to the exhibitors of Arizona, is Five Thousand Dollars.

And here is another provision that is inserted and which distributors say will absolutely wipe Arizona off the film map: Each distributor must file with the Secretary of State within five days from date, a copy of every rental contract made in Arizona.

The maximum fine specified for failure in observance is set at five thousand dollars with an additional penalty of rescinding license for one year if a judgment of any court is not paid within ninety days.

Twenty-three sections are contained in the bill in its entirety and every section is said to provide so many requirements for film companies to observe that the distributors mainly consider the situation laughable if it did not put the exhibitors of Arizona in such a pitiful predictiment.

Exchanges Make Stand

When it was learned in Los Angeles that the bill had passed the Arizona legislature the film men stood aghast.

The exchanges immediately mailed letters to every exhibitor in Arizona advising them of the impossibility of serving the 108 theatres of that state if the bill passed by the legislature was signed by the Governor.

Every Los Angeles exchange manager was said to be present at the meeting of the Film Board of Trade when the letter to the exhibitors was drafted. They voted unanimously to discontinue service in Arizona entirely if the Governor signed the bill.

The following committee was selected to confer with Governor Campbell at Phoenix: Dave Bershon of Universal, Charles Marley of Triangle, and A. P. Michael.

Governor May Veto

The bill prohibits any film company from operating in Arizona in the production of film as well as the distribution unless all the many drastic requirements are observed.

When the exchange men's committee from Los Angeles called on Governor Campbell the members were received very favorably but the Governor will not give a decision as to whether he would veto the bill or not.

Saturday, March 22, is the last day the Governor can act in either signing or vetoeing the bill.

The action of the three dissatisfied exhibitors threatens to stop amusement entirely in the State of Arizona unless the Governor vetoes the bill, and exchange men maintain that they have not only jeopardized the interests of the other 105 exhibitors in that state but have also impaired the value of their own individual theatre investments.

STILL BUILDING

New Theatres Continue to Fight Pessimism

ANY pessimism that may have been, or may be, caused by the Sunday closing movements, and the censorship bagaboos, stands a fair chance of being dissipated by the continuous stream of reports of new theatres now under construction or being planned.

That the exhibitors of the country have unusual faith in the motion picture and its possibilities as entertainment for the masses is intimated in these reports.

Among the building reports two new theatres for the Cleveland territory are listed. One is for Cleveland, to be erected at 8312 Quincy avenue, by the Quincy Theatre Company. It will have 260 seats and will be conducted under the management of James Benis. It is to be a one-story structure, 50 ft. x 76 ft., with brick walls, and complete fireproof equipment.

Lorain, Ohio, is to have a new $60,000 motion picture house at the intersection of Broadway and 7th street. Carl Lertzman and Wesley Grills, real estate dealers, are putting up the building, which will be of two stories, 76 ft. by 200 ft.

Bach Resigns from Hodkinson Corporation

W. A. Bach, sales manager for the W. W. Hodkinson Corpoartion, has resigned, the resignation to take effect on March 21, it has been announced.

Mr. Bach, who originally entered the film business some three years ago with the Universal Company in Canada, was promoted to the sales managership of the Hodkinson Company upon the resignation of C. E. Shurtleff.

Beyond the statement that he contemplated a trip to Canada, Mr. Bach would make no statement at this time, saying that there was nothing to say of any interest, but that later an announcement would be forthcoming.

Rumor couples the name of Bach with the new corporation under the control of Mr. Shurtleff for the production of the Jack London stories and the works of other big authors.

Sergeant Simone Returns from France

After spending more than fifteen months in France, fighting in nearly every sector of the Western front, Sergeant Peter C. E. Simone has just returned aboard the hospital ship "Comfort," and is temporarily located at Debarkation Hospital No. 5, Grand Central Palace, New York City.

Sergeant Simone was put out of action in the Chateau-Thierry battle when within fifty feet of the "White House," a machine gun nest that was playing havoc with the Sammies. Charging gun nests was Simone's specialty, although he had acquired quite a reputation as a leader of patrol raids. Though seriously injured, Sergeant Simone expects to be well again in a few months.

Prior to his joining the army young Simone was an expert laboratory man. He is a son of Charles Simone, Albany branch manager for the General Film Company.

Schumann Cites Delivery Cure

Looks Like Solution of Problem That Has Confronted Cleveland Exhibitors—How Exchange Man Exhibited Picture

A SOLUTION to one of the most aggravating problems of the motion picture exhibitor was suggested last week at a meeting of the Motion Picture Exhibitors' League of Ohio by David L. Schumann, manager of the Dennison Square theatre, Cleveland. Schumann suggested, and the suggestion was well received, that the exhibitors of the city form a delivery company, bonded and responsible, guaranteeing the safe delivery of films from the exchanges to the theatres and return.

There is constant confusion between exhibitors, exchanges and deliveries at the present time, because no one is directly responsible for the film. Several specific cases have been brought to the attention of the League, cases where the exhibitor failed to get his film, where the exchange sent it out on time, and where the delivery boy claimed that he had delivered it. However, there was no evidence that the film had been delivered. Whether the films never did reach their destination, whether they were lost through carelessness or deliberately stolen, is not known, and is beside the point. The point is that this happens every day, and there is no way of making the deliveries responsible for failure to deliver the films.

Mr. Schumann's plan is to form a bonded company which will be responsible, and which will pay for any films that are lost in local transit.

Exhibitors present at the meeting were interested in the proposition, and have taken under consideration putting it into effect.

William Shapiro, manager of the Cleveland Fox exchange, put one over recently when he went into the exhibiting end of the business and came out right side up and smiling, according to reports from Cleveland.

Mr. Shapiro was meeting with difficulty in getting from a first run exhibitor what he thought he ought to get on "Why I Would Not Marry." So, instead of taking what was offered to him he leased a theatre, ran the picture himself and made more than he would have had he gotten his original price. This is how he did it. He took over the Gaiety theatre, East Ninth Street near Euclid Avenue, on a percentage basis from the manager of the house. He spent a lot of money advertising the picture, both in the newspapers and by posters advantageously placed throughout the city. Then he charged straight 25c. admission, exclusive of the war tax, and sat back watching the people crowd in.

So in the future the failure of an exhibitor to come across will have no terrors for Mr. Shapiro.

Shapiro is not an exchange manager by profession. He belongs on the efficiency staff of the Fox corporation. He came to Cleveland several months ago, just between managers, as it were. M. E. Maxwell had resigned, and Maxwell was to fill in until Maxwell's successor was appointed. But Shapiro did the job so well that he has not been relieved, and it looks as if he had come to stay.

New Richmond House Opens

RICHMOND, VA. (*Special to* MOTION PICTURE NEWS).—Saturday, March 15, saw the opening of Richmond's newest photoplay theatre, the Broadway. "Virtuous Wives" was the attraction, and despite rainy weather the new $60,000 playhouse had a brilliant debut.

Interests new to Richmond theatricals are connected with the Broadway organization, though the men are all known in Southern motion picture activities. R. D. Craver and Frank Ferrandini, First National franchise holders, are prominent in the organization, which also includes John and George Pryor, W. W. Williamson, O. L. Roach and A. C. Conway.

Ken. E. Finlay is the manager in executive charge of the house.

Hammel of General Heads F.I.L.M. Club

John H. Hammel, of the General Film Company, has been elected president of the New York F. I. L. M. Club for the balance of the current year, following the resignation of I. Chadwick.

Mr. Hammel is one of the original members of the F. I. L. M. Club and has in turn filled each office up to that of president.

Joe Klein, of Metro, has been elected First Vice-President; George Schaefer, of the World, Second Vice-President; T. J. Conners, of Metro, Sergeant-at-Arms; and Sam Eckman, of Goldwyn, remains as Treasurer.

Leon D. Netter Returns to Cleveland

Leon D. Netter, associate of Sol. L. Lesser in the Masterpiece Film Attractions of Cleveland, Ohio, has received an honorable discharge from the Aviation Corps, and is now enroute for his Cleveland office, from the Aviation Station at South San Antonio, Texas.

Mr. Netter's many friends feel that a year's training in the flying corps has put him in better trim than ever for an occasional "film flyer."

Campaign Suggested

It was announced from Los Angeles this week that Los Angeles theatre owners are considering a plan of organizing three-minute men among professional folk to appear at the theatres and speak on legislative measures injurious to the film industry. This, it is said, was on the suggestion of Larry Semon, who advised that such a plan is now being used in the East.

Buffalo Film Men Again to the Fore

An evening newspaper of Buffalo, N. Y., started last week a fund to take some wounded discharged soldiers from Buffalo to New York to see the big parade on March 25. Six thousand dollars were needed, and among the early contributors were the local exhibitors and exchange men. Sheas' Hippodrome started the ball rolling with $50, then came the Strand and Victoria with $25, and the Palace with $10. Manager Charles A. Taylor, of the Pathe Exchange, sent in his check for $10, as did other film branch officials. It is noted that whenever there is anything being done to make the hearts of Buffalo's fighting men feel glad that local motion picture men feel glad that local motion picture men are the first to open their purse strings. There are about 125 boys of the above outfit who have been invalided home and, of course, they wanted to see their buddies in the big show. The *News* helped them.

Griffith Favors Bill Against Plagiarism

D. W. Griffith, the motion picture producer, through Representative Julius Cahn of California, will petition Congress to pass a law making it a criminal offense to plagiarise a motion picture or the name of a motion picture producer. According to Mr. Griffith, his name as well as the names of other authors and producers, has been falsely used in connection with certain motion pictures whose sponsors attribute their productions to men who have had nothing to do with the making of the pictures and who are in no way concerned in their exhibition.

From Pictures to Magazine Staff

A. Blaikie Dick, treasurer of McClure Productions, Inc., since its organization, has been made secretary of McClure Publications, Inc., publishers of McClure's Magazine. Mr. Dick will continue his connection with the McClure motion picture interests as in the past.

Russell Holman, formerly with The Wall Street Journal, and recently released from active service in the Navy, has been added to the McClure publicity staff as assistant to Daniel Henderson, the publicity director.

Many Inquiries

The Entente Film Corp., Inc., who recently opened offices in Philadelphia, state that they are receiving many inquiries from States Right buyers who are interested in their first release, "Colonel Bridau." The picture has a star cast. The photography is said to be excellent and many scenes of beauty are incorporated in the story. When the picture is shown, a new method of tinting, which is a novelty will be disclosed.

The picture is a screen adaption from Balzac's famous novel. It is interesting to note that Otis Skinner's latest success, "The Honor of the Family," which is now playing at one of the leading Broadway theatres in New York, the Globe Theatre, is also an adaption of this Balzac novel.

Exhibitor Service Bureau

Getting the Benefit of Insurance

DOES the matter that is contained in these pages week after week mean anything in the way of insurance of your business? There is not an issue that passes that this department does not contain something of value to every exhibitor.

And we do not claim that we are originating these ideas. We have merely instituted here a clearing house for leading exhibitors, men who are willing to give their successful policies to the rest of the exhibiting world and for the benefit of the industry as a whole.

We know that a great share of the exhibitors are reading these articles. We also know that there are some that are passing them up and at the same time ignoring the very things they really want to know. That this is true in some cases is proven by the fact that the Exhibitors' Service Bureau has received in the past week four inquiries which had been most fully answered in these pages within the month, and from the experience of showmen who had put the ideas into practise.

FOR instance there appears in this issue an account of some of the things that newspapers in various sections are doing to give greater cooperation to the local motion picture houses. From the observations of this department there appears to be no doubt that there is a decided tendency on the part of the daily press as a whole to print more motion picture matter, to develop their photoplay departments—if the exhibitors of each locality will evidence their interest and cooperate through advertising.

Any one who has followed these pages for the two years past knows what a wonderful improvement there has been in exhibitor advertisement, and it has grown not only in quality but in quantity. The advertising departments of the newspapers have not been slow to see this. And the editorial departments are more and more being converted to the idea that there is real reader interest in this matter. And further than this the circulation departments of the papers are finding that photoplay matter is one of the best possible circulation holders.

For more than a year we have been carrying here studies of the cooperation between press and motion picture managers in the leading cities of the country. This has been done for your benefit. Have you taken advantage of it? Have you taken these articles to your newspaper and asked for their cooperation—first doing your share?

It is a policy of insurance for your theatre.

IN this issue there is an article by Forest C. Templin on the way to get the money out of the program feature that you expect on the "Special." The secret of this is the study of each picture and doing the most with it.

When the exhibitor is sold strong on what is called a big feature he is impressed with the need for doing his utmost to put it over. He goes to far more trouble than he does with the program offering. His advertising is bigger, he possibly provides settings, he puts his brains to work on how he can get over the greatest appeal.

Mr. Templin believes in doing that with every picture. He believes that far more can be gotten from every offering if the exhibitor will do his real utmost. And he is right in believing that most of them do not do that. In the past it has been largely the lack of inspiration that caused this attitude. This should certainly be removed in the case of earnest readers of these pages.

Story after story about the manner in which various pictures of all sorts have been exploited by various managers. You may be certain that these managers would not be telling about these things unless they were SUCCESSFUL. If you follow these articles and study the scores of pictures that are appearing here you are going to get a mighty good grasp on the picture field in general and even if there does not appear matter about a particular picture, there will be suggestions from others that will aid in your exploitation.

Another insurance policy.

BUT the insurance that we are trying to give you is not the sort that yields a return only after you have passed away. There is sickness insurance at the same time.

And that sickness insurance applies to any sort of SERVICE that you may desire—rendered free and without the slightest obligation to you. We are glad to tell you anything that we can about pictures, give you any information, any criticism of your work and any constructive ideas that you may be seeking.

Our service has ranged all the way from selecting a name for a theatre in a Missouri village to planning whole presentations for a Chicago theatre. That is covering some wide field.

There has been assembled on this staff the best men available, but no claim is made that these "experts" are better qualified than the successful exhibitor to present these ideas to you. In the first place we have surrounded ourselves with an Advisory Board composed of exhibitors whom you all know. They are the real censors of this department.

Let us serve you.

YOUR POLICY CALLS FOR THE FULL BENEFIT OF EVERYTHING WE CAN OFFER.

THERE is only one compensation that we want from you—not for ourselves but for the benefit of other policy holders in this mutual, cooperative insurance society—and that is for you to tell your ideas here that others may profit by them.



Grosset and Dunlap, publishers of "The Master Mystery," are cooperating with the producers in arranging a lobby display on this book and others written by Arthur B. Reeve. With each shipment of books that go out there is a suggestion for a window display and for cooperation with the theatre showing the picture. The scene pictures are obtained by the book dealer from the theatre, and thus the cooperation is complete

California Theatre Has Time Table So None Will Be Disappointed Over Picture

EUGENE H. ROTH, managing director of the California theatre, San Francisco, believes that when he sells a ticket at the door of his theatre he promises the purchaser something and that something includes a seat. Therefore, the box office does not sell you a seat unless there is one.

It is not a case of the fire laws, or anything of the sort. Mr. Roth simply does not believe that you enter the house to stand around and wait for your chances. If you are notified when you are on the outside you have your choice of waiting until you have the opportunity of buying a ticket—and getting a seat—or going somewhere else.

To this he had added a convenience. In the outer lobby there is a "time table" of each performance. It tells the time at which each unit is started. If the patron who is especially anxious to see the feature comes to the theatre and finds a line in front he need not wait around and then go into the house to find that the feature is just at the end and to have to wait through the rest of the performance to see what he paid his money to see. He knows just the time and he can gauge himself accordingly. Just above the time table there is a flood light which makes the lettering stand out.

It just so happens that outside the California there is a huge street clock that no one can miss, and therefore the people have the right time in their minds when they come to the time list. However, for theatres that haven't this chance convenience, we would suggest the addition of a small clock in the frame just above the program.

Patrons appreciate service like this. It robs the theatre of any impression that you are simply trying to get the money of your patrons. As a matter of fact, we do not believe that one person out of ten walks away from the California even though they see that the feature has already been started. But the chief point is that they feel that the theatre has been frank with them and that if they want to walk in on the middle of a picture there is no complaint to be made. There's a whole lot in getting your people into the right mental state before they enter your house.



California theatre's timetable

DURING LENT

If Business Is Slack It Is Time to Think More

A LEADING exhibitor was in our office the other day and the conversation turned to business. He replied that he was in a very strong religious community and that there always was a falling off during the Lenten season. And then he amazed us with the statement:

"But do you know that it is the best season of the year for me? I call it my thinking season. Some years ago I used to simply say that business was rotten and that it was no use of trying to do anything more during Lent and let it go at that. But I made up my mind that this was the time to give my business all the more attention and to see what more I can do in the way of increasing patronage. There hasn't been a Lent since that hasn't added ten per cent in prosperity to my house."

And isn't that the truth? Dozens of exhibitors have written us that the "Flu" shutdown really helped them because it gave them time to think and to remedy the faults of their theatres and managements.

Anything that really makes us THINK and plan for BETTER THINGS is really a blessing in disguise.

Ask Patrons to Say Where They Want to See Serial

Arrow Photoplays Co., Denver, which owns the rights for the Rocky Mountain states for the Houdini serial, "The Man of Mystery," has adopted a novel plan of working up the interest of the exhibitors and at the same time getting a demand from the fans.

A number of advertisements were inserted in the Denver papers. These ads, after extolling the merits of the serial, requested the fans to answer the following questions:

"Where do you believe the serial will be shown first?"

"Where would you prefer to have it shown?"

"Which is your favorite picture house?"

To the writer of the best letter of all received, Mr. Goodstein promises to send six tickets or orders therefor, good at the correspondent's favorite theatre showing the serial.

To the writers of the first thousand answers Mr. Goodstein is sending free tickets to houses playing Houdini.

Templin Urges Making of Own "Supers"

If you don't know about Forest C. Templin, manager for the Frank Rembusch enterprises, who is located down in Shelbyville, Ind., you have missed one of the men in the motion picture business who is always doing things. Mr. Templin believes in putting just as much effort behind the regular program picture as he would give a special. We have asked him to give his ideas, and here they are:

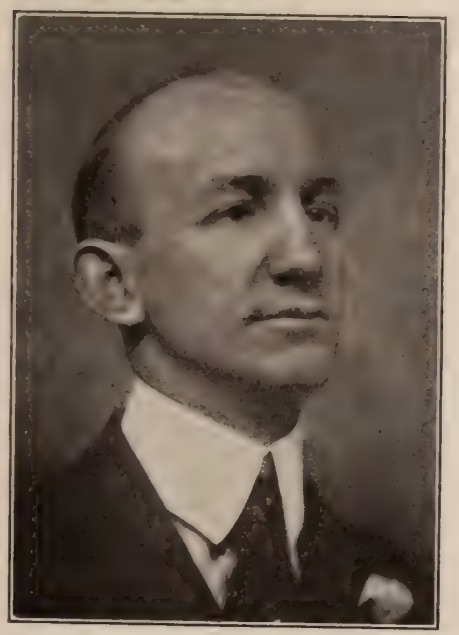
THERE are no secrets, no charms, no combination code that opens the gate to success for any exhibitor who will put into motion the God-given talents with which he has been endowed.

Of course I am an optimist—all-wool and a yard wide, and for that reason I cannot help but think that every other person in the world should feel the same way about it. I try to reflect a spirit of sunshine both in the printed word of the theatre and in my organization. Cheerfulness is contagious, you know. I believe in receiving my patrons in a happy manner, that they may at once be placed at ease and in a receptive mood to receive their entertainment. Certainly this is easy! A smile at the ticket office surely can create no offense to the worst grouch that ever lived. Perhaps it's the first one he has received in many moons—and will come back for more. A pleasant greeting at the door, if nothing more than a beaming countenance, adds to the personality of your house and pays dividends beyond calculation.

How many exhibitors have visited among your brothers and given their house service the acid test? How often have you laid your money down at the ticket office and received a small piece of pasteboard in return without even having been able to see under the broad brim of the cashier's new millinery creation? Her eyes might have cast a spell over you—her smiling countenance impressed you—a beaming look of good nature might have foretold that she was on the reception committee and that you were WELCOME.

And then you wearily wend your way on the inside.

Cold walls of brick and steel and mortar.



Forest C. Templin, manager for Frank Rembusch theatres

If the latch-string is out—prove it at the main entrance. Even the worst of us like a little bit of that which is conducive to a bountiful clover crop. Not necessarily rude familiarity but frank friendship which may be read from the eye.

I have a creed which accompanies the rules and regulations for employees which reads as follows:

I believe, as a theatre, there is no rule like the Golden Rule.

That I live in Deeds—not years.

I believe that to make more friends, I must be even a better friend myself.

That I am not so much a theatre as I am an institution of Cheerfulness.

I believe with the greatest philosophers, in the greatest happiness with the greatest numbers.

That should be my end and aim.

I believe that success is in exact ratio to the good I do.

That to do good is the highest good.

That success is its own reward.

I believe that aggressiveness is the father of Progress.

That to rest is to rust.

That work and win is in all of us.

That I must be a beacon and not a taper.

After getting this glad-hand service to your patrons in motion the next thing comes exploitation. "Putting them over" as we usually say. And right here let me remark, you don't have to have a superfeature with eight reels of celluloid in order to get timber enough on which to build. Every average program picture of today possesses enough material if dissected and presented in a palatable manner, to fill your theatre every night.

How to do this is simple. If you were to go to a clothing store to purchase a new suit of clothes, what would be the things that would induce you to make the purchase? Perhaps, first of all in this instance, style; becomingness; all-wool quality; tailoring; workmanship; service. These things the salesman would tell you about in a pleasing manner that would create a desire to possess.

Then why is it not logical to present pictures in the same manner? Impress them with the theme, star, story; for these are but the finishing touches to the tailoring that has been recorded on celluloid just the same as if they were offered over the counter.

Pick the GOOD POINTS, enlarge upon them; choose an angle that you can adapt locally if possible. Drive it home. Get under their hide and far and beyond the beaten path. Use a novel method whether it takes a monkey wrench and a kitchen chair to drive the impression home, or a bower of roses and a Japanese garden setting to arrest their attention. Get it!

Old ideas in new dress are often successful. For instance: this week I played "The Midnight Stage" to turn-away business, in the face of the keenest kind of opposition. I knew I had to do something. And this is the plan I decided upon: In the center of the lobby I placed a bulletin board on a brass easel. On this board was a painted one-sheet headed "WARNING! Be on the Lookout." Beneath this was pasted three telegrams supposed to have been received by the local authorities. They told of the Midnight

(*Continued on page* 1952)

ADVISORY BOARD, EXHIBITORS SERVICE BUREAU

Thomas D. Soriero, Park theatre, Boston, and Strand theatres, Lowell
Harold B. Franklin, Shea's Hippodrome, Buffalo.
Edw. L. Hyman, Film Director, U. S. Liberty Theatres, New York.
E. Mandlebaum, Loew's Stillman theatre, Cleveland.
Mrs. Joseph Grossman, Standard theatre, Cleveland.
George J. Schade, Schade theatre, Sandusky.
H. C. Horater, Alhambra theatre, Toledo.
Mark Gates, Dayton theatre, Dayton, O.
S. Barret McCormick, Circle theatre, Indianapolis.
Theo. L. Hays, New Garrick theatre, St. Paul.
A. J. Moeller, Theatre de Luxe, Detroit.
Sid Laurence, Alhambra theatre, Detroit.
Chas. G. Branham, Majestic theatre, Detroit.
Leo A. Landau, Butterfly theatre, Milwaukee.
C. Edgar Momand, Garden theatre, Flint, Mich.
Charles C. Perry, Strand Theatre, Minneapolis.
W. S. McLaren, Majestic and Colonial theatres, Jackson, Mich.
Willard C. Patterson, Criterion theatre, Atlanta, Ga.
R. B. Wilby, Strand Theatre, Montgomery, Ala.
E. V. Richards, Jr., General Manager, Saenger Amusement Co., New Orleans.
C. A. Lick, New theatre, Fort Smith, Ark.
F. L. Newman, Royal and Regent theatres, Kansas City, Mo.
Herbert J. Thacher, Strand theatre, Salina, Kan.
H. M. Thomas, Strand theatre, Omaha.
Ralph Ruffner, Rialto theatre, Butte.
A. H. Hilton, Paramount theatre, Lewiston, Idaho.
George E. Carpenter, Paramount-Empress theatre, Salt Lake.
Sam W. B. Cohn, Spokane.
E. J. Myrick, Liberty theatre, Portland, Ore.
A. S. Kolstad, Liberty theatre, Hood River, Ore.
H. L. Percy, Rialto theatre, Medford, Ore.
P. E. Noble, Publicity Manager, Liberty and Columbia theatres, Seattle.
Eugene H. Roth, California theatre, San Francisco.
J. A. Partington, Imperial theatre, San Francisco.
Sidney Grauman, Grauman's theatre, Los Angeles.
A. C. H. Chamberlin, Opera House, Madera, Cal.

Your Idea and Ours

HUB THEATRE, Casper, Wyo., followed to the letter the advice that we gave in the Special Service Section on "The Heart of Humanity," which was printed in the January 11 issue, and as the result got some mighty good advertising and packed the theatre for three days, a mighty unusual thing for a city with a census population of less than 5,000.



In advance of the opening there were used half and quarter pages which were largely devoted to quoting the statements made by New York papers. We are rereproducing one of the quarter-pages here because its size permits a better showing in our space. Then after that the Hub came along with quotations from local people about the picture. That is the most intimate sort of advertising you can get, and is bound to be most convincing. It is something that should not be done often, and only when you have a production that is really out of the ordinary.

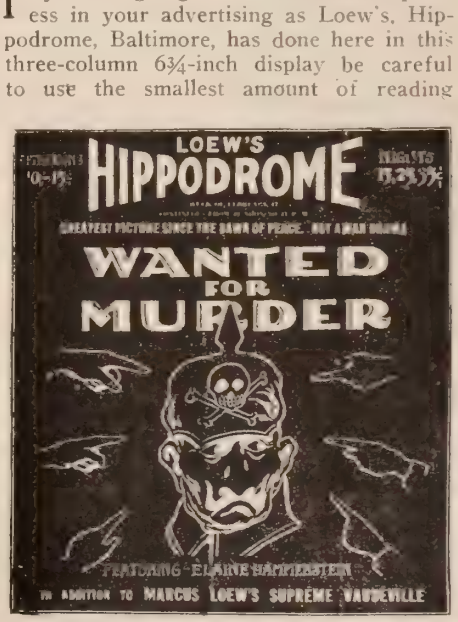
There is just one little suggestion that we would make. We would have omitted the "Denver" in large type, and then the rest of the sentence "turned people away during a storm who wanted to see, etc., or at least have put this at the bottom as an incidental statement. We would have brought out then in stronger type, "Casper People Say." Also the display would have been improved by setting the opinions of the local people in different type from the general selling argument. This was done in the displays giving the New York newspaper opinions.

But all in all the plan went over well, and we will guarantee that this use, first of the indorsement of the New York press, and then the close home appeal of the opinion of local people brought more patrons into the box-office than all the adjectives in the world would have attracted. The reason is very simple: Unless you have been mighty lucky in getting the absolute faith of your people, they are not going to pay much attention to what you yourself say about a picture. They are impressed with the opinions of great newspapers, but still you have to remember that New York is a long way off, and when they get the opinions of their own people they are pretty apt to be thoroughly convinced.



You needn't worry about the shifting sands of time" if your sand is mixed with the concrete of enterprise.

IF you are going to use the reverse process in your advertising as Loew's, Hippodrome, Baltimore, has done here in this three-column 6¾-inch display be careful to use the smallest amount of reading matter, and be sure that what is there is sufficiently large. Here is a case where there is some lettering under the name of the theatre that in its original form it cannot be made out without a reading glass. Our idea of the purposes of the white on black advertising is to make it stand out as the most striking thing on the page. This was accomplished to a considerable extent here, but it could have been much better done by bringing the head of the letter out more strongly, and then increasing the contrast of the pointing hands.



This is a picture that has a lot of the sensational appeal, and curiosity arousing advertising is proper here, but we also believe that this is a case for the use of additional space to make it as striking as possible.



RIVOLI THEATRE, Denver, has accomplished in this ten-inch triple-column display on Fannie Ward in "Common Clay," a highly praiseworthy thing—it has put the punch over, and has at the same time maintained the dignity. Although we know that such an orchestra is new to Denver, and that this is one of the big selling arguments of the theatre, this portion of the display should have been carried at the bottom because it robs the effect of artistic effect.

There is a compelling cut of Miss Ward used, and this gets immediate attention, and then the eye is next directed to the name of the star and the title of the picture, properly played strong. Almost immediately one is led into the selling arguments on the picture. For a change we like the method of repeating the name of the story, because it has the cumulative effect of convincing that the story itself is a great one. Then follow in smaller types something about the character of the picture, its success on the stage, etc. We repeat, it is a mighty good idea of putting over the punch with dignity. Use of a name plate and the separation of the orchestra matter from the remainder would have improved things.

Brains came before money was ever created; think it over.

READERS of this department are familiar with our opposition to advertising the bill for the first half of the week and the last half equally, although it is somewhat more excusable where the theatre is not allowed to open on Sundays and still has to do its biggest exploitation on that day.

But here is a case where it has been mighty well done by the Strand theatre, Birmingham, Ala., because the whole effect of this, through coupling the "screen's handsomest man and most beautiful woman" has resulted in an appeal to see both pictures. There is a certain psychological effect that it gets over, and

What Live Wires are Doing



it is also likely to cause a lot of argument among the adherents of this and that star.

We regret that the half-tones did not print any better than they did here, because the photograph appeal is the main one, and where newspapers do not give good printing much of this is lost. The advertisement could have been slightly improved by adding a couple of inches to the depth, and then leaving more room between the name of the theatre and the following matter and then indenting the latter to give more white space at the sides. It would have stood out much stronger.

Wish may be father to the thought, but enterprise is the mother of success.

FURTHER along we go with the study of motion picture advertising—and it is a real study for all of us—the more convinced we are that each picture must be sold regardless of the popularity of the star. We believe that these selling talks are becoming more vital each day, because the public is getting more and more to the point where it has to be convinced that the picture itself is one that they want to see.



In answer to one criticism of that sort an advertiser replied that he believed he had put the selling argument over the more strongly by merely using a cut that had the essence of the action of the picture in it. But the question you want to ask yourself is whether the meaning of this cut is absolutely clear to every reader. If it is not, and there are mighty few cases where they are, you ought to tell the public what it means—not by diagram methods, but through a suggestive sentence.

Now, this seven-inch triple-column display of the Alhambra, Indianapolis, is a mighty good one from an artistic point of view. The Oriental design is splendidly carried out, the name of the star and the title well played and the cut attractive. But still it seems to us that there is something lacking—that a whole lot of people are going to say, "I wonder what it's all about."

Don't let them ever associate your house with "Auld Lang Syne."

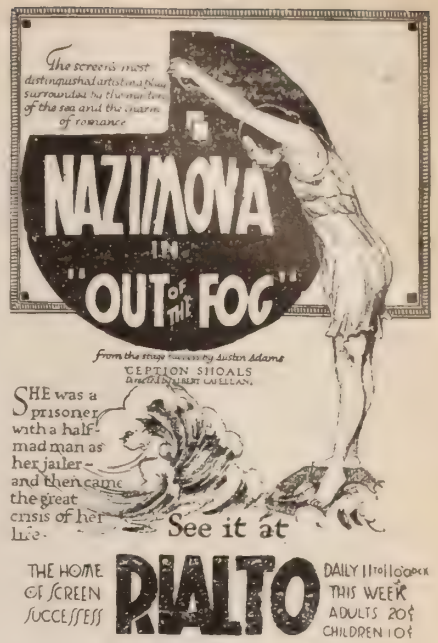
HERE is a splendid example of how to and how NOT to advertise a picture. We have taken two of the Nazimova productions as an example. The larger of the displays, that of the Rialto theatre, Atlanta,



Ga., is twelve inches across four columns and that of the Amuse, Cheyenne, Wyo., is the same width and 7½ inches deep.

Let us say in the first place that it is not often that we commend here the ready-made advertising of distributors but we have taken occasion to say before and we repeat now that there has been no more striking advertising than that prepared by Metro on Nazimova productions. Now the Tudor theatre has used one of these. It has the attractive figure of Nazimova, an actress who has the art of revealing her body without making any of the baser appeal and then there is the selling argument of the picture in the smaller type. All the theatre has to do in this case was to drop in the matter at the bottom and the Rialto has had this drawn in to agree with this style of the other matter.

In the first place the Amuse should have secured one of the similar displays that was available on "Eye for Eye." Because of the character of the production they were



even more striking than those on "Out of the Fog." If the exhibitor could not get them from his exchange he should speedily find out the reason why and not be caught again on the next Nazimova offering.

There is only one word that characterizes this display of the Amuse and that word is "messy." Not even the name of the star stands out. There is a series of box effects on either side of the cut that is distinctly repellant. How much better it would have been, even using the same cut, to have placed a name plate of the theatre at the bottom, the cut in the upper left hand corner, to have omitted "Engagement Extraordinary" and then to have used alongside the cut in type that stood out the two sentences: "Daring in Its Intensity. Boundless in Its Beauty," and then to have played below this, in smaller type the selling line just above the cut. One would have resulted in an advertisement. As it stands it is not.

THE UMBRELLAS?

SUNDAY when the director of this bureau visited the leading New York theatres it was raining—an all day sort of a rain. Standing in front of two of the houses the writer heard the same complaint from two different groups of people, to this effect:

"I do not like to go into a theatre when it is raining. I hate to have a drippy umbrella around, either mine or that of someone else. A wet umbrella is the worst deterrent in the world to the enjoyment of a picture."

And the speakers were, in our opinion, right. Now who can solve the problem of what to do with umbrellas. Of course most of the bigger theatres have free checking rooms, but there are a lot of people who don't want to go to that trouble. And the jokes about the popular sport of swiping umbrellas is only too true.

What exhibitor has solved the problem?

How New York Stages the Show

THERE is plenty of comedy on the Broadway bills again this week. The managing directors of the big houses realize that now the war strain is over the people want to laugh a lot and so the habit is getting to be to sprinkle in plenty of laughs when the feature is a dramatic one.

At the Strand the feature itself is almost a straight farce, Fred Stone in "Johnny Get Your Gun," but there is more comedy with the latest of the James Montgomery Flagg creations. The program is notable for the variety of matter that it contains.

Rivoli presents a serious feature with Elsie Ferguson in "The Marriage Price," although there is nothing of the comedy about it. Breaking into the pictorial is a Happy Hooligan, and then one of the Sunshine comedies, "Money Talks" closes the bill.

At the Rialto there is a tense drama with the Rex Beach story, "The Brand." There was much interest created in New York in this picture, because it introduced to motion pictures a new figure, Kay Laurel, one of the beauties of the stage. There is another of the Chaplin revivals, "The Bank" on the bill. A Mutt and Jeff is included in the Rialto Magazine, which is so arranged to give a laugh with a news picture.

Overtures at both Rialto and Rivoli pay a tribute to St. Patrick.

The same bill is held over at the Broadway from last week, Mrs. Charles Chaplin (Mildred Harris) in "When a Girl Loves," and Charles in "A Dog's Life."

Rivoli Theatre

ST. PATRICK'S memory is well taken care of this week at the Rivoli, and the audience shows its appreciation of the overture and the Irish vocal number in a manner that leaves no doubt as to its enjoyment.

In these accounts we have called attention to the fact that it pays to mark special occasions with your programs. In the first place it is the best evidence to the people as a whole that you are up to the times and there is always a certain element that you can make friends of your theatre forever. All of this should be done in good taste and it will become tiresome or offensive to no one.

Selections from Victor Herbert's "Eileen," originally called "Hearts of Erin," is the overture. The number is full of the real Irish lilt, suggestive of many of the favorites of the Ould Sod, and it is the sort of selection that immediately puts the audience in the best sort of a humor. It is played with the center dome in red and the inner curtains all in green, with the musicians bathed in the same color.

"Memory Lane" is the beautiful Van Scoy scenic that follows. It is titled with "original verse," but the author appears to have had trouble at times in getting the rhyme and at the same time some real meaning. These pictures represent scenes in October and there are various shots of water scenes, woodlands and cloud effects. There is a particularly fine shot near the end with a moving cloud in the foreground and the others in the background stationary. There is another fine one with the old bells ringing out at the close of the day, the chime effect on the organ adding realism. "Beethoven Symphony" is played with this.

All of the lights are in green for the rendition of "Macushla," by James Harrod. There is an artistic setting for this by John Wenger, with a large tree in the center of the stage, a dead one toward the right and in the distance a castle. In all our experience we have never known a musical number to get such a reception at a New York motion picture theatre as did this one. It is very rare indeed that there is ever an encore permitted at the Rialto or Rivoli, but the audience seemed to think that it could get one this time. Enro Rapee, who was directing the orchestra when we saw the performance, was waving away his baton and the orchestra playing the music for the introduction to the Rivoli Pictorial, but the audience drowned it out and persisted in the applause until it found that there was no use and then settled down to enjoy the news films.

In this connection we were amused to note that on Monday a New York morning paper said: "Mr. Harrod has a singularly fine tenor voice. He is the sort of an artist that one expects to find in the concert hall and not in the motion picture theatre." *Evidently the person who wrote those lines must for the moment have been forgetful of the position that the big theatres of New York and some of the other cities have reached—where they can offer artists merely for the incidental numbers that the legitimate house would boast about. But it is an unconscious tribute to the position that the motion picture theatre has attained.*

Rivoli Pictorial opens with Pathe pictures of snow plows at work at Hyay, Wash., removing the great fall of snow. There are some mighty interesting shots here, and the effects on the drums and from behind the scenes add much to the realism. "Norwegian Dance" is the music. From the same source come pictures of tubercular children going "Back to Nature" at Perrysburg, N. Y. Here we have the little ones playing in the snow practically as they came into the world, shown to the tune of "Gypsy Rondo." There follow Kinogram pictures showing the piers at Ridondo Beach, Cal., destroyed by the great waves. Here the orchestra remains tacit and we have effects on the organ with the roar of the sea and the waves beating on the rocks and sand.

There comes a relief here from straight news pictures with one of the always funny Happy Hooligan animated cartoons released by Educational Films. This is "A Smashup in China." It opens with fifes and then "Dance Chanois," with "Step Lively," "China Dreams" and "Dance of the Chinese Dolls" following through. This third selection is played until Happy hands the emperor the package, and then we have the explosion effects until he lies apparently dead, and then comes "Chin, Chin, Chinaman" until the kids hand Happy another decoration. There are all sorts of laughs as Happy makes a flying machine of himself to go to the rescue of the mandarin. There are more laughs brought out with the whistle effects as Happy shakes hands with the emperor and again as the emperor wiggles his foot after he finds himself cured of the gout. We have the cuckoo clock effect at the end as the kids give Happy a punch in the eye. In fact, the Rivoli orchestra has a mighty good time with the effects all the way through the comic.

Then we go back to the news events with Kinogram views of scenes in the trolley strike in Jersey, and these are received in silence by the audience. An agitato is used here. The final punch comes in the Pictorial, with Pathe views of the battleships at target practise at Guantanamo. We see first the small guns firing, then the larger ones and finally the battery of fourteen inchers going off. "To Victory" is the music here, with the booming of the cannon reproduced.

With the lights all red and a fanciful stage effect we then have Katherine de Gallanta doing a Spanish dance. The young woman carries this out with great realism, while the orchestra imitations of castanets and the accompanying music makes it all the more enjoyable.

Then comes the feature, Elsie Ferguson in "The Marriage Price." "Chanson Joyeuse" is played at the screening, and then with the introduction of Van Orden as the married flirt we have "Thoughts," this fading out as Lawton knocks over the glass of wine. Then with the appearance of the two dancers the music shifts to "Horse Trots," with "Whispering Hearts" coming in with the title "After the dinner." With the title "Dawn and a message," "Merchant of Venice No. 1" is played, changing into "In the Silence of the Night" as Helen reads the telegram saying that her father is dead. A couple of numbered selections follow, and then with the title "Just met Van Orden" we have "Dialogue," and then with "So Law-

Tips From First Showings Here

ton received a call" we get "Twilight." With the title "Driven to sacrifice her pride" there is "In Holland," played burlesque, and "Le Roman" when she decided to try for a place in motion pictures. When she is seen making the test "Valse D'Azur" is played, and then the organ takes up the music until the title "Her growing belief," when the musicians come back with "Symphonette." Then when Gordon is seen we have "Midsummer's Nights Serenade." Then as the husband is seen entering the room the orchestra is tacit for a moment and then plays "In Saint Malo" until Helen explains to her husband, and here we have "I Love You Truly," a selection especially fitting to such a situation.

The second orchestral number is Lehar's "The Count of Luxembourg," and then we have a screamingly funny Sunshine comedy, "Monday Talks," largely filled with chase stuff and trick photography. The music for this in order is: "Sensation," "That Moaning Trombone," "Nights of Gladness," "Big White Top," "Everybody Crazy About the Doggone Blues," "Frout Frou," "The Trombone Man," a dramatic tension, "Matrimonial Fox Trot," "Who's Who," "Hop Along" and "The Plunger." It gets a succession of laughs.

Auguste Dupont's "Convent Bells" is the organ solo.

Strand Theatre

THERE is a very varied bill at the Strand this week, ranging all the way from grand opera to a picture based on the latest national topic—Prohibition Comedy, however, stands out strong since there is so much of it in the feature, Fred Stone in "Johnny Get Your Gun." Two exceptional fine solo numbers add "class" and real enjoyment to the program.

"I Pagliacci" is the overture, this being played with the stage lights in red, coming up to gold at the very end. The Joan of Arc setting is used here with the figures of the French soldiers standing out in blue and the panels at either side in the same color. During this selection the brasses are kept down and the music carried on the strings and reeds, one of the airs on the first violins, until near the end when the brasses come in for the crashing effect.

"Ballyhooing In The Anarika" is the clever Outing-Chester scenic this week and the humorous titles add much to the enjoyment of the unusual pictures. These take us through a portion of British Guiana and we are shown the forests from which come the iron wood, the timber from which is so heavy that it will not float, but has to be chained to the sides of ballyhoos, a sort of raft in order to get them down the river. Deither's "Barcarole" furnishes mighty appropriate music for this one.

Strand Topical opens with the same Pathe snow plow pictures as at the Rivoli, and here we have realistic effects with



Arthur G. Stolte, manager of the Strand theatre, Omaha, achieved a clever effect for the presentation of "Kilauea," one of the Prizma Color pictures, although the photograph does not bring out the light effects. With all the lights out the stage curtains parted, revealing a smoking volcano. The light from it becomes stronger, finally breaking into flames, with reflection on the water below. This was achieved through transparent effects

"Suits d'Amour" as the main selection. Then comes the pictures of the feelt at target practise, and after this Universal Current Events introduces pictures of the portable airship hangar invented by a Frenchman. This is really a bag which becomes rigid when inflated and can shelter an aeroplane. With both of these numbers we have "National Army March" used. Then from the Pathe Review we get some most interesting pictures showing how the Japanese use cormorants in catching fish. There are all sorts of little cries from members of the audience during this. "Chinese Serenade" is played here. Pathe, under the heading "In the Limelight," then shows us pictures of Sir Horace Plunkett, the Irish leader, and then of Lieut.-Col. Roosevelt, both of which get a big hand while "Aces High" is played.

Topics of the Day then gets the usual number of laughs with such observations as: "A call for American dentists has arisen in Europe. We may soon get the cost of the war back." Favorable reference to the League of Nations gets a big hand. "The Navy Will Bring Them Back" is the music during these.

Pathe then gives us some pictures of a try out of one of the big Handley-Page machines at Ellington Field, Texas; and we have some fine shots taken from the airship as it flies over Galveston. Linked up with this is a Pathe picture showing Secretary Daniels at Washington talking over a wireless phone to an aviator flying over Hampton Roads, 150 miles away. For both of these pictures "Phaeton" is the accompaniment. From Pathe, also, comes interesting pictures of American and Canadian troops at Archangel, Russia, showing the way that they are adapting themselves to conditions in the far north. There is a laugh with the title "Where Santa Claus gets his reindeer," and we see soldiers driving them about. Sleighbell effects are used right there with "When the Boys Come Marching Home" as the main selection. The final punch is put in the Topical with Universal Current Events pictures of the artillery of the Twenty-seventh division coming home. It appeared to us that these were the most crowded decks of any of the returning soldier pictures and they call forth great enthusiasm from the audience. "U. S. Field Artillery" march is the music.

With the lights in red and a spot on the singer we then have a double selection with Joseph Martel, baritone, rendering "Malgre Moi" and "My Buddy." The latter gets an especially big hand.

"Suite Americana" is used at the screening of the feature continuing to the title, "But that particular evening" when we have "Sparklets," and then after the title "Bury Me Not" we get "Western Allegro." At the scene where the tenderfoot knocks the trader down there is a hurry turning to "Why," with the title "So Bill Burnham." Then we are taken from the West to the Burnham home, and here the music changes to "Petite Scherzo" and then to "Fleurette," with the aunt. Where Wiggins begins to make love to the maid we have "Vivienne" used, and then as he leaves her the organ takes up the music for fifteen minutes.

It comes back with the title "The night of the Burnham Ball," and then we have "Kentucky Dream" played until the dancers pause and then "I'm Glad I Made

Music Hints For Entire Programs



Two of Harold B. Franklin's reproduction of famous paintings at Shea's Hippodrome, Buffalo. At left, Thaulow's "November Day in Normandy," with the effect of moving water obtained by use of a fan, and at right Baelestriere's "Moonlight Sonata," which was accompanied by a violin, the "Adagio" from Beethoven's master work

You Cry." With the announcement that Wiggins will dance we have the orchestra tacit for a moment and then it plays "Ma Poulette," then turning into "Chicken Reel" as Wiggins does the dance. Then when Wiggins is seen climbing the balcony to lasso the count we have "Alphonse and Estrella" until the title "After a night's rest," when we have "Spring Morning" with "In the Tavern" following through Then when the broker calls all the men servants to his defense we get "Ruy Blas" with "Carnaval" following through. The final selection comes when Wiggins opens the supposed revolver and shows that it contains only cigarettes and then we have "Jack O'Lantern" to the end.

As a matter of fact this picture is a burlesque on some motion picture heroes and the music that is used through the picture enters fully into the spirit of it. Inasmuch as there is only a very slender thread of a love story, except the situations between Wiggins and the maid, no theme should be used with this one, but the music should be largely played to action as is being done at the Strand.

Miss Ann Rutledge, soprano, then offers one of the most pleasing vocal numbers that we have heard in weeks with "Kiss Me Again," from "Mlle. Modiste." She wears a rather short dress here, giving a girlish effect and the selection is rendered with the stage lights in blue and a spot on the singer.

Then comes another one of the Pathe Analysis of Motion Pictures, this one showing diving. For the first time young women are introduced as a novelty. There is a particularly clever effect at the end when the reverse of the diving is shown with the girls coming out of the water and back to their position on the float. "Land of the Sky Blue Water" is the music.

James Montgomery Flagg's comedy, "The Last Bottle," then keeps them roaring. The time of the action is 1923 when there is only one bottle of champagne left in the world; her uncle is about to make his niece a wedding present of it. But her husband who had been divorced because he was a wine merchant and now out of a job complicates things considerably. There are a lot of clever titles here, including one where the ex-wife observes: "If Van had only chosen some permanent occupation—like a tax collector." "Sometime" is used at the screening until the appearance of the girl and then we have "Serenade" until the title "Oh, Uncle," when it becomes "Up in Mabel's Room," played once through, the organ taking up the music until the scene where Van pulls up the ladder and here the orchestra comes back with "Sarah, Come Over Here." Then as Van runs out of the house there is "Boy Scouts Galop," and as he holds up the crowd, "No one But You," to the end.

Rialto Theatre

DR. RIESENFELD is presenting another one of the Charlie Chaplin-Essanay reissues at the Rialto theatre this week and from the number of laughs that it gets no one would ever suspect that anyone in the audience had ever seen it before. Much pains have been spent on the musical arrangement of the comedy, and this certainly helps a lot to put it over.

Rialto also pays its tribute to the Seventeenth of Ireland this week with Victor Herbert's "Irish Rhapsody." This is played with all of the lights in green and the orchestra bathed in the same colors. The harp and the French horns carry considerable of the music, and at times the harp and 'cello carry airs. Many of the best known of the old Irish tunes, including "Garry Owen," "Believe Me If All Those Endearing Young Charms," "The Harp That Once Through Tara's Halls," and "St. Patrick's Day" are included. Near the end the orchestra goes into the minors for the pathetique and then as the lights come up at the end with full orchestral effect and the booming organ and crash of symbals for the finale.

Rialto Magazine follows, opening with a couple of scenes that carry the Irish spirit through. First we have Pathe pictures of the visit of Sir Horace Plunkett and then Gaumont supplies some pictures of scenes in the recent demonstration in Glasgow. "Emerald Isle" is used for the introduction and for the pictures of Plunkett, and then an agitato for the strike scenes with the orchestra dimming down for the mob scene. Kinograms then take us to Pittsburgh and shows us how the invention of war gas has helped the glass industry, and here we have an exposition of making plate glass. "Shadowland" is the music. Then Gaumont comes along with Paris enjoying the first snow of the winter, with "Passepied" used.

There is a comedy relief here with Mutt and Jeff in "In Again, Out Again." It is a succession of laughs and the music followed through is "Go Git 'Em," "No Conversation," and "The Zoo Steps," with horn effects for the water overflow and as they go into the cell.

Kinograms then supplies some interesting pictures of the battleship Nebraska bringing soldiers into Boston harbor, including heroes of Chateau Thierry. There are imitations of the welcoming harbor whistles and then the imitation of the escaping steam after the ship reaches the pier. Joseph La Rose, the production manager of the two houses, has about reached the limit of realism here. "Bannerweihe" is the music for this. Then we have a reverse climax here that leaves everyone laughing with Kinogram pictures of "Tin Lizzies on the War Path." They have a lot of trouble to the "Invincible Eagle March," which is

New York's Way

dimmed down when one of the baby tanks falls into the dugout. It is a most unusual ending and a pleasing one for a change.

With all of the house lights in red, Edouardo Albano sings the "Toreador" song from "Carmen," and then we have the feature, "The Brand." This is a drama of Alaska with a lot of tenseness and it calls for the more dramatic music which Dr. Riesenfeld has splendidly arranged. The numbered selections are used liberally, one of them being employed at the screening. Then with the title "Early in November" we get "One Pleasing Hour," and then when the girl is seen there is a little pause and a numbered selection taken in. With the title "After Barclay Had Gone" come in the theme "Perfect Melody," and with "The First Marriage," "Good Night" followed by "Suite Poctique" as McGill takes the girl to his home. Then with the midwinter title there is another numbered one with "Norwegian Suite" being used at the title "To make matters worse," and the "Elegie" as the girl tells the villain that she is unhappy.

There is another numbered piece as the two are discovered together, and "Saeterjouts" as McGill says that he is old, but had hoped to make her love him. As things go from bad to worse Beethoven's "Thunderstorm" is played to action, then another numbered one and an organ solo following. The orchestra comes back in after the title "The flower of innocence," when the theme is played once through as a violin solo and then on the organ until the cabaret scene where we have "I Never Knew." At the scene where the villain calls his wife, "Stargazer" is played with Grieg's "Elegie" as McGill recognizes the girl. Then follows another numbered piece with the theme coming back when McGill sees the sleeping child. From then to near the end where McGill picks up the child there are numbered pieces with the theme coming back at the very end.

With the lights all in red, except the musicians bathed in gold, we then have the orchestra brilliantly rendering "Maytime," and this is followed by Charlie Chaplin in "The Bank." Applause greets the title of the picture and then the audience starts laughing. There is a lot of knockabout stuff in this one, and there the orchestra gets a chance to introduce the effects that accentuate the humor.

At the Rialto and Rivoli there is as much attention given the comedies as goes to the feature. *As a matter of fact, at times you may find the organ carrying the greater portion of the feature, but during the de luxe performances all of the comedy music, unless there is some special organ effect desired, is carried by the full orchestra.* Popular selections are generally used, and one of the biggest successes that these two theatres have scored is in sending the people away from the theatre laughing. And Sunday, when we saw the presentation, they were chuckling half a block down the street after they had left the theatre though there was a cold rain falling that was enough to check the levity of anyone.

Musical selection for the comedy in the order they were used are: "I Ain't Got Away Yet," "Izme," "Tremulo Trot," a whistle effect, "Harrison Fisher," "On the Level," "Kisses," "Medusas," an agitato "Hurry," then the chorus from "Kisses," and "Mam's Blues" for the finale.

Rudolphe Berger's "Amouresque" is the organ solo.



This striking display of the Strand theatre, Ottawa, was obtained by using real trees and then imitation effects, and attracted lots of attention

A LITTLE CARE

Protect the Matter That You Send In to Us

WE appreciate the volume of matter that exhibitors are sending in to us and we are using it promptly and to the best possible advantage. But there is a lot of it wasted simply because the man with whom it originates does not take the necessary care.

For instance in the past week we have received four sets of photographs which were simply rolled up in a piece of paper. The result was that they were absolutely crushed in the mails and it is impossible to reproduce them. In many cases these are the only pictures that the exhibitor has so that the loss is double.

Photographs should be sent flat, between two pieces of cardboard and then the whole package tied firmly.

Another case is that of newspaper advertising clippings. In many cases the user of the scissors is careless and clips off portions of the border. If these were reproduced the pages would look like crazy quilts. In other cases they insist on writing the name of the theatre into the display or making heavy blue and black marks around them. These marks reproduce and spoil the whole effect. Send the full page and if there is more than one theatre advertisement on it, enclose a sheet of your letter paper and there will be no misunderstanding.

North Woods Effects Mirrored in Toronto Display on "Nine-Tenths of Law"

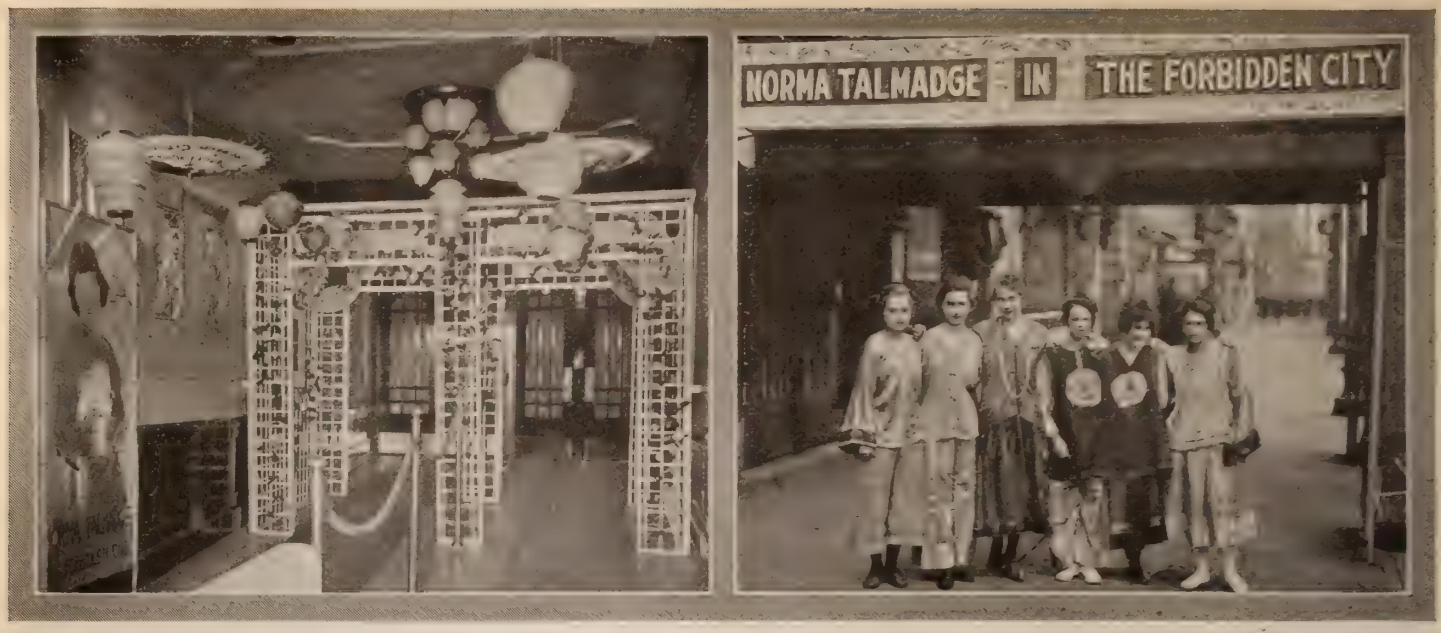
A. J. LAURIE, whose activities in advertising and lobby displays in Canada have been recorded many times in these pages, has just been made manager of the Strand theatre, Ottawa, and he has already started stirring the city up with his exploitation.

Recently he played "Nine-Tenths of the Law" and he decided that this should be given the atmosphere of the northwest So he carried out the idea of the woods not only in the lobby, but throughout the theatre. Real trees were used outside the theatre and the house was decorated wtih fir branches, not only creating an effect pleasing to look upon, but imparting the aroma of the wilds. Around the screen there were banked fir trees and branches, while a soft green light played upon them.

However, it was in the lobby that the main effect was brought out. Along the sidewalk there was heavy cardboard used with trees painted on them and real branches at the top. Sixteen cedar trees and two pines were used in the interior of the lobby while the floor was strewn with bark to carry out the effect. At the left of the lobby there was a large cut-out of Mitchell Lewis and around this were backed other fir branches, while the ticket booth itself was converted into a log cabin, one of the posters being employed to show the kidnapper with the child.

Another touch was added with the employment of a couple of tripods and kettles such as are used by campers in the north. Electric fires burned under these and then to make sure that there was not a jarring thing about the whole display the doorman was garbed as a trapper.

Mighty easy to change the direction if you get started wrong—but at least START.



Lobby decoration and costumed ushers at Schade theatre for "Forbidden City"

Schade Keeps Original in His Exploitation, And Finds Word of Mouth Advertising the Best

GEORGE J. SCHADE, owner of Schade's theatre, Sandusky, O., is one of the greatest believers in the country in using the front of his theatre for exploitation of his pictures and to try any outdoor plans that are feasible. In fact Mr. Schade depends upon this to a greater extent than he does his newspaper advertising, though in the press he buys the space that he needs and does not depend upon reading notices to get the business.

Mr. Schade has a marquee over his theatre that enables him to get unusual displays on various productions. He generally uses large cut-outs of some striking figure on the 24 sheets and if these are not available in that form he has designs perpared by an artist. In the last week's issue of the NEWS we illustrated the way that he did this with "Virtuous Wives." These displays extend entirely over the sidewalk and no one passing down the main street can miss them.

In connection with this picture Mr. Schade also had an aged man garbed in an old linen duster and walking with a huge walking stick cut from a tree and bearing a lighted lantern. On the back of the coat was a poster reading "Looking for Virtuous Wives." This figure covered the whole town. Mr. Schade revels in such stunts as this, but he attributes his success with them to the fact that he never uses one of these unless there is some real point to be made.

By the last census Sandusky had a population of 20,167, so it is considerably removed from the large city class. It is for that reason that Mr. Schade figures that he can create more word of mouth advertising by doing something original than in any other way. But he is careful not to tire the people with one of these after the other, but sets about to vary his appeal by using different methods the next week.

For instance when he played Norma Talmadge in "The Forbidden City" he gave the Chinese atmosphere to the whole theatre. The lobby, which is not a large one, was decorated in Chinese lanterns and parasols, and then he had a double arbor effect with trellisses of flowers. At either side of the lobby were cut-outs and designs showing the star as the little Chinese girl. There were also Chinese paintings hung on the walls.

For this occasion the half-dozen girl ushers were garbed in Chinese costume, making a most attractive appearance. While he seldom relies on this usher part of the exploitation he works around to this once in a while—when he believes the time is ripe that he can make some costume that he puts on the girls create word of mouth advertising.

In addition all of the advertising signs on the front of the house were carried out in Chinese style, though of course the main wording was in English.

In brief the theory under which Mr. Schade works is this: He believes in getting the word of mouth advertising because he has found that it is the best sort of advertising in Sandusky. But in order to do that he realizes that he cannot repeat the same or similar stunts on pictures week after week. One of his first rules is not to do anything unless he has a real idea, and then he proceeds to carry it through under full steam.

At one time he may resort to trick displays on the sidewalk in front of his theatre, at another time depend entirely on the use of cut-outs and designs on the marquee, at another he will put out some float or some other stunt to go through the streets.

But summed up in one thing his secret is this: He studied his pictures carefully, weighs well their possibilities and then puts his whole effort into the plan that he had adopted. That's the reason why the people of Sandusky are always watching to see "what Schade is doing this week."

Templin Urges Exhibitors to Make Own "Supers"

(*Continued from page* 1945)

Stage hold-up—of the escape of the bandits—that they were headed toward Shelbyville, and offering a reward for their arrest dead or alive. The last read, "Any information should be at once telephoned to this theatre. Phone 711."

It was not long before the telephone bell began to ring. People called in just for a "kid." The news spread of what they were doing, and whether the friends of the Alhambra expected to wear us out or not I do not care. The telegrams had accomplished their purpose. The whole town was talking. We answered them good naturedly and as a result a result a generous increase in the box office receipts.

Coupled to this two policemen were stood alongside the box office "looking for the desperado" and incidentally helping to keep the people in line who were clamoring for admittance.

"Can it be done?"

Of course it can on any consistent program.

Make your own super-features instead of letting the other fellow coin them for you.

It's cheaper and heaps more of satisfaction.

Advertising Campaign Launched on Drew Comedies

V. B. K. Film Corporation which is producing the comedies in which Mr. and Mrs. Sidney Drew have returned to the screen report that unusual interest in short subjects has been aroused by these pictures and that the company had therefore established a special service department to aid showmen in getting publicity for these pictures.

Special autographed photographs of the two stars have been given to first and second run houses for display in their houses and a newspaper campaign is scheduled.



These three pages from the Dallas Times-Herald, showing the great improvement there within a few weeks

Newspaper Tide Turns Toward Pictures

AS this article is written the "incoming mail" basket on the writer's desk is filled with copies of newspapers coming from publishers and exhibitors, accompanied by letters showing the cooperation that dailies from coast to coast are doing. It is one of the amazing signs of the progress of the industry and we only regret that space limitations and our realization that the reader will not go through many pages about the same thing, to show the whole lot together here

More than a year ago we started a series of articles about the cooperation of newspapers and exhibitors. Very frankly we told you that this was being done in your behalf, that we were trying to get more from the newspapers for you, but at the same time we urged that you do your full part and that you call the attention of the officials of the papers to the fact that you were doing it. We were not able to cover the entire field, but we did examine what the principal cities were doing and show you the concrete evidence.

Three weeks ago we printed an account of the wonderful change that had come over the Kansas City *Star,* one of the most conservative papers of the country and a daily which not only never gave a reading notice to the local houses, but made the strictest sort of rules on the character of advertising that could appear, ruling out halftones and any but the lightest display type. We are still getting letters congratulating us on the effect of our article there. The same thing happened in Denver and we have showed you that the *Post,* the leading paper of that city, is now devoting a four-page section to amusements, largely motion pictures, where formerly the matter was scattered all over the paper.

In our opinion there is not the slightest doubt that there is new interest on the part of newspapers in motion pictures and that in nine cases out of ten if the exhibitors generally will do their part they have such an opportunity as was never theirs before to get the sort of cooperation that brings more money into the box office today and works for greater interest in the motion picture in days to come. If you are not taking advantage of the general trend of the times you are going to lose out. Don't let the fact that cooperation will help your competitor, as well as yourself, keep you from making the strike now, for everything that you do for the increased interest in the photoplay as a whole is bound to bring its share of the business to your house.



Toronto Daily News now has fifty-eight theatres in its calendar. It fills one page and runs over to a second

One of the last articles which we printed in the survey of the newspaper situation dealt with Dallas, Texas. The result has been a decided improvement in the showing that is made by the *Times-Herald,* and to show this we are printing at the top of this page three of the four pages from the issue of Sunday, March 9. The fourth page is devoted to news matter about motion pictures and to cuts on attractions at the local houses.

But the thing that is most significant is that the same mail brings us letters from the advertising manager of the Old Mill and Queen theatres and from the advertising staff of the *Times-Herald* calling attention to the change that has been worked and giving the credit for this to the criticisms that appeared in the MOTION PICTURE NEWS. These people are big and broad enough to know that these articles have been written to improve the relations between theatre and newspaper and to do good for both.

If you will reach up on the shelf and get your issue of the NEWS for February 1 you can readily compare the change that has taken place. In that original article we told you that the advertising in Dallas was generally good, but that the cooperation on the part of the newspapers was mighty poor. Now the advertising is even better, and there is more of it, while the *Times-Herald* is showing a real desire to do things. In the first place the motion picture is given a position ahead of the legitimate and there is care used in the make-up of the paper. We regret that the paper is still compelled to use cuts furnished by the producers, and we suggest that an improvement still further could be made by chopping off the underlines and running the names of the players or descriptive matter in the newspaper's regular type.

How the leading theatres of Dallas have come to know the full value of advertising is best shown by the use of the four full columns by the Hippodrome, one of the Hulsey theatres, announcing the coming of "The Heart of Humanity" a week hence. Hipp. Queen, Old Mill and the Washington are the leaders in space among the photoplay houses. All of these houses very properly keep the names of the theatres dominant and they generally use cuts that they get from the exchanges to illustrate these. There is just enough of the



Here is what a paper in a small city, Pittsfield, Mass., has been led to do when the exhibitors asked for cooperation

selling talk to get the interest of the fans.

Now the next thing that the exhibitors of Dallas want to do is to induce the *Times-Herald* to begin printing some real news of the industry without reference to the individual theatre. There should be a couple of columns of the live, gossipy stuff, and we feel sure that the readers of the newspaper would devour it.

Incidentally, Dallas, the biggest city of Texas, is not the only place in the state where there is increased interest being shown in the photoplay. In the next issue we are going to show you what one of the smaller cities is doing.

Now let's take a jump from the south up into the heart of New England.

Until about four months ago the theatres of Pittsfield, a city with a census population of 36,000, was playing little attention to the photoplay. H. C. Young took charge of the Strand theatre there and immediately cultivated the one newspaper, the Berkshire *Eagle,* and the aid of this Bureau was enlisted to encourage the paper to give attention to the photoplay. The cooperation on the part of the paper has been a hundred per cent, though it is rather apparent that the publicity men of New York have not noted what this paper is doing and offered their proper share in cooperation. We are sure that they will do so after seeing this account here.

Take a look at the advertising on the pages that we have reproduced and see how well the theatres have done their part. Strand theatre has a display that would do credit to any house in the country, while the Majestic, Spa, Tyler and Union Square all use generous space. We would like for you to look over these two pages and ask yourself where you could have found a year ago a city with a population of 36,000 using such intelligence and such generous space in announcing motion picture entertainment.

And what has been the reader interest in the new motion picture department? The best answer is found in the fact that the reading matter on these two pages is devoted to answering questions of photoplay fans. Certainly these scores of questions indicate that the people of that section are interested in this matter. This caused the general reading notices to be transferred to another page, which is not reproduced here.

Now skipping about the country, let's go to Toronto. Some months ago we called attention to the Photoplay Calendar which was being printed Saturdays in the *Daily News.* At the time we first reproduced the calendar there was about half a page of it. The next time we called attention to it there was almost a page, and now there is not only a full page every Saturday, but six theatres are carried over to the second page.

In all there are 58 theatres represented in this calendar, which we believe is the record for any city of the size in the country.

This calendar consists of a chart giving the complete bill for each theatre for every day in the week, and we cannot imagine anything that will be more interesting to the readers of the paper.

In addition to this each of these theatres carries about five agate lines in the other week day issues of the paper giving the bill for that day, and alongside of this is carried a column of motion picture news matter, including questions and answers.

In various articles on advertising we have repeatedly called attention to the value of the chart system. In the first place we cannot imagine anything that is of more value to a newspaper. When you stop to consider that probably nine-tenths of the readers of the paper, taking in all the members of the family, are regular motion picture goers, you can appreciate the interest that they are sure to show in a newspaper that gives daily the bill for practically all of the theatres of the city.

The time is rapidly passing, if it is not already gone, when the average patron is willing to walk around to even the nearest theatre to find out what is the bill for that particular night. For that reason we are the strongest believers in even the neighborhood theatres advertising. But they cannot do so unless the newspapers are willing to grant them a rate below the regular amusement charge, for their seating capacities are generally limited and they do not get the advantage of the full circulation all over the city, but get the greatest benefit from their immediate neighborhoods.

The newspaper can well afford to figure the circulation value and the reader interest in granting this rate. We feel mighty sure that the general advertiser would think a great deal more of the newspaper that so interested the whole family that the man who bought it was compelled by the family demand to take it home because he knew that the wife and kids would be after him if he happened to leave it on the street car.

We have made this article somewhat "skippy" with a purpose. We are going to keep on calling your attention to the things that various newspapers are doing—not as a matter of survey, but to show you the increasing interest that the dailies are evidencing in the photoplay theatres.

If you are not doing your part to get the cooperation in your own locality it is the fault of no one but yourself.

We haven't yet heard of a case where the exhibitors, in the spirit of true cooperation, called these articles to the attention of his newspaper that he did not get action.

What are you and your newspaper doing?

There is nothing else that means so much to the prosperity of your house.

A REAL IDEA

It Pays to Get Your Patrons More Interested in the Music

PRACTICALLY every theatre that has tried it finds that the large orchestras are paying propositions, and that is the reason they are so rapidly increasing in numbers. The old idea that you had to have a high brow audience to appreciate good music is rapidly disappearing with the rest of the moldbacks.

But it is equally true that there has to be a certain amount of unconscious education, of stimulant to get the full appreciation of your music. But if you make it a habit of sitting around your theatre and listening to the comment of your patrons you will hear frequent discussions of what is the name of a certain air that is being played with this picture.

California theatre, Los Angeles, has adopted an excellent idea of printing in the program a list of the principal selections that are played during the feature. It would be an even better idea if you printed the cue lines—the title or the description where the selection starts or ends. It would be necessary to give only the main selections, omitting the hurries, agitatoes, etc.

We believe that it will further stimulate the interest in your music and it will certainly cause your patrons to read and preserve your program. It can easily be done by the larger houses.

Live News from the Producers



Fay Tincher, Starred in Two-Reel Christie Comedies, One a Month

Lust Arranges Bookings for Christie

Sidney B. Lust, President of Super-Film Attractions of Washington, D. C., has arranged for booking Christie Comedies in a number of the highest class houses in his territory, among them being the Loew's Palace and Loew's Columbia, in Washington, D. C.; the Maryland and Parkway theatres in Baltimore and the Bluebird theatre in Richmond, Va.

In a recent letter to A. E. Christie, Mr. Lust states: "Christie Comedies that are in my territory are meeting with wonderful success. I sincerely trust that you keep up the good work that you have been doing, and when the two-reelers come through I hope that they are equally as good as the single reelers."

Sawyer-Lubin Engage Morgan

Following out a plan for the use of well-known artists in connection with the advertising inserts which have been a feature of the exploitation campaign covering "Virtuous Men," Arthur H. Sawyer and Herbert Lubin this week announced the acquisition of the services of R. G. Morgan, illustrator. Mr. Morgan has been specially engaged by the organizers of S-L Pictures to create four pages of original drawings, to be used as the dominant theme of the next insert exploiting the E. K. Lincoln star vehicle. Special sittings were made for Mr. Morgan by E. K. Lincoln, Grace Darling, Clara Joel, R. W. Cummings and William B. Mack. The four drawings occupied more than one month of the well-known artist's exclusive time.

Picture Deals with Bolshevism

Select Pictures Announces "Bolshevism on Trial" as Coming Release—Film Now Being Printed—No Date Set

"BOLSHEVISM on Trial" is the title of the new timely special production which Select Pictures Corporation has drawn for itself from the year's big attractions.

The photodrama, as its title implies, deals with the spread of Bolshevism. But the picture is not propaganda, it is drama, but drama every reel of which becomes more convincingly an addition to the discussion pro and con of the Bolshevistic bogey.

The production work on "Bolshevism on Trial" has been entirely completed, and this feature is now in the printing stage. Select is bending every effort to putting prints on the market at once, and Select's exchanges throughout the United States and Canada have been authorized to accept immediate playdates. No release date is being set, as prints will be furnished to the first-run customers as fast as they can be completed, and the custom of first come first served will be observed.

President Lewis J. Selznick and other officials of the Select Corporation are so firmly convinced that in "Bolshevism on Trial" they have one of the biggest special productions of recent years that they have arranged for the most far-reaching campaign of advertising and publicity that has yet been put behind any Select Pictures' offering—thus backing their judgment with a liberal supply of funds from Select's war chest.

A contract has already been signed for a large electric light sign at 46th Street and Broadway and orders given for a thorough billboard campaign which will plaster New York and vicinity with twenty-four sheets.

With so timely a subject as Bolshevism, presented in as well-made a photoplay as "Bolshevism on Trial," Select officials feel that they have a production which should prove a bonanza. Moreover, Select Pictures will be the first in the field with a photodrama dealing with this subject, and it is felt that exhibitors will find that their patrons have an enormous interest in this subject which will reap a golden harvest for the theatres when this picture is shown. Every aid that can be extended to exhibitors, therefore, has been planned, and the Select officials will stand behind each presentation and endeavor to assist the theatre making it to obtain results at the box office commensurate with the importance of the undertaking.

"Bolshevism on Trial" was produced by the Mayflower Photoplay Corporation, of which Isaac Wolper is president. Its sole distribution in the United States and Canada lies in the hands of Select Pictures Corporation. Harry Chandlee has received credit for the strong continuity and also for the exceptionally interesting titles which are noticeable throughout the photoplay.

Robert Fraser, Leslie Stowe, Howard Truesdell, Valda Valkyrien and Ethel Wright are prominent members of the cast, which is of general excellence, and which proves itself wholly equal to the calls upon it made by the story.

Based on Stage Play

Marguerite Clark's newest Paramount picture, "Three Men and a Girl," which is released March 16, is based upon Edward Childs Carpenter's play, "The Three Bears," which was produced on the stage of a Broadway theatre in October, 1917.



One of the Tense Moments in Select's Timely Production, "Bolshevism on Trial"



Carl Laemmle, Surrounded by His Motion Picture Family at the Studios on the West Coast

Notoriety Not Wanted in Films

Says Carl Laemmle of Universal

RECENTLY a young woman in Chicago became suddenly conspicuous. Her father eventually came to trial for the murder of the young woman's middle-aged suitor. The newspapers, naturally, saw in the tragedy the sort of "human-interest" story which newspaper readers like to read, and, naturally also, they made the most of their opportunity.

This was well and good. No one objects—least of all, I am sure, the young woman round whom the sordid details of the tragedy were gathered. A reporter found the "heroine" and interviewed her. She supplied "copy" for a two-column, "illustrated" article. To this end, evidently, she needed no urging. And one of Chicago's leading newspapers published the interview. It gave it first-page position. It "double-leaded" the article. This paper, it happens, is one of the greatest journals in the world.

Again well and good. And again no one objects—certainly not I, for I found myself, willy-nilly, interested in the story. It held my attention.

But I found throughout that article varied and various statements to the effect that this young woman "was going into the movies." Perhaps she is. I am quite positive, however, that she is not "going into the movies," through the medium of the Universal. I am quite positive that she will not "go into the movies," by way of any self-respecting producing company.

Personally I would not insult the intelligence of the millions of spectators who enjoy Universal productions by adding this young woman to the roster of Universal players. Notoriety is no recommendation to either the motion picture actress or the motion picture actor. Had this young woman, at the time of this tragedy, been a motion picture actress, had she, indeed, occupied a stellar position, her value, because of this notoriety, would have decreased, over night, at least fifty per cent. I very much doubt whether she would, as a matter of fact, ever recover her prestige.

It is unfair to the spectators of motion pictures; it is unjust to the producers of motion pictures; it is an insult to the self-respecting actors and actresses engaged in the main of motion pictures; it is, in a word, a reflection upon photoplayer, photoplay producer and photoplay exhibitor, upon the screen, upon the theatres and newspapers to permit this young woman to use their columns for the exploitation of her notoriety and to exploit this notoriety as a possible asset for preferment in the world of the motion picture.

Nothing, in my opinion, is a greater drawback to actor or actress than notoriety. I believe in clean pictures and in nothing but clean pictures. And I believe in making clean pictures with clean people. Notoriety cannot get a hearing in Universal studios.

W. H. Reports Success for Reissues

The two series of twenty-eight each single reel Keystone comedy re-issues, the Keystone Liberty Brand and the Keystone Eagle Brand; and the two series of fifteen each two reel Kay Bee Western dramas, the Kay Bee Union Brand and the Kay Bee Columbia Brand, which are being released through W. H. Productions Company, are reported to be bringing record box office results for the exhibitors throughout the country.

Each subject contains a combination of some of the most famous motion picture stars of today, which include Charles Ray, J. Barney Sherry, Ann Little, Mabel Normand, Sessue Hayakawa, Tsuri Aoki, Mack Swain, Ford Sterling, Sidney Chaplin, Charles Murray, Charles Edwards, Louise Fazenda, Rhea Mitchell, Clara Williams, Louise Glaum, etc.

Dustin Speaks Highly of New Film

On the completion of his second feature for United and after witnessing its screening in Los Angeles, Dustin Farnum ventured the prediction that "A Man In the Open" bade fair to surpass in popularity "The Light of Western Stars" in which he had made his United debut, and which was then already establishing high records for itself throughout the country.

That the star's estimate of the merits of "A Man In the Open" is being more than sustained is claimed by United officials who tender in evidence many expressions from exhibitors laudatory of Dustin Farnum's latest United vehicle, and bearing out also the statement of Robert Brunton of the Brunton studios that "A Man In the Open" ranks high among the most effective productions that have issued from Los Angeles studios.

In a letter to J. A. Berst, Harry M. Crandall, the prominent Washington, D. C., exhibitor, classes together both the Farnum offerings. "I am agreeably surprised at the quality of these pictures," writes Mr. Crandall, "they are by far the best pictures ever made by a new organization and very much better than most pictures that are being made by any producers. These pictures have been a wonderful success from a box-office standpoint and have received many favorable comments from our patrons."

First National Sends Out Denial

The head office of First National Exhibitors' Circuit has issued the following circular from its offices:

"A week ago 'Variety' published a rumor to the effect that the First National Exhibitors' Circuit could not release 'Daddy Longlegs' until six months after her last Artcraft release.

"This is not true. There is nothing in the contract between the Circuit and Miss Pickford to prevent our releasing 'Daddy Longlegs' any time after the negative is received. We will most likely release this production about 3 or 4 weeks after the negative has been delivered to us.

"(Signed) J. D. Williams,
Manager."



Elsie Ferguson, Artcraft Star, as She Appears in "Eyes of the Soul"

"Checkers" Makes Progress for Wm. Fox

Well-Known Stage Production Transferred to Screen with Thomas J. Carrigan in the Name Part—Unusual Attention Is Given to Detail

THE announcement was made this week from the offices of William Fox that the Fox Film Corporation production of "Checkers," from the well-known stage play, is well under way, and that instead of the "shooting" being confined to a studio, it is taking place "all over the United States."

"More attention is being given to this play," said a Fox official, "than to any picture William Fox ever produced, in the matter of detail." Thomas J. Carrigan has the title-role, and the direction is in the hands of Richard Stanton.

The cast of "Checkers" will be one of its strong points, according to the Fox announcement. Among the players, in addition to Mr. Carrigan, are Jean Acker, Tammany Young, Ellen Cassity, Robert Elliott and others.

Race Track Melodrama

The William Fox announcement said: "'Checkers' is now being filmed all over the United States, by Richard Stanton. It is probably the best known play staged in this country and has achieved a financial success almost unparalleled in the annals of the drama. It was written by Henry Blossom, Jr., who is said to have offered it to many producers before it finally was brought out and who finally sold his rights to it for a comparatively small sum. The principal role was played by Thomas Ross and so thoroughly did his name become associated with the part that for years many persons referred to him as 'Checkers.'

"The filming of the production is well under way and more attention is being given to the details than to any picture William Fox ever has made. It is to be produced and advertised as a big spectacular race track melodrama, and will excel the stage play in that the big punch—the exciting race scene—will be put on to show the progress of the race instead of merely indicating that progress, as was done in the stage version by the shouts of the excited crowd which witnessed the event.

"Thomas J. Carrigan has been cast for the role of Checkers with Jean Acker as 'Pert' Barlow and a large supporting cast including Ellen Cassity, Robert Elliott, Tammany Young and a score of other well known players. All of the characters of the original play, including 'Push' Miller, Arthur Kendall, Judge Martin of Little Rock, 'Uncle Jerry' Halter, Adoniram Barlow, 'Chick' Allen, Tobe, 'Splint' Eagan, Pert Barlow, Sadie Martin, Cynthy, Aunt Deb and Jasper are to be retained in the photographic version.

"It is to be a picture of thoroughbreds with an appropriate setting in the blue grass of Kentucky. The great race track scene, the climax of the production, is to be photographed at Churchill Downs, Kentucky's most romantic and historic race course, on the day of the great Kentucky derby. Director Stanton has played a long-shot in casting 'Remorse' the race-horse hero of the play. He has photographed a horse owned by P. S. P. Randolph, a well-known horse owner, and Mr. Randolph hopes his horse will be the derby winner. Certainly the horse will be in the race.

Much Realism Promised

"A real horse race is not the only realism. Jean Acker, the little Broadway beauty and daredevil of the movies, is offering to bet one year's salary that when the Randolph entry starts in the Kentucky derby she will be in the saddle wearing the Randolph colors. Miss Acker is one of the best women riders in the country and she has engaged a well-known retired jockey to coach her to ride a real race. Miss Acker has already been photographed in many scenes with the Randolph derby entry on the private track of the Randolph Estate at Lakewood, N. J.

"Last week Miss Acker showed her contempt for fear and registered an additional point in support of her demand that she be allowed to ride the Kentucky derby, when she took a ten-foot leap through the air from the roof of the Gould mansion at Lakewood into a tree without regard to the ground, thirty-eight feet below. The fact that she had just been released from a hospital after riding a motorcycle through an open drawbridge seemed to be no check upon Miss Acker's willingness to add new thrills to 'Checkers' by this daring 'leap for life.'"

Gambling Outfit "Shot"

What is declared to be one of the most elaborate and convincing gambling layouts that ever has been utilized in pictures has been photographed for "Checkers." The gambling rooms are to be reproductions of Canfield's place in the 40's, off Fifth avenue, and the paraphernalia is from the Canfield establishment, it having been borrowed by Director Stanton from the warehouse company in New Jersey with which it has been stored. The chips are ivory inlaid and are said to represent a physical value of $1.50 each. The faro table is of mahogany and the roulette table is one of the double affairs on which Canfield expended a small fortune.

The set in which this gambling outfit is used is to be the scene of some of the most dramatic moments of the play—incidents of the action, it is said, that merely were suggested in the stage production. Contrast throughout, according to the Exhibitors Service Bureau of the Fox Film Corporation, will be such as to furnish the public with ample opportunity for comparing stage plays with photoplays from the standpoint of dramatic construction and interest-holding qualities.



Jean Acker and Thomas J. Carrigan Are the Featured Players in the William Fox Production of "Checkers," from the Stage Play

Newspapers Comment on "Virtuous Men"

When Arthur H. Sawyer and Herbert Lubin announced several weeks ago that a mild sensation will be created when the title of the first Ralph Ince Film Attraction was made public, their statement was taken with the usual grain of salt by the industry in general. However, the sponsors for the initial Ralph Ince Film Attraction starring E. K. Lincoln and directed by Ralph Ince have more than made good in their promise. "Virtuous Men," announced as the title for the forthcoming Ralph Ince Film Attraction bearing the S-L trade mark has aroused a veritable storm of comment among exhibitors and public from coast to coast.

An unusual phase in connection with the comment caused by the announcement of the title for the first Ralph Ince Film Attraction has been the interest displayed by leading newspapers of the country. Some have gone so far as to make editorial comment on the title, while the various photoplay and dramatic column writers have remarked the striking qualities of "Virtuous Men" as a film title.



Just a Sample of the Thrilling Moments in "Virtuous Men," Ralph Ince Film Attraction Starring E. K. Lincoln, and Sponsored by Sawyer-Lubin

Milliken Likes "Virtuous Men"

Executive of S-L Organization Sees Picture and Considers It Unusual Winner—Praises Cast and Director

FOLLOWING a recent announcement that "Virtuous Men," the first Ralph Ince Film Attraction presenting E. K. Lincoln as star, and sponsored by Arthur H. Sawyer and Herbert Lubin, would be ready for presentation in the next few weeks, Conrad Milliken, an executive of the S-L organization, has seen fit to issue a statement in connection with the production. Mr. Milliken, well-known for his former connection as Vice-President of the Petrova Picture Company, has to his credit several years' experience in judging the merits of feature productions. The S-L executive witnessed a special showing of "Virtuous Men" recently and has enthusiastically endorsed the picture as the best of the few big screen entertainments of the current season:

"After seeing 'Virtuous Men' in completed form recently I feel impelled to go on record by saying I consider it one of the biggest screen entertainments I have ever witnessed. Carefully weighing every requisite necessary to a film production of higher merit, I find the first Ralph Ince Film Attraction falls short in none. It possesses a straight-forward, swift-moving story, melodramatic in the extreme and convincing from start to finish. It has had the advantage of the masterly hand of Ralph Ince, who personally directed every scene. It contains an extraordinary cast in support of E. K. Lincoln, the star, the names of Grace Darling, Clara Joel, Robert W. Cummings, William B. Mack and many others assuring a high quality of acting throughout. Photographically 'Virtuous Men' is superb. It contains innumerable novelties in the matter of camera work, and many scenes of exquisite beauty taken both in and out of doors. It has not one but half a dozen so-called 'big moments' which run from the highly spectacular to the thrillingly dramatic. Among the out-of-the-ordinary features predominating throughout the course of the picture there is a realistic and thrilling forest fire, an exciting riot scene in which 10,000 men actually appear, a society ball which for beauty in the matter of settings and gowns has never been equalled, and what is probably the most terrific and hair-raising fight ever staged for the screen.

"Added to these factors is a perfection of detail rarely attained in big screen productions, a love story finely told and a suspense which grips the spectator at all times.

"In my opinion 'Virtuous Men' possesses all of the elements so often looked for and so seldom found in productions aspiring to the appellation 'special.' I believe this picture will earn for S-L Pictures the gratitude of the great body of exhibitors who constantly cry: 'Give us big and better pictures.'"

"Virtuous Men" is scheduled for a special presentation on Broadway in the near future. Plans are now being made for a distinguished assemblage to witness the premiere of their first Ralph Ince Film Attraction.

Levy Confers with United Officials

Jack Levy, Eastern Divisional Manager for United Picture Theatres, Inc., with supervision of the Philadelphia, Washington, Pittsburgh and Atlanta territories, has been in consultation with United officials in New York and left last week for Detroit, the latest city with United branch office to be included in the territory under Mr. Levy's supervision. Robert Churchill, recently United manager in Detroit, is resigning from that position in order to enter business for himself and Mr. Levy, with the approval of J. A. Berst, president of United, will appoint a successor.

E. W. Hennessey, transferred from the Philadelphia district, and W. Reddick have been appointed to the Detroit territory as salesmen.

Karger Uses Four Projection Rooms

The four projection rooms in the east wing of Metro's new studio administration building in Hollywood are now proving to Maxwell Karger, Director General, their value and the wisdom of planning them when the designs for the new studio were drawn. Now fully equipped and in daily use, they enable Director General Karger and three working directors at the same time to view each day's camera work the day after it has been shot.

A Simplex projecting machine is installed in the largest room. It is here that completed productions are shown when first assembled, to go through the process of cutting, under Karger's personal supervision. There is to be another Simplex alongside the one now in use there, so as to obviate the slight delay occasioned by re-threading the single machine. The three smaller rooms, all the same size, are equipped with Powers machines.



Charlie Chaplin Is Presented by Essanay in "Police," a Revival



Priscilla Dean
IN
"A SILK-LINED BURGLAR"

Priscilla





TWO remarkable things are connected with Priscilla Dean's sudden flashing into stardom—the quickness with which the public approved her and the unanimity of opinion as to the qualities for which they approve her. Never before have we received such instantaneous response from Press, Exhibitors and General Public as that whole-souled praise which followed the release of "THE WILDCAT OF PARIS" and "THE WICKED DARLING." And the interesting part of it is—they all see exactly the same vivid, flashing, intense, electric personality—the same perfection of screen technique—the same powerful heart-appeal in her uniquely charming person. Here, beyond all doubt, is a magnetic actress—one who alternately persuades and compels your admiration; and you, as a Showman, know what this means in dollars and cents.

Book Priscilla Dean in her newest delightful sensation, "A SILK-LINED BURGLAR." It will be the third of three splendid successes for you as well as for Miss Priscilla Dean.

Your nearest Universal Exchange.

UNIVERSAL FILM MFG. COMPANY
1600 Broadway, New York
CARL LAEMMLE, Pres.

Dean in

"A SILK LINED BURGLAR"









Mary MacLaren
in
"Creaking Stairs"

UNIVERSAL



Harry Carey
in
"Roped"
"A Fight for Love"

The pictures you show should be above, all things, living, human dramas. Yet they must not be over-sexed. Who, then, shall judge—Censor, Producer or General Public? The Universal thinks it better business to leave it to the Public.

Because it is the Public who have watched for years the Universal's pictures — have steadily, carefully censored them by going or refusing to go —have put their seal of approval on them by making the Universal the most successful of all picture producing concerns. What better proof of the safety of public censorship could anyone want?

Yet—and make sure you get the point—our Universal Special Attractions have proven to be the most profitable drawing cards that the past nine months have produced.

We think this is pretty good proof of two things—the Public's right to censor pictures—and the Public's whole-hearted approval of the Universal's own censorship. See any one of the Universal Special Attractions listed here and you'll see a perfect example of what the public—your public —want today.

SPECIAL ATTRACTIONS



Monroe Salisbury
in
"The Light of Victory"

Special Service Section on

"The Silk-Lined Burglar"

EXHIBITORS who are going to play this picture will of course take advantage of the vogue that Priscilla Dean has won in her last three pictures, "Kiss or Kill," "The Wildcat of Paris" and "The Wicked Darling." Here again she is seen in a crook play, but toward the end we find out that she is not a crook at all, but that she is doing a patriotic service for her country—and her sweetheart.

But the chief male character is one of the cleverest of robbers, none other than Boston Blackie, whose exploits have become famous through the stories written about him by Jack Boyle in The Red Book. In this picture we see Miss Dean first fascinatingly beautiful in an evening gown and then just as fetching in boy's clothes when she goes to do her share in the robbery. *It is in the latter costume that we would play her strongest in illustrations, because these will get the most attention.*

While we would by no means give the story away in any of the advertising, for the big punch lies in one of the final scenes, *we believe it advisable to show that this is not the ordinary sort of a crime story, but a burglary planned by a society girl with a noble purpose in view.*

THIS is the gist of it: Boston Blackie is in his aparment early in the year 1916 "boiling soup," as the preparation of nitroglycerine for safecracking is known among crooks, when he comes across an advertisement in the newspaper asking for the services of an experienced safecracker. Blackie's wife, insistent on his reformation, fears that it is a trap, but Blackie recognizes it as the work of a woman, answers



One column cut of star for advertising or stories

and an appointment is made for meeting that evening at a restaurant.

Detectives are watching Blackie to link him up with a recent robbery and these incidents add to the thrill. At the restaurant he picks the girl out from the crowd and she tells him that she wants him to take a key, go to a house with her and blow a safe. In answer to his question she admits that she doesn't know what is in the safe, but assures him that "morally she has every right in the world" to its contents. Strangeness of the adventure more than anything else wins Blackie's consent and they agree to meet at midnight.

In the meantime it is revealed to us that Robert Melchoir, a young U. S. Secret Service operator, is detailed to watch the chief of the German spies, but since this country was then neutral he was permitted to use no violence or take any illegal steps. More tenseness is added as we see Melchoir and Chief Delano, of the city detectives, in the same restaurant, Delano recognizing Blackie with the girl, but Melchoir not seeing them.

DORIS has great trouble in leaving her apartment, because of the watchfulness of a new house detective, but she finally escapes by the fire escape into her waiting electric. She meets Blackie and they enter the house and just as the explosion is about to occur they see the German spy entering. The safe is burst open and Doris rushes to get the papers it contains. But Blackie, in hiding with her, notes that it is not to the safe but to a phonograph that the German rushes, smiling to find that nothing there is touched.

Doris corners the German with her revolver while Blackie struggles with one of his companions. By a ruse the spy obtains possession of the weapon and is choking Doris to death when Blackie takes a hand with the revolver over the Hun's head. Ready to flee, Blackie grabs up the bunch of phonograph records and then slips the reproducer into his pocket while the girl gathers up the papers taken from the safe and the two of them escape through a window just as Melchoir and Delano, who have been following the Hun's auto, enter the room.

Looking back through the window of the

(Continued on page 1965)



At left Blackie and Doris as the chauffeur of her own electric: in the center the pair with her sweetheart, and at the left the test of the German's records



At left the girl burglar stops the German; in the center she has the loot, and at the right she lays her plans with the successful burglar

Personality and Plot Will Both Make Appeals

THERE are two things on which the greatest emphasis should be placed in all of the exploitation of this picture—the personality of the star and the fact that a young society girl turns burglar for a night. You have the elements here that enable you to fascinate your audiences in advance, and if you accomplish that you are pretty sure to get the fullest volume of patronage.

If you have been playing the recent Priscilla Dean pictures you know her particular appeal, but if she is new to your patrons we would place great stress on her individuality. "The amazing actress" is one of the phrases that advertisers have used in referring to her, because those words suggest that her appeal is distinctly different from that of any other star. "Dazzling" is another expression, because she is of the dare-devilish type, but with the real woman under it all.

If you are making the mistake of treating every star the same in your advertising you are missing opportunity. That seems self-evident, yet there are a lot of exhibitors who will be content merely to announce her name and the title and then expect people to come to the theatre any way.

IN the first place you have here a striking title and if this is used prominently together with a striking picture of the star there will be no doubt about getting the attention of the newspaper readers, and there is no excuse for failure to get over your selling arguments. With this in view you should remember that the mystery element—the suspense—is one of the biggest ones here, for the unexpected ending with the arrest of the German spy is likely to send people away from your theatre talking about this picture.

There should be just enough said to whet the curiosity without giving the plot away. In this case the thing to keep hidden is the reason why the society girl hired the burglar and went through with the robbery. You will do well to indicate that there was a good reason, for this takes away the sting of ordinary crime and the average person has a certain amount of admiration for a crook when they know that the end is worthy, no matter how wrong the means.

There will be a temptation to exhibitors to use the advertisement that attracted the attention of Boston Blackie in their own teaser advertisements, but we would advise against doing this unless the connection with the picture is made very clear. It never pays to do anything that causes alarm and the suggestion of a burglar scare is not a pleasant one.

NOW as the basis of your advertising let us take a striking picture of the star. If you are making your own cuts you will find a number among the stills, and we would preferably use one of these that shows her in boy's attire and presumably as a burglar, for this gives the atmosphere. There are striking pictures that show her climbing over the transom, another of her with a pistol pointed at the German and a third of the back of an automobile with the girl and Boston Blackie peering through the glass.

A particularly appealing display may be had by using one of the stills showing Miss Dean and Blackie seated at the table in a restaurant in the upper left hand corner and in the lower right hand the one that shows her coming through the transom. Then after you have played strong the name of Miss Dean and have mentioned her more recent successes and the fact that the picture is made from one of the Red Book stories, use a selling argument like this:

"She was a beautiful young society girl, yet she advertised for a safecracker. And when he met her she could tell him nothing more than that she wanted to get into a certain safe and that 'she had every moral right to what it contained,' though she admitted that she didn't know what was in it. And Boston Blackie, the burglar who had foiled the cleverest of the police, was led to the mystery of it to accompany her. This girl wasn't after money, she wasn't seeking documents to clear her name, she wasn't out for revenge. What could this girl want? That's the reason why Boston Blackie went with her, and you'll have to wait until he finds out before you can know."

HERE are some other selling lines that will fit in with most any of the illustrations suggested or with the ready prepared advertising:

"Gee, she must have been desperate. Here was a society girl in handsomest of evening gowns meeting the cleverest burglar in New York at a restaurant and offering him $500 to accompany her on a safe-cracking expedition. She wouldn't tell him why she wanted to get into it, but his love of adventure was enough to make him consent.

"And at midnight she dressed herself in boy's clothing, stuck a big revolver in her pocket and climbed down the fire escape to meet the crook. They carried through the game and got the 'goods' though they were both recognized as they fled. Then her 'pal' was captured and she, too, faced jail. How they came out of it triumphant and how the great romance is ended is something that is too good for mere printed words—you have to get the thrill of it on the screen."

"Just at midnight she laid aside her jewels and evening gown and donned a boy's suit and went to meet the cleverest crook in all New York. No, she hadn't joined his band, but she had hired and tempted him to accompany her on a safe-cracking job, all of her own. He doesn't know what it is all about, but he trusts the girl, and after you have seen Priscilla Dean in the part you'll agree that you couldn't have resisted her plea.

"They do the job, but they are just a few seconds too late, for though Blackie surrenders himself to save the girl, they are both of them caught—with the goods—and they are facing state's prison until a most amazing thing happens. You'll agree that Doris was a most amazing heroine and Blackie the cleverest and noblest crook you ever saw on the screen. And—yes, there's a touch of romance that makes your satisfaction with the picture complete."

AND these are shorter, with some referring even more directly to Miss Dean:



At left, one of the three-sheets; center, the six-sheet, and at right, one of the one-sheets

"Priscilla Dean in boy's clothes and helping to crack a safe. And then fleeing from the police, climbing through an open transom, and finally, with her beautiful hair streaming down her back, in handcuffs. She was a society girl, yet she was a burglar for the night—and a happy bride in the morning."

"There was something in a certain safe on which her happiness depended. Because she has been raised as a society girl she didn't hesitate. but she didn't know how to get in that safe. So she reasoned that the only thing to do was to hire a safecracker and she appealed to the chivalry of the cleverest one in New York. He didn't know her motive, but when she came to him, out of the millions in New York, he took her on trust. She won what she sought, and the clever crook what he had never even dared to hope for."

"It was a case of cracking a safe—or a broken heart, and this rich society girl didn't hesitate. She needed a burglar to complete her romance. There is where the thrill starts and it doesn't end until the most novel climax that you have ever known in a motion picture."

"In evening gown Priscilla Dean is a beauty, but when she dons boy's clothes and become a burglar—even for a night—she is irresistible. She's fascinated you before, but she'll completely win your heart in this one."

SAM D'GRASSE plays Boston Blackie in this picture and he does some mighty good work and we would not fail to mention his name as in the support. Ashton Dearholt, Lillian West, Sam Appel and Fred Kelsey are in the cast.

Nearly all of the scenes are night ones, and most of them interiors, including one scene in a brilliant New York restaurant. There need not be such emphasis placed on this, as it is only incidental, the exploitation resting on the tense interest in the developments of the robbery and its aftermath.

While the story is a tense one there is nothing of the morbid about it; in fact it is a picture that keeps you in a good humor throughout. Therefore you do not need contrast to relieve the feature, but at the same time we would use plenty of comedy and the music of the lighter sort. Except for the scenes in the restaurant where fox trots and one steps may be used the rest of the score calls for action music with agitato and mysterioso effects. There is just one thing that we would caution against and that is a suggestion in the musical score to use a phonograph record where Tosti's "Goodbye" is played on the machine. The reason for this is that you will kill the effect when the record is played over again and it tells the German secrets.

We would much rather play the "Goodbye" with the orchestra and then have the musicians tacit while the spoken record is supposed to be heard. The effect will be much more dramatic.

Lobby display should be largely confined to pictures of Miss Dean, of scene pictures and the name of the picture, but there won't be any harm in this one, if you find stunts profitable in your lobby.

On one side rig up a large burglar's lantern with a large hand holding it as if extending through the wall. On the opposite side have a large picture of Miss Dean with lights behind it, the lights of the lantern and the others being so timed together that the flash of the lantern will come at the same time the picture is lighted.

READY FOR YOU

As a convenience for the exhibitors who have booked this picture we are listing here the material which is ready prepared and which can be obtained at your local exchange.

The paper includes two one-sheets, two 3-sheets, a 6-sheet and a 24-sheet.

For newspaper advertising purposes there are ready prepared designs, either in mat or electro form in one, two and three-column sizes.

There is a one-column cut of the star and two- and three-column cuts.

There are sets of 8 by 10 and 11 by 14 stills, together with a stock picture of star, slides and music cue.

(*Continued from page* 1963)

car—and a picture of this makes a striking advertisement—they see that they are being followed by another car. Blackie forces the girl to leave him and she does so, seeking refuge in Melchoir's apartments by climbing through the transom. But just after she has had time to examine the papers and find there is nothing in them Melchoir, the German and the others enter with Blackie their prisoner.

ARREST of the girl is demanded, too, and things look black for her until Blackie demands to test the phonograph records. One is put on Melchoir's machine and it proves apparently innocent enough for there come forth the strains of Tosti's "Goodbye." Then apparently trapped, Blackie stops the German's smile of triumph by the announcement that a good thief never takes part of the works and draws from his pocket the reproducer he has taken from the German's home.

The effect is electrical. Through grooving the matter in between the lines of the music the German had hidden there all of his secrets—secrets which proved him an enemy to the United States and warranted his arrest by the Secret Service officers. Then follows the confession: Doris and Melchoir are sweethearts, their future bound up in the success of the young American's efforts. But the girl knew that he could not use force to get the papers and so she had determined to do it for him. Hence she had become a silk-lined burglar and had employed Blackie.

And Blackie is not left out of the happy ending, for his work that night brings him a place in the Secret Service.



"Hearts of Men" Is the First George Beban Production to Be Sold on the States Right Plan. Hiram Abrams Is Handling the Rights

Comedy Plentiful on the Universal Schedule

THERE is variety a plenty in the comedies to be released by Universal the last week of March and the first week of April. Every phase of cinema comedy from animated cartoons to animal comedies is brought out by the scheduled releases for the two weeks.

On March 31 Lyons and Moran will be featured in "The Wife Breakers," a one-reeler dealing with the difficulties of two married men in bringing about law and order in their respective households, a Nestor entitled "Lizzie's Waterloo," and an L-Ko, "A Skate at Sea." The latter release features Charles Dorety, Eva Novak and Vera Reynolds and has been directed by Vin Moore who took his entire company on a steamship trip from Los Angeles to San Francisco and return in order to obtain some of the scenes.

The week of April 7 will bring out the fourth of Pat Sullivan's one-reel animated cartoons entitled "Charlie Treats 'Em Rough." The Lyons-Moran comedy for this week is titled "State Room Secrets" and the L-Ko, featuring Charlie from the Orient and a number of child actors is entitled "Charlie and the Children."

According to Julius Stern, president of the L-Ko Company, a number of two-reel special animal comedies are being produced for release as Century comedies, through Universal, in the near future. Universal has also announced that William S. Campbell is at work on the second of his series of special animal comedies, given the tentative title "And the Elephant Still Pursued Her." No definite releasing policy for the Campbell comedies has yet been announced by Universal but it is expected that the first of the series will be marketed within a short time.

Universal's several comedy companies have been conducting a vigorous campaign for stories for production and as a result several hundred scripts are now being read by the scenario writers.

Griffith Brings Several New Faces to Screen

"THE Girl Who Stayed at Home," the latest David Griffith production for release under the Artcraft banner, will present three players new to the Griffith forces in prominent roles, though such well known players as Robert Harron, Syn de Conde, and Tully Marshall will also be seen in the production.

S. E. V. Taylor wrote the story for "The Girl Who Stayed at Home," which has been set for release on March 23rd.

Carol Dempster, who portrays one of the leading roles, that of Mlle. Blossom, is new to motion pictures, but not to the fine arts. Under the tutelage of Ruth St. Denis she rose from a first year pupil to the position of solo dancer. Miss Dempster, under the direction of Griffith, has developed a character part that is said to be highly artistic.

Clarine Seymour, who appears in the role of "Cutie Beautiful," a cafe dancer, has been seen in the "minors" for several years at intervals, having begun her picture career in the days of Thanhouser, when she was wearing dresses to her knees. As a comedienne she has been seen on Broadway and in several road productions. As the careless cabaret singer who wants to be good and has a hard time doing it, Miss Seymour gets a good opportunity in the Griffith photoplays.

Richard Barthelmess also makes his first appearance in a Griffith production in one of the two leading male roles, the other being played by Robert Harron.

Johnson Shows Films in Washington

Martin Johnson, explorer and motion picture photographer, was accorded an extraordinary recognition when he was asked to show his pictures, "Cannibals of the South Seas," released through Exhibitors' Mutual, before the National Geographical Society at Washington, D. C. With his wife, Osa Johnson, who shared the adventures and danger of her husband in his South Seas expedition, Johnson appeared twice before the members of the scientific society on March 7 at the New Masonic Hall in the national capital.

Abrams Sells Beban Picture Rapidly

Hiram Abrams is at present adding other laurels to his achievements in the motion picture industry in the record-breaking time in which he is selling the first picture George Beban has ever offered to independent buyers, "Hearts of Men." Coming in the wake of the record he established in selling Mack Sennett's latest feature-comedy, "Yankee Doodle in Berlin," for the entire country within ten days, he is closely approximating this unique achievement in the disposal of his latest picture and the last one with which he will be engaged before assuming the General Managership of the United Artists Distributing Corporation.

Immediately after the first announcement appeared of the availability of "Hearts of Men" for the state right plan, Mr. Abrams closed sales for Illinois and the Pacific Coast States, and already negotiations for every other territory in the country have developed to such a point that it now appears that all the other rights will be disposed of within the next few days.

Verifies Engagement of Schertzinger

Upon the arrival of Samuel Goldwyn at the Culver City studios March 11 the president of the Goldwyn organization verified the engagement of Victor Schertzinger as director and advised he would direct Mabel Normand. It is not definitely determined whether he will continue with this star permanently, but arrangements are now being made for the filming of Miss Normand's next picture.

Mr. Goldwyn has leased an attractive residence in the fashionable Wilsire district of Los Angeles, and expects to reside here the greater part of the year.

A thousand extra people were used last week for the Rex Beach photoplay being directed by Reginald Barker when the Mardi Gras scenes for "The Crimson Gardenia" were filmed in front of one of Los Angeles' most famous Bohemian eating places, Cafe de Paris. This is in the older quarter of Los Angeles, and greatly resembles appearances of New Orleans scenes.

Burke Subject Shown in Los Angeles

The first showing of a five reel subject produced by P. H. Burke under the direction of Robert Thornby, and titled "Are You Legally Married?" was made March 16 at the Rialto theatre, Los Angeles, which has been leased by L. J. Meyberg, who has purchased an interest in the picture and will supervise the sale of the film on the state rights basis. This picture was filmed at the Brunton studios, with a cast composed of Lou Cody, Rosemary Theby and Henry Woodward, from a story by Miles Dobson, continuity of which was written by Henry Warnack. The story is based on a United States Supreme Court decision, and shows that more than 600,000 couples who think they are married, are not legally married. Cardinal Gibbons and other prominent churchmen of other denominations have been shown the subject, and have highly endorsed the picture.

World Changes Title of Picture

World Pictures announce the change of title of "A Scrap of Paper," in which Montagu Love, Carlyle Blackwell, June Elvidge, Evelyn Greeley, Johnny Hines, Jack Drumier, Madge Evans and others of the star contingent, who are regular World headliners, to "Three Green Eyes." This change was made out of deference to the owners of the play of that name. "Three Green Eyes" will be released by the World in April.

Human Nature Wins

Perhaps the two elements that have done most to popularize the famous O. Henry stories are their keen understanding of human nature and their inevitable surprise finishes.

"The Unknown Quantity," in which Vitagraph will star Corinne Griffith, has these two elements to a more marked degree than any of the long list of O. Henry stories that Vitagraph has screened.



Norma Talmadge, Star for Select in "The Probation Wife," Select Star Series

"Oh Boy" Finds Way to Screen

Albert Capellani to Film Stage Musical Comedy for Release Through Pathe—Creighton Hale In It



Harold Lloyd and Bebe Daniels Are the Rolin Fun Makers in "A Dutiful Dub," Distributed by Pathe

"Oh, Boy!" the musical comedy, is to be produced as a motion picture by the Albert Capellani Productions, Inc. and released by Pathe. The stage production, which was originally presented by Elliott and Comstock at the Princess Theatre, ran there for nearly a year and then moved to the Casino Theatre, where it continued its successs for another year. So phenomenal was its success that, immediately after its premier, companies were sent touring the country with great success.

It is interesting to note that Creighton Hale, who with June Caprice is to co-star in the motion picture Version, created the principal juvenile role in the stage production. In the original cast Creighton Hale was one of the featured players, while others who aided in making "Oh, Boy!" were Anna Wheaton, Justine Johnston, Hal Forde, Marjorie Roland and later Joseph Stanley, who joined the company in New York.

Adolphe Osso, who negotiated the purchase of the motion picture rights to "Oh, Boy!" stated that the decision on the part of the company to produce that piece was due to the fact that the huge success of the sage production was attributed, not only to the excellent music and staging of the play, but also to what is seldom the case with the musical-comedies—a real uproarously, funny story.

"This important ingredient, coupled to the cumulative value of the enormous advertising both in the big cities and on the road is bound to revert and be of tremendous assistance to the exhibitors in packing them in, when they play the motion picture," said Mr. Osso.

„It is doubtful whether there is a person in this country who has not heard of "Oh, Boy!" and who would not immediately identify it as the greatest comedy success in years. Although it was extensively presented as a stage piece, it is a fact that it always played to capacity business everywhere, and could have played on indefinitely, were the theatres available for much longer runs. Furthermore, "Oh, Boy!" is uniquely and exceptionally suited for screen production and offers even greater opportunities to present the rapid-fire comedy, than did the stage version."

"Diane of the Green Van" Claims Romance

ALL the romance that could be jammed into any adventuresome girl's life, if she started out in a green van with no other purpose than to find adventure, is said to be crowded into the five reels of "Diane of the Green Van," which Alma Rubens has just completed for release through Exhibitors Mutual. Leona Dalrymple, who wrote the story, is a romantic girl herself, and she has virtually lived the life which Miss Rubens portrays in "Diane of the Green Van," which will introduce the young star as the head of her own company, "The Winsome Star's Corporation." Robertson-Cole Company control the world's rights to all Miss Rubens' productions through the Winsome Stars Corporation.

Wallace Worsley directed "Diane of the Green Van," and with the great amount of splendid screen material furnished by the story, and the remarkably well balanced cast he selected to support Miss Rubens, the production will be one of the season's most popular plays, according to officials of Exhibitors Mutual.

Nigel, of the Royal Flying Corps, as leading man for Miss Rubens, is only one of half a dozen supporting players in the cast of "Diane of the Green Van." Wedgewood Nowell. Lemar Johnstone, Harry Van Meter, Josephine Crowell and Ed. Brady are among the other players who have served to make "Diane of the Green Van" a novel and well acted photo drama.

Thomas J. Geraghty made the screen version of the Dalrymple story, which was a $10,000 prize winner in a best seller competition conducted by a Chicago publishing house a couple of years back.

Pathe Promotes Heller in Charlotte

Pathe Exchange, Inc., announces the appointment of E. E. Heller, formerly booker of the Charlotte Exchange to the rank of manager of that office. He entered the employ of Pathe on April 1, 1915, as bookkeeper of the Kansas City Exchange. Later he was appointed booker at Kansas City, and thence transferred to the Charlotte office on March 10, 1917. His appointment as manager is a reward of four years of loyal and efficient service with the house of Pathe, which is in line with its policy to promote from the ranks.

The appointment of George L. Benner, assistant manager of the Cleveland Exchange, is also announced. He entered the employ of Pathe in May, 1918, as cashier.



One of the Beautiful Nature Settings in "For the Freedom of the East," Distributed by Goldwyn and Starring Lady Tsen Mei

Goldwyn Re-engages Tom Moore

Star Signs Long Term Contract with Producer and Appears as Mounted Policeman in "One of the Finest"

SAMUEL GOLDWYN, in far-off California, telegraphs his New York organization that he has signed a long term contract with Tom Moore, which assures the continuance of this star in the Goldwyn family for several years to come.

Tom Moore is one of those lucky personalities whose elevation as a star "just happened" as a certain dramatic Topsy of the drama "just growed." For a long time he had been one of the popular leading men of the screen and on occasions had been co-starred, usually in a way that gave his feminine co-star a little the best of it in the announcements, this being due to the prevailing belief of many producers that girls are the only ones to make a star investment in when producing pictures.

As a leading man with Madge Kennedy, Mae Marsh and other of the Goldwyn stars Mr. Moore so rapidly increased his popularity that not more than three productions had been issued when Goldwyn exhibitors in every section of the country began demanding: "Make Tom Moore a star." The result of their insistence was that in its second season Goldwyn made the decision and in "Just for Tonight" Tom Moore went out "on his own" in the screen drama and registered a most thorough success.

It is violating no internal secret to reveal that Goldwyn has never had an exhibitor complaint on a Tom Moore picture and that it has had an overwhelming amount of exhibitor approval. To date the star series Goldwyn productions in which Tom Moore has been starred are "Just for Tonight," by Chas. A. Logue; "Thirty a Week," by Thompson Buchanan; "Go West, Young Man," by Willard Mack; "A Man and His Money," by Frederic S. Isham, produced by arrangement with the Bobbs, Merrill Co. The last three of these productions have been directed by Harry Beaumont. His forthcoming production after "A Man and His Money" is "One of the Finest," by J. Clarkson Miller, in which he is to be seen as a mounted traffic policeman.

Warns Against Use of Griffith Name

Albert L. Grey, general manager of D. W. Griffith's production, "Hearts of the World," this week issued a warning to exhibitors who use the name of D. W. Griffith to advertise pictures which they may have booked. Mr. Grey states that it has been called to his attention in two instances where exhibitors have used Griffith's name in advertising "The Hun Within." Mr. Grey terms this misrepresentation, as the production was not made by Griffith.

Mr. Griffith's name can be used only as producer of the following pictures, according to Mr. Grey: "The Birth of a Nation," "Intolerance," "Hearts of the World," "The Great Love," "The Greatest Thing In Life," "A Romance of Happy Valley," "The Girl Who Stayed at Home," "The Fall of Babylon," and "The Mother and the Law."

Critic Likes Lois Weber Direction

So enthusiastic was Earl Dorsey, dramatic editor of the Washington *Herald*, over the realism of the "practical" settings in Lois Weber's First National production, "A Midnight Romance," that he wrote the following, entitled "Lois Weber, a Realist."

"It is not to be wonderd that Lois Weber has been termed the 'Belasco of the screen.' She leaves nothing to the imagination in staging a play for registration upon celluloid through the lens of a camera. When she shows a boudoir scene it is not an accumulation of paper mache 'props.' If the scenario calls for a hotel scene, Mrs. Weber-Smalley hires a complete hostelry, if need be, and pictures the place as it actually is, and not as a couple of carpenters and a studio manager with a couple of blank walls and a vacant lot imagine it to be."

"Lion and Mouse" Plays Country-Wide Bookings

The spread of the popularity of Vitagraph's production of the great Charles Klein drama, "The Lion and the Mouse," in which Alice Joyce is featured, is said to now cover the country like a blanket. Big runs on the production have worked from the Atlantic seaboard across the continent to the coast and the week of March 16 sees "The Lion and the Mouse" featured at the Tivoli theatre in San Francisco.

The picture is booked for the Ascher theatres in Chicago and into the Lyceum theatre in Winnipeg, Canada.

Vitagraph's New York branch office reports that every print of "The Lion and the Mouse" is booked solid for the next sixty days, and similar conditions are said to prevail in all the branches where the big first run bookings have been played and where the prints are now working over the territory.

Houdini Takes Well in Foreign Climes

According to Export & Import Film Co., foreign film distributors, Houdini in "The Master Mystery," the super serial produced by B. A. Rolfe for Octagon Films, Inc., is a "knockout" in the foreign market.

"The picture is now being shown in every open country throughout the world and is meeting with phenomenal success," says an official of Export & Import Film Co. and an instance of the acclaim with which the picture has been received is indicated in the following cablegram received from the firm in London which bought the picture for the United Kingdom.

"'Private press view representative leading London papers — Times, Telegraph, Post, News, Mail, Globe, Chronicle, Standard, Tatler, Sketch, Graphic, leading weeklies and Bisley Bennett acclaim Houdini in "The Master Mystery" unparallelled triumph. Predict all records here when released.'"



Tom Mix Has an Easy Job, It Appears, in the William Fox Production of "Fighting for Gold"



Striking Twenty-Four Sheet Poster for "The Tiger's Trail," Astra-Pathe Serial with Ruth Roland

Oakman Plays Leads for Viola Dana

Wheeler Oakman, considered one of the talented of the younger leading men, is back from France with "The Grizzlies," San Francisco's 144th Artillery regiment. Immediately upon receiving his discharge from Uncle Sam's fighting forces Oakman was selected by Maxwell Karger, Director General of Metro, to play the leading role opposite the vivacious Viola Dana in her new picture, "Madelon of the Red Woods."

Oakman will be remembered, prior to enlisting in the Army, as the able leading man with Edith Storey in the Metro All Star Series productions "Revenge" and "The Claim," and his engagement with Viola Dana marks his re-entry into the silent drama after a year's absence.

Desmond Completes Comedy-Drama Subject

The latest comedy drama completed at the studios of the Jesse D. Hampton Productions features William Desmond in the part of an adventurer in over-alls with the locale in a Central American Republic.

The situations woven by George Elwood Jenks into the story "Whitewashed Walls," written by Ethel and James Dorrance and which Exhibitors Mutual will release, give ample opportunity for the comedy work of the well known young actor.

Bonus Plan Started by Famous Players

The Famous Players-Lasky Corporation has inaugurated a weekly bonus plan for its sales force in all the branch exchanges, effective March 16.

In his letter to the Branch managers, setting forth the system in detail, Walter E. Greene, Vice-President and Managing Director, Department of Distribution, makes a frank statement of the company's objects and desires.

Pathe Plans Campaign for "Tiger's Trail"

AN unprecedented billboard showing and publicity campaign nation-wide in its scope will exploit "The Tiger's Trail," Pathe's serial of mystery and adventure, starring Ruth Roland and presenting a big cast including George Larkin, Frederick L. Kohler, and others.

The story, dealing with a strange tiger-worshipping cult of Hindus, is the work of Arthur B. Reeve, author of the "Craig Kennedy" stories and several previous Pathe serials, and Charles A. Logue, author of many successful photoplays. It was put in scenario form by Gilsen Willets, the well-known novelist and world traveler, and is being made at the Astra West Coast Studios.

From the poster and publicity viewpoint alone, "The Tiger's Trail" will be one of Pathe's most notable achievements. As has been the case with previous serials, Pathe's plan contemplates a campaign that will bring the production forcibly to the attention of exhibitors and fans alike, and, with this end in view, the masterful 24-sheet will be posted in every city of importance in the United States.

The 24-sheet, considered as a work of art, is striking and attention compelling. It is the work of Dan Smith, famed as a portrayer of animal life and an illustrator of magazine stories and novels.

In addition to the 24-sheet, the advertising matter to be issued on "The Tiger's Trail" includes the following: 1, 3 and 6-sheet posters on each episode; photographic lobby display; a 2-color herald; one-column cut (three styles) of Ruth Roland, one two-cut of Ruth Roland, one half-column cut of Ruth Roland, one-column cut of George Larkin; a two-column scene cut on each of the first three episodes; seven line cuts; black and white photos of Ruth Roland and George Larkin; a 22 x 28 sepia photograph of Ruth Roland; four slides; and a two-color campaign book containing reproductions of the advertising matter, with publicity, covering the entire serial, the cover to be a reproduction of the 24-sheet poster.



Paul Brunet, Vice-President and General Manager of Pathe

In Rothapfel Comedy

Yvonne Sheldon, formerly of the Ziegfeld Follies, has the principal feminine role in the comedy number of Samuel L. Rothapfel's first Rothapfel Unit Program. Miss Sheldon was considered one of the most beautiful girls of the famous Ziegfeld beauty chorus. The comedy is from a script by George V. Hobart, playwright, and was produced under the direction of Wally Van with Mr. Rothapfel supervising.

Third from Kelly

"A House Divided," J. Stuart Blackton's next feature release, is the third consecutive Blackton feature produced from an Anthony Paul Kelly script. The author of "Three Faces East," the current Broadway stage success, adapted "The Common Cause" for Commodore Blackton from the play by J. Hartley Manners and Major Ian Hay Beith. Vitagraph is now distributing this special.



A Moment in "Colonel Bridau," on State Rights Market by the Entente Film Corporation, Inc.

H. Garson Returns to West Coast

Producer of "The Unpardonable Sin," Piloted Detroit Opening—Clara Kimball Young Completes New Picture

AFTER what is declared to be one of the most strenuous weeks in his career,—turning away thousands at his Broadway Strand theatre in Detroit while showing "The Unpardonable Sin," and selling territorial rights said to run up into the hundred thousands—Harry Garson, producer of this Blanche Sweet feature, has returned to Los Angeles.

Mr. Garson returned to the Coast to look after his Clara Kimball Young interests, and to put on "The Unpardonable Sin" in Los Angeles, when it will be given a run at the Majestic Theatre at dollar and a half prices. As soon as this is fairly launched, Garson will return East to follow out his policy of exploiting first runs in the principal cities throughout the country.

In the meantime the picture is reported as playing to capacity at the Adams Theatre in Detroit, where it began its first week's run at this house, and its third week in Detroit.

It is said that offers continue to pour in for State rights but Garson sits tight not being disposed to let very much territory get away from him. H. F. Jans bought New Jersey and will open the picture at Klaw & Erlanger's Broad Street Theatre at Newark next month. Washington, Oregon and Idaho, Michigan and Indiana have been sold, as well as New York state and all foreign rights.

Miss Young has just completed her first picture "The Better Wife" which will be marketed independently, and not through the Select Pictures Corporation as formerly, and is already laying plans for the next picture which will be from a play that is regarded as one of the choice theatrical properties.

This will be given a monster production, it is said, the announcement of which will be made soon.

The big scene in her latest production has finally been taken. When it was originally planned to take this scene Miss Young's car ran into a seventeen year old youth and in spite of the fact that he escaped very luckily from serious injuries she insisted on taking him herself to the hospital.

This necessitated the dismissal of the directors and cast for that day. The accident occurred on Hollywood boulevard while the star was on her way to take part in a thrilling scene in "The Better Wife" and she says that although her chauffeur was only driving fifteen miles an hour the incident furnished a real thrill, although happily it did not turn out a tragedy.

Universal Makes an Explanation

In announcing the screen version of Pierre Louy's "La Femme et le Pantin," recently, the Universal scenario department erred in referring to the novel, a classic of French literature, as a play. This error is regrettable, due to the fact that there exists a play, "Woman and Her Puppet," an early dramatization of the novel, not known in America, but a big success in France, where at present Regina Badet, in the role of the dancer, is making it the talk of the nation. With this play the screen version of Madame Eve has no connection.

The Universal film version, which will star Priscilla Dean, it is expected, will take full advantage of the range of the narrative and unlike the French stage play, the cinema attraction will have an entirely different climax—one said to be more intense and pleasing, inasmuch as being unlike the stage, the screen has no limitations. So new, novel and appealing is the theme provided by Madame Eve, that though the novel has not been translated to date, it has proved so attractive in the American mind that it is rumored an adaptation for the stage as well as the screen may be made in the near future.

It is expected that Universal's adaptation will be produced under the tentative title, "Love's Puppets." Miss Dean will undoubtedly begin work on the story following the completion of a screen vehicle provided by Bayard Veiller.

Holmes Plans Summer Trip Abroad

Burton Holmes, traveller and lecturer and creator of the Paramount-Burton Holmes Travelogues, who is now in Chicago, where he is delivering his series of Travelogue lectures on "The Yanks" at Orchestral Hall, announces that he will go to Europe this coming summer to obtain material for lectures and screen subjects to be used as a sequel to his current series. Consequently, his next season's series will show Europe in the re-making, the pictures and lectures dealing with liberated Belgium and Flanders, the occupied Rhineland, "Italia Redenta" and vanished Russia.

Of interest to the ever-increasing number of exhibitors of the Paramount-Burton Holmes Travelogues is the fact that Mr. Holmes has inaugurated an advertising policy whereby his illustrated lectures are directly tied up with his current screen subjects. As a feature of this campaign there are now being distributed to patrons of the Holmes lectures at Orchestra Hall a complete list of all the motjon picture theatres in Chicago and suburbs where the Paramount-Burton Holmes Travelogues can be seen, with the days of the week on which they are shown. This will be done in all the cities in which Mr. Holmes will lecture during the remainder of the present season.

The subject of the Paramount-Burton Holmes Travelogue release of March 16 is "Gay Paree in War Time," which shows that life in the French capital during the war was not all blood and thunder.

Irene Bordoni in Sawyer-Lubin Film

A special surprise is in store for motion picture patrons when the initial presentation of "Virtuous Men" is made in the near future. This will be in the nature of a well known stage player to be seen in the forthcoming Ralph Ince Film Attraction. Irene Bordoni, at present in "Sleeping Partners" current in the Bijou theatre, New York, will be seen in "Virtuous Men." Incidentally, the presence of Miss Bordoni in the first S-L Picture marks her debut on the screen in film entertainment of any type.

Joins Goldwyn Scenario Staff

Thompson Buchanan, playwright and incidentally author of "Thirty a Week," a Tom Moore-Goldwyn subject, has joined the Goldwyn Pictures scenario department, arriving during the past week in Los Angeles to take up his new affiliation.

Mr. Buchanan has had years of training in the drama and as a dramatic critic on three of the newspapers of his native city, Louisville, Ky. Among the novels of which he is the author are "The Castle Comedy," "Judith Triumphant," "Making People Happy" and "The Second Wife."



To the Left Is a Moment in "Pettigrew's Girl," a Paramount Picture Starring Ethel Clayton. In the Center Is Elliott Dexter, in "For Better, for Worse," and at the Right Is Enid Bennett, in "Partners Three," Paramount Picture

Two Michelena Pictures Soon Ready

Following the announcement by Beatrice Michelena and her own company of the completion of "Just Squaw," word comes from San Francisco that two other productions starring this actress, which have been months in the making, are about ready for screening. Miss Michelena has been quietly working on these three pictures for a period of twelve months.

The feature pictures which are now receiving their finishing touches, are "The Deadline" and "The Spitfire," attractions which are said to contain a wealth of screen entertainment and which will prove admirable successors to "Just Squaw."

According to the information from San Francisco, the sample print of "Just Squaw" will be forwarded East within the next week. A national publicity and advertising campaign is being arranged for the Michelena pictures and, according to Miss Michelena, no big film attraction of the past has ever received more elaborate support from a promotion angle.

As soon as the campaign on the first three Michelena pictures is well under way, Miss Michelena will begin big preparations for the filming of another series of three productions. Virtually four months will be devoted to the making of each feature, for under the present arrangements, a full year will be given the popular screen star to complete the three pictures.

Early in April the releasing and other details in connection with the issuance of the initial Michelena picture, "Just Squaw," will be announced.

Leads for Tom Mix

Indicative of the high grade of casts with which William Fox surrounds his stars is the announcement this week that Juanita Hansen, who has been a star in her own right, is to be leading woman for Tom Mix in the whirlwind Western star's forthcoming production, which bears the temporary title, "The Romance of Cow Hollow." This picture will be made under the direction of Arthur Rosson at Hollywood, Cal.

F-P-Lasky Coast Plant Hums

Resume of Plans for Coming Year Points Toward Increased Production of Big Specials

"MORE big special productions" was the keynote of a statement issued last week by the Famous Players-Lasky Corporation regarding production plans at the West Coast studios during the coming year.

Specials just completed include, "The Woman Thou Gavest Me," staged by Hugh Ford from the Hall Caine story, "For Better, For Worse," a Cecil DeMille production from a drama by Edgar Selwyn, and the latest Griffith-Artcraft, "The Girl Who Stayed at Home."

Plans for forthcoming productions include the presentation of Captain Robert Warwick in "Secret Service," to be produced by Hugh Ford; Irene Castle in the Robert W. Chambers story, "The Firing Line;" and "Peter Ibbetson," with John, Lionel and Ethel Barrymore in the cast.

Star series productions contemplated at the western studios will present such Paramount players as Bryant Washburn, Ethel Clayton, Wallace Reid, Lila Lee, Vivian Martin, etc. The comedies to be staged in the west include the Arbuckle two reelers under the new three million dollar contract; and the Paramount-Mack Sennet releases."

Thomas H. Ince, now safely housed in his new plant at Culver City, is preparing to make a large number of Paramount films with Dorothy Dalton, Charles Ray and Enid Bennett and also a quantity of personally supervised specials similar to "The False Faces."

The William S. Hart pictures produced under the supervision of Thomas H. Ince will be other features of the output. Mr. Hart has invaded the scenario field once again and his latest Artcraft picture is the work of Lambert Hillyer and Mr. Hart, who also collaborated in the direction. "The Money Corral" is the title.



Bessie Barriscale, in "A Trick of Fate," Exhibitors Mutual release

Universal Cameraman Goes Into Germany

U. K. Whipple, International staff cameraman, has gone into Germany with the American army of occupation as the first independent motion picture cameraman to accompany the Allied Armies into enemy territory. Heretofore all pictures taken in Germany and showing the activities of the army of occupation have been made by photographers attached to the United States Signal Corps.

On December 2, Whipple went to France aboard the "George Washington." Upon his arrival at Brest, Whipple obtained some exceptional pictures of President Wilson and President Poincare, General Pershing and others who greeted the American statesman at the pier.



"Marie, Ltd." Is a Select Star Series Production in Which Alice Brady Is the star. The Accompanying Stills Are Examples of Its Exactness in Staging

United Tries the Bonus System

Employees to Be Promoted from the Ranks When Ability Is Shown—Think Exhibitor Will Profit

IN the belief that intensified service to its Exhibitor-members through the resulting incentive to initiative and industry among its branch managers, representatives in the field, and the home office forces, United Picture Theatres of America, Inc., has established and put into immediate operation a community plan of promotions and bonuses on the order that maintains in the Civil Service for its managers and other employees.

By the movement, as announced by J. A. Berst, president of United, the prevailing tendency among executive officials to go outside the field of the existing staff to fill new appointments for arising vacancies, is to yield to a plan of selection from among existing employees whose qualifications and suitability for higher positions, shall, wherever possible, receive priority of consideration in preference to the prevalent system of importations from outside personnel.

The first application of the plan is being directed toward the field sales forces. An announcement sent out last week to all branch offices of United put this promotion by merit policy on record for all its sectional and divisional employees.

"A careful daily record is being kept of every salesman's work," the announcement states, "As well as of his expenses, so that it is possible to tell at a glance which salesmen in the organization are producing the most effective results." With this record as a guide, the statement adds, United will endeavor, wherever possible, to fill all vacancies in its sales and managerial staffs by promotion from among those men whose records justify such promotion. This plan, it is thought, will work out advantageously for two reasons: first, because the United plan is more thoroughly understood by United's own salesmen, men specially trained to appreciate the merits of the co-operative system, than by managers who might be drafted from other companies; and secondly, because the policy of promotion for merit will serve as a great incentive to bring forth the best efforts of the men in United employ and thus induce an efficiency which will tend to the benefit of United Exhibitor-members.

The first results under this policy have already been recorded. C. F. Parr, until recently a United salesman in the Denver Exchange, has been appointed manager of the Salt Lake City Exchange. Homer Howard, also, who made an exceptionally good record as salesman in the Buffalo district, has been promoted to the managership of the exchange located in that city.

"Common Clay" Sets New Pathe Record

"Common Clay," the A. H. Woods' screen presentation of the Harvard Prize Play by Cleves Kinkead, is said to have broken all booking records for a special feature and Pathe Exchange, Inc., is in constant receipt of the hearty commendation from exhibitors all over the country who tell the same story of satisfied and enthusiastic crowds and packed houses. The Rialto theatre, New York, opened to a gathering that filled the big theatre.

Martin Johnson Plans Three-Year Journey

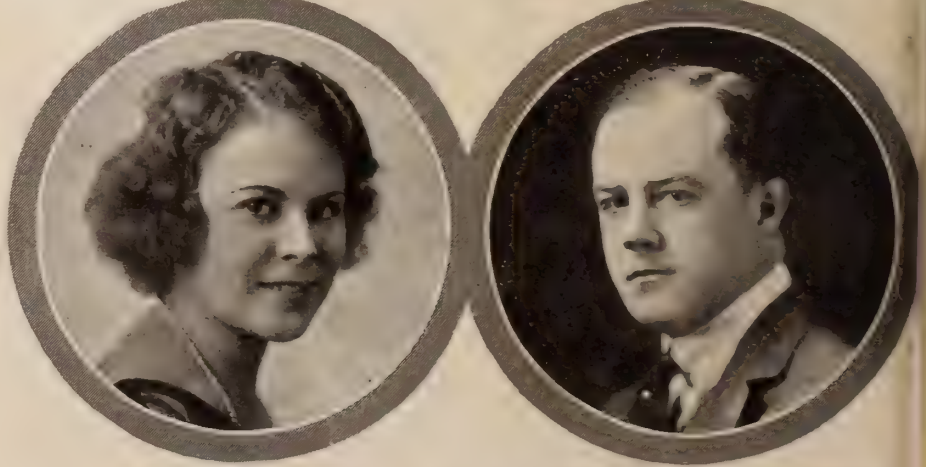
ROBERTSON-COLE this week announced that Martin Johnson and his wife, of "Cannibals of the South Seas" fame, are planning a three-year trip back to the cannibal isles.

The Johnsons will start on what they confidently expect will prove to be a three-year trip fraught with all manner of dangers at the hands of cannibalistically inclined savages of the South Seas and the wild bushmen of the back country of the Malaita, Monday afternoon, March 24.

Preceding their departure on the Twentieth Century, Mr. and Mrs. Johnson will be the guests of honor at a luncheon at the Hotel Astor, at which several score of their intimate friends and professional associates will bid them "good-by," and sing "Aloha Oe."

At Chicago, Mr. and Mrs. Johnson will make a brief step, and will personally appear at the Randolph theatre, where the "Martin Johnson's Cannibals of the South Seas" pictures are the current attraction. The next stop will be at Independence, Kansas, the "home town" of the Johnsons. Thence a brief stay at Kansas City where the patrons of the Doric theatre will be privileged to hear Mr. Johnson relate some of his vivid experiences among the South Sea savages, and then on to Los Angeles, where the travelers will visit the producing units of the Robertson-

(*Continued on page* 1976)



Mr. and Mrs. Martin Johnson, who are after more cannibal films. Exhibitors Mutual is distributing "Cannibals of the South Seas"

Special Service Section on

Enid Bennett in "Partners Three"

WHILE the greater part of the action of "Partners Three" is laid in the West, in fact, on the desert—we would advise you to keep away from the ordinary "western" exploitation if you are using this one. With due emphasis on the attractive title and the name of the star, Enid Bennett, the appeal should be made straight to the heart.

Miss Bennett has been largely identified with comedy roles during her motion picture career and if you want to appeal directly to her admirers you have a chance to tell them that she appears in an entirely different characterization, for here she has a straight dramatic role. *But we would build the greater part of the exploitation on the picture itself and its dramatic qualities.*

First we would disabuse the public mind of the impression that this is one of the westerns where the hero is riding around on a bucking horse and using the lasso and "gun" at every opportunity—or rather we would not leave that impression in the first place. Keep the intensely human side of it dominant and appeal at the same time to the red-blooded element in the men and the love of romance among the women. Call it:

"A throbbing American story of a wonderful love and a terrible hate."

NOW here is the story: Agnes Cuyler, through the death of her parents and lack of training for the serious side of life, is compelled to become a singer in a cabaret, a life that she loathes. She is entirely apart from the other women of the place, doing her bit of song and dance and then retiring from the scene, much to the disgust of the proprietor. And so when a group of rich western men appear and one of them is attracted to her the cabaret owner demands that she sit at their table.

Grant Haywood, one of them, immediately undertakes liberties, to the disgust of his companions, and is repulsed. But he is strangely smitten with the girl and for days afterwards lavishes presents on her. He tells her that he is a millionaire in the west and presses his suit so earnestly, while the spell of loneliness is so strong upon her that she marries him—more to escape the life of the cabaret than because she really loves him. He has pictured the west to her as a land where her soul may be free from the sordidness of the city, and this wins her.

But once in the desert town that he calls his home, he reverts to himself, a drunkard and a scoundrel. And so when the two are presumably leaving the town for their home the girl seeks to prevent him from drinking more and when the bottle is smashed he hurls her from the automobile and leaves her to perish in the desert. Alone she struggles along and finally faints from the lack of water, but just at that moment there comes on the scene Hassayampa Hardy, described as a desert rat, an old man who is still hoping to strike it rich. He takes her to his little shack and revives her.

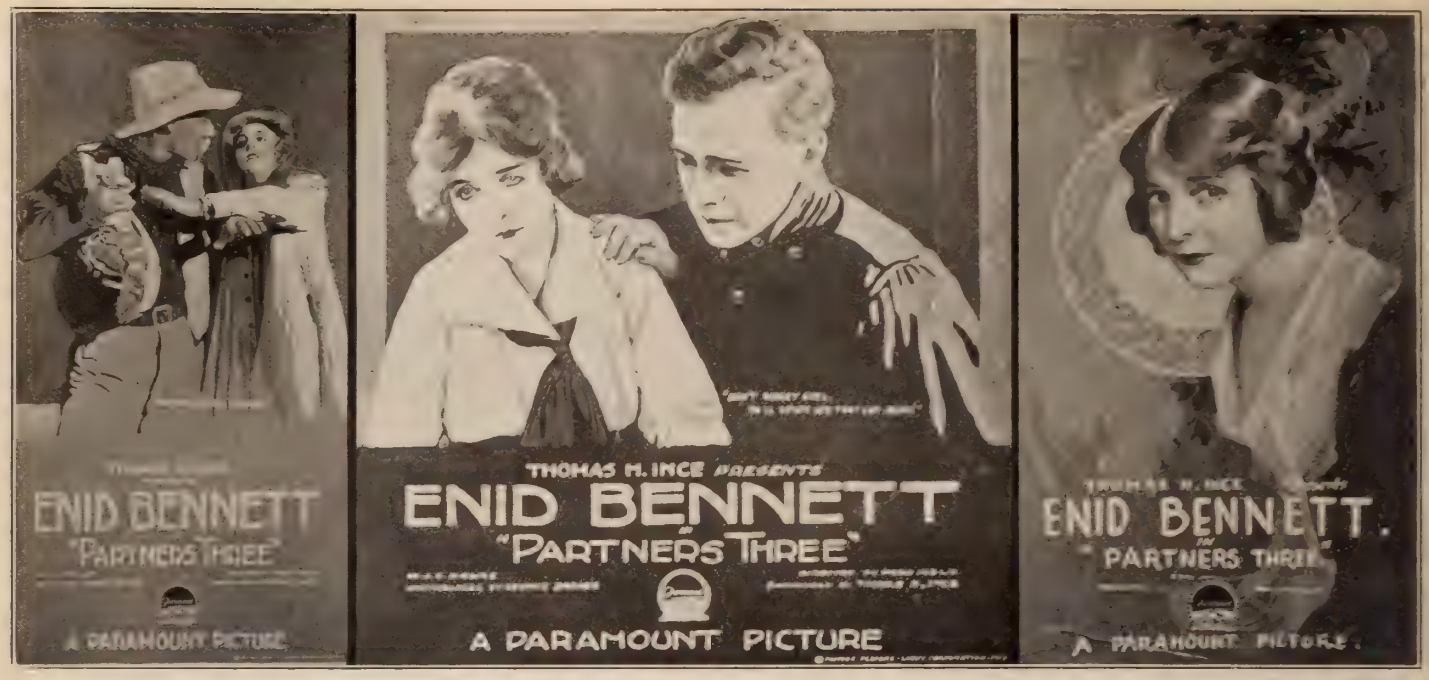
REALIZING that he cannot keep the girl in such an abode alone with him Hardy takes her to the nearest town where the eating house is always in need of waitresses, because the ones employed marry off so rapidly. There she quickly gets a position. Then one day there comes staggering into the place Arthur Gould, an invalid from the East who finds that his physical condition prevents anyone from employing him. He is broke and tries to steal something to eat. Agnes catches him, but after hearing his story she declares that she will care for him and gave him a room.

Then the tongue of gossip starts a-wagging and a group of the women of the village call on her to demand that she leave the town. But it is just at that moment that Hardy, come to the village for his supplies, chances on the scene and with a few words concerning the past of some members of the "committee" sends them away in hasty retreat. With the news that he expects to make a strike the three of them then form a partnership and take their departure to Hardy's cabin, Gould all this time believing that Agnes is his daughter, as the old man has explained to all for her protection.

THEN comes the "strike." But while all looks so bright for the partners three there comes an unexpected turn. Haywood had been seen to drive away from the town in which he made his headquarters with his wife, and when he failed to bring her back he was questioned by the other men. For a time he made the excuse that she was visiting some friends in another town, but the demand is so strong that he goes to seek her. It is while he is driving over the desert that he discovers the mine of the partners three and then the claim papers buried under the marker. He is astounded to



At left Agnes as a cabaret singer; in the center, her inspiration of the desert, and at right a view of the partners three



At left one of the three-sheets; in center, a striking six-sheet, and at right, one of one-sheets

find that this paper contains the names of Hardy, whom he has robbed and who has sworn to kill Haywood, and of Agnes.

Taking the paper with him Haywood goes under cover of night to the shack where Agnes sleeps alone, the two male partners retiring to the open, and finally persuades her that he has quit drinking and reformed, beseeching her to return with him and reminding her of the pledge that she gave at the altar. Her woman's trust causes her to yield, and after she has started to the automobile to accompany him, the villain opens the spigots to release the water supply and steals the note that Agnes has left explaining her departure.

MORNING comes and the men find Agnes gone without explanation, the water disappeared and the mining claim still missing. They refuse to believe that the girl has played them false and driven by thirst start out to make their way across the desert to the town. On the way Gould is overcome and Hardy is forced to leave him there as he makes his way to the town.

There it is that Agnes discovers both the claim and the note that she had written to her partners in her husband's clothes. She denounces him and he is about to kill her when Hardy appears. Faced with the man who has sworn to kill him, Haywood leaps from the window and into his automobile and starts out to escape into the desert. But the terrible vengeance is following.

Telling the girl of Gould's plight Hardy bids her take his buckboard and find the man while he himself starts out rifle in hand to trail the man he has sworn to die. Then come the most dramatic elements of the picture. While Agnes is in her quest, finally succeeding, Hardy gets close enough to Haywood to fire a shot into his gasoline tank. When his car comes to a halt he spies Hardy, rifle in hand approaching. The villain fires shot after shot, but still the avenger comes on, tongue and rifle silent.

Haywood flees on foot, and soon his struggle to escape the desert thirst comes upon him and as he raises his canteen to drink there is another shot and the water is lost. On and on he struggles, suffering the tortures that he has inflicted on his wife and her partners—but he is not to be rescued, but to perish in the sands amid the rattlesnakes and the skeletons. And then, with Hardy telling the girl that his hand has not taken the life of her husband, she is free to place her heart where it has been won—with Gould.

HERE are some of the selling lines:

"Her soul was pure, and she loathed life in a carberet, and so when there came to her a man and told her of the great land of noble things in the west she agreed to marry him. Then in the middle of the desert she found the character of the man she had married—a man who cast her from him to die of thirst when she kept him from drink. Again he found her happy, and once more his persuasion brought her back to him—this time for her to learn his greater infamy. How he perished in the very way that he had planned that she and her two partners should die is a drama so startling that you can never forget it."

"Men that she knew were all alike—for she was a singer in a cabaret, a life that she hated with every fibre of her being. Then there came a westerner, told of the clean life in the great west and offered his name. And because she wanted to live where all was pure and open she accepted him.

"In the desert she found his true character, but when he had left her to die of thirst she found one of nature's noblemen, and through him a youth that made the rest of the company—Partners Three. With them her husband found her again and she trusted him once more, to find that he had robbed her partners and had left them to perish on the burning sands. She hated herself because she had innocently brought evil on her friends—but it was a mild hate compared with the terrible vengeance that set everything right with the world again."

YOU may possibly conclude that these lines flavor too much of the gruesome, but we don't agree with you, for where there is a happy ending and the villain gets his just reward it is only the dramatic that appeals and creates word of mouth advertising for your theatre. We believe that if you pass up the strength and the unusual character of this sort you will lose something in the long run.

But here is a lighter one:

"This little cabaret girl hated her life—she longed for the companionship of clean people. She thought that she had found one, and she married him.

"Abandoned in the desert there came one of the real men—a grizzled seeker of gold. And in the little restaurant where she worked there came another, and younger one, and him she befriended.

"Partners three they became and you can imagine the romance of the life in the desert shack, the search for desert gold, and their success. Of course there are thrills, for she had married the meanest man in the world, but they only add to the interest with everything coming out just right in the end."

AND then some shorter ones:

In the cabaret her heart was parched for an honest love. In the desert she found it and you will rejoice with her after you have seen this amazing story unfolded."

"From cabaret to the western desert is a long jump, but this little girl made it because she hungered for an honest love. And she found it—only after her husband had left her to die of thirst on the hot sands."

"Partners Three they were—and all broke financially. But they had a wealth of courage and they were rich in the sense of right. They shared in the perils of the desert and in the pitfalls of villainy, but there came to them wealth and a glorious happiness."

"Years of life in the desert hadn't weakened his oath of vengeance or his faith in the good and true. And the way he kept his word and brought happiness to his young partners is one of the most gripping stories ever told."



At left Haywood casts his bride out in the desert; in the center, a close-up of her, and at the right he comes again to the miner's cabin to claim her

Action and Tense Story Should Give Big Appeal

OF course you are going to take full advantage of Miss Bennett's popularity and her success in her recent productions, and after you have done that you should put the greatest stress on the interest in the story. Without hitting any sensational high spots, there is a line here that you might use to advantage:

"Have you ever picked up a wonderfully interesting novel and refused to lay it down until you have read to the last line? This is the sort of a story you will find in 'Partners Three.' You will be wanting the reels to unwind faster to bring you the solution, and then when it's all over you'll be sorry there's not more to see."

You should be willing to use larger space than usual, for in the first place you want either a striking picture of the star or a scene from the production and then you want room enough left to tell something of the character of the picture. We have given you some lines that indicate the thrills. Don't make the vengeance idea too strong, because you may leave some with the impression that this spirit runs through the production. As a matter of fact it is a tensely dramatic story with the sort of an ending that al' will agree is perfectly right.

AFTER you have used the striking picture of Miss Bennett we would advise you to refer to some of her most recent successes, for they have been comedies and they will serve to lighten up your display. Among them have been: "When Do We Eat?" "The Vamp," "Fuss and Feathers" and "Happy Though Married."

Then the title wants to be played in strong type. It suggests romance and adventure and this can even be strengthened if you will have a cut made from any of the several stills which shows the girl, the youth and the old miner together. There is one that shows them seated by the campfire, but in this case the black background should be cut out. Another shows the trio panning gold.

Keep away from those pictures that show Miss Bennett almost dying in the desert, but if you have to use one of these be sure to explain the happy ending of the picture.

Use the picture to attract attention to your display and you are pretty apt to make the people read your selling lines, and then you have them.

By all means refer to the fact that Robert McKim in the cast. He is known wherever screen villains have been seen, and therefore under the name of Miss Bennett we would employ the lines:

"Supported by that most convincing of all screen villains, Robert McKim."

HERE is a stunt that will attract attention and you can probably get the cooperation of one of your newspapers in putting it over. Most of you will remember how popular it used to be for the papers to publish the story of "the meanest man in the world."

In cooperation with your paper offer a series of prizes for the best stories of the meanest man in the world. Not only will this draw from the past all the tales of the villainy that have been printed, but it is also likely to stir up a lot of fun and if you will use this a week in advance of the showing of the picture you will get the fullest returns.

Have a board of judges pass upon the merits of the answers and then the newspaper will probably print again the winning answers. After that has been done take the winning answer and include it in a striking display advertisement and caption it!

"Judges in the Evening Times contest have decided that this was the meanest man in the world."

Then reproduce the winning story set in ordinary newspaper type single column; and below this say:

"But then they had never seen 'Partners Three' for here the villain left his bride to die in the desert, sought her back that he might rob her and her two partners whom he thought he had doomed to death. You'll agree that he is the meanest man yet—and that he got the very right punishment while those he sought to wrong, 'lived happily ever after.'"

IF you use the letter plan with your mailing list we would call attention to the fact that Miss Bennett is here seen in a powerfully dramatic story and we would call attention to the story as we have suggested in the second paragraph of this article.

There should be nothing freakish about your lobby display. Don't yield to any temptation to reproduce a desert in your lobby by putting sand on the floor and distributing a lot of cacti. You will only have a mess.

Feature prominently the name of the pictures then every picture of Miss Bennett that you can get. There are a number of striking scene pictures with this and they should be mounted on sufficiently large white cardboard to attract attention. Around these we would have neatly printed some of the selling lines that we have already suggested.

YOU will not need the usual scenic on this bill for there are plenty of striking views in the desert and we would rather have the public go away from the house talking about these than anything else. There should be plenty of comedy and the musical numbers should generally be in the lighter vein.

You can get an effective opening for the feature by having one of the songs of friendship sung. "Dear Old Pal of Mine," will fit in well here although it does refer to men. But if you want to bring in others you can use "Love, Here is My Heart," "Sweet Genevieve," "Love's Old Sweet Song" or "Girl of Mine" and they will all be pleasing. Carry this music right into the screening, and then with the cabaret scenes you will want to go into the jazz effects.

Herbert's "Love Theme," Grunfeld or Nevin's "Romance" or any of the better known of these can be used for the theme of the girl and the man. We would pay especial attention to the music here because the action is so tense and the accompaniment will make the effect on the audiences all the surer.



Elaine Hammerstein Is Star of "Wanted for Murder," the Special Release with Which Independent Sales Corporation Is Having Much Success

Strong Cast Supports Viola Dana

"Madelon of the Redwoods," Her Next Metro Vehicle, Is from Well Known Novel

METRO has selected a novel by Mary E. Wilkins Freeman as the next starring vehicle for Viola Dana, and an announcement made last week places special stress on the strength of the cast selected to support the little star.

"Madelon," the name of the novel, will give way to "Madelon of the Redwoods" on the screen version. The action of the story is said to be much along the lines of Bret Harte's famous "M'Liss."

Wheeler Oakman has the leading male role opposite Miss Dana. Mr. Oakman was last seen in the same capacity with Edith Storey in the Metro productions "Revenge" and "The Claim" which were released a little over a year ago. It was on the completion of the latter's successful picture that Mr. Oakman asked Metro to release him from his contract in order that he might join Uncle Sam's fighters. He has just returned from overseas where he was in the second line trenches with California's 144th Artillery Regiment, at the time the armistice was signed. He has only been discharged from the service recently and immediately was engaged to play the lead with Miss Dana.

The second player in the supporting cast is Edward J. Connelly. He has recently been seen in "Johnny on the Spot," "Jeanne of the Gutter," and Nazimova's production of "The Red Lantern."

Another of the principals is Peggy Pearce, a versatile young screen actresses. This is Miss Pearce's first appearance in Metro productions.

The fourth member of the cast is Virginia Ross, who has just completed work in the part of Huang-Ma in Nazimova's recently completed "The Red Lantern."

Pat O'Malley is the last of the five principals selected in this all-star cast to support Miss Dana. In this drama of the tall timbers Mr. O'Malley will be in his element, and he is an actor who can always be depended upon to give a good account of himself.



Viola Dana Is Starred by Metro in "Jeanne of the Gutter"

Martin Johnson Plans Three-Year Journey

(*Continued from page* 1972)

Cole Company, which has general charge of the distribution of the Martin Johnson pictures.

At San Francisco, the Johnsons will be the guests of Mrs. Jack London. It will be recalled that Mr. Johnson was a member of the original crew that sailed from the Golden Gate harbor on the schooner Snark, that memorable and historic adventure that Jack London engineered and which awakened the admiration of the English-speaking world.

Drew Comedies Win Over Another Theatre

To be featured on the programs of a theatre that has heretofore consistently refrained from showing any comedies at all is the distinction won by Paramount-Drew comedies. This new series of two-reelers dispelled the prejudice of the management of the California theatre, San Francisco, for short subjects in humorous vein which are so essential for a well balanced program.

"Romance and Rings," the first Paramount-Drew release, was played at this house with special musical accompaniment. In keeping with the subtle humor of the comedy, Musical Director Heller fitted the latest musical comedy hits to the mirthful action. The picture and its presentation evoked praise from most critical audiences.

The California theatre, Los Angeles, under the same management as the San Francisco house, is also headlining these comedies.



Madge Kennedy, in Goldwyn's "Daughter of Mine"

Lucas Brings Out a House Organ

Harry K. Lucas, general manager of the Lucas Theatre Supply Co., Atlanta, Ga., which company handles Simplex Projectors in the South, has given an agreeable insight as to his versatility, he having published his first edition of the "Cosiki," which is an eight-page magazine crammed full of breezy and timely trade notes, epigrams, illustrations and chatter concerning the supply business.

Mr. Lucas in his inimitable manner writes of the qualities of his wares in real, big-time style which can not fail to interest. A feature of the "Cosiki" is the Lucas editorial, which is a timely after-the-war story with a moral.

His description of his visit to the U. S. S. "George Washington" upon his late New York trip, when the Simplex installations on that ship were shown him, is also entertaining.

The rear cover is devoted in almost "yellow daily" style to a cartoon showing a figure of "progressiveness" reaching out his "Simplex arm of strength" and strangling opposition.

Arrow Sells "Law of Nature" Territory

The fact that "state rights are back" would appear to be proved by a deal closed by W. E. Shallenberger, Presidnt of the Arrow Film Corporation, New York, with Edmund K. Fox of Washington, D. C., in behalf of the David G. Fischer production entitled "The Law of Nature."

Mr. Fox takes over the feature for exploitation in Delaware, Maryland, District of Columbia, Virginia, West Virginia, North Carolina, South Carolina, Georgia, Alabama, Florida, Mississippi and Louisiana.

The campaign is being carefully thought out at the Fox main office in Washington, and it will commence with the bill-boarding with twenty-four sheets of all the principal cities in these states which in itself will involve an expenditure of twenty-five hundred dollars. The picture will be put out as a road show.



Texas Guinan, in Two-Reel Westerns Produced by Frohman Amusement Corp.



Madge Kennedy Is Presented by Goldwyn in "Daughter of Mine," in Which She Has the Role of a Jewish Girl

"Eternal Magdalene" Proves Timely Film

EXHIBITOR enthusiasm over Goldwyn's Easter week release of the special production of "The Eternal Magdalene," by Robert H. McLaughlin, has been manifested in a heavy booking record from most of the twenty Goldwyn exchanges, following trade showings of this production by the Goldwyn managers.

Following the announcement of the exhibition of "The Eternal Magdalene" for the week of April 20 by Thomas Soriero at his Park theatre, Boston, and after the Boston trade showing, contracts were at once closed for simultaneous subsequent showings at the following theatres:

Strand theatre, Lowell, Mass.; Franklin Park theatre, Dorchester, Mass.; Washington theatre, Boston; Old South theatre, Boston; Royal, New Castle, Ind.

Incidentally, one of the Boston Sunday newspapers in conjunction with the presentation of this picture is running a full-page essay, "Famous Magdalenes in History," by Louis Sherwin, the dramatic critic, in association with Robert H. McLaughlin, the author of both the play and its Goldwyn screen version.

Exhibitors in the larger cities are planning a newspaper advertising and publicity campaign of unprecedented scope and daring utilizing a special series of remarkable half-tone and line-drawing cuts by the organization's own art department and special artists of national reputation. Goldwyn declares that few motion pictures produced in recent years have ever loaned themselves so completely to fine exploitation.

"Four Star" Feature Claims an Unusual Cast

IN line with the policy of an all-star cast for "Four Star" pictures, "As a Man Thinks," the first of the Augustus Thomas series of features, presents Miss Leah Baird as the star supported by players well-known in the theatrical world.

Henry Clive, the leading man, is an internationally known vaudeville headliner. In addition to his work before the camera he is at present engaged in painting twelve front pages for the Sunday American. He has appeared in Goldwyn and Fox pictures.

Betty Howe, has been featured by Artcraft and co-starred by Vitagraph. She plays the role taken by Gail Kane in the original stage production of "As a Man Thinks" in which John Mason starred. Mr. Mason's original role is portrayed by Charles C. Brandt, well-known on Broadway and in Paramount pictures as a character actor.

The role of the artist's model, in which Charlotte Ives created a furore in the stage production, is enacted by Mlle. Elaine Amazar, a Parisian and noted grand opera singer. This is Mlle. Amazar's first picture appearance in America, but not her first before the camera, having starred in Pathe and Gaumont productions in Paris.

Alexander Herbert plays Vincent Serrano's original role—that of the sculptor. Warburton Gamble, whose latest screen appearance was with William Faversham in "The Silver King," plays the role created by Walter Hale.

The Augustus Thomas pictures are Harry Raver productions. George Irving directed "As a Man Thinks" which, like the other Thomas "Four Star" picture, will be distributed by the W. W. Hodkinson Corporation.

Inventions in Current Events Subject

First pictures of several new inventions are among the features of Universal Current Events No. 11 released through Universal exchanges by International. This issue shows the invention of a Parisian aviator, a folding hangar for aeroplanes. Like a balloon the big hangar can be folded up and packed in a wagon. Another invention shown in the weekly is that of a New Yorker who has created a contrivance that will expedite the loading and unloading of ships. This unique loader is seen in action before the camera.



Maurice Tourneur, Braving the Deep with Ernest Williamson, Who Is Waiting to Follow Him, to Take Scenes for "The White Heather"

First National Purchases Special

Secures Macauley Production of "Whom the Gods Would Destroy"—Exploitation to Be a Feature of Release

"WHOM THE GODS WOULD DESTROY," the Macauley special, has been secured as an attraction by the First National Exhibitors Circuit and will form a releasing unit in that organization's list April 15.

The deal was consummated March 18 by Harry Schwalbe and E. H. Hulsey, acting for the First National, and Harry Reichenbach for the Macauley Photoplays.

"No film in recent history has been promoted to a greater or more far reaching extent than 'Whom the Gods Would Destroy' will be," said Mr. Reichenbach. "Almost one hundred thousand letters weekly are being sent broadcast over the country, exploiting the merits of the picture.

"In every city in which the various Leagues to Enforce Peace, and Leagues of Nations' Societies hold their conventions, 'Whom the Gods Would Destroy' is given extolling by members of the convention in their speeches and by the organizations in their literature."

Walter B. Measday, formerly secretary to President Wilson, and who acted in the sale of the film in behalf of the Macauley Company, stated that his reason for selecting the First National to distribute the picture is best told by that company's results.

"We discovered by investigation," said Mr. Measday, "that the First National organization was credited throughout the trade with a gift for getting the maximum distribution in dignified and important houses, and as the distribution of the film is just as important to us as the financial returns, this item entered in no small way in influencing us.

"'Whom the Gods Would Destroy,'" said Mr. Schwalbe of First National, "is a big picture, a splendid entertainment, wonderfully well produced, and meets the standard we have set and we are going to distribute it."

The picture will approximate sixty-five hundred feet when completed for distribution. The printing and hand color work is in charge of Watterson Rothacker, of the Rothacker Film Manufacturing Company of Chicago. Ollie L. Sellers, production manager of the concern, will remain at Chicago until the prints are shipped, aiding in the assembling work. Frank Borzago, the director, will proceed to Los Angeles, where work on the second Macauley film will begin at once.

E. Miles Buys Theatre

E. Miles, of Dadeville, Ala., writes Motion Picture News that he has bought the Princess Theatre in that city, which was formerly operated by Gordon Hicks. Mr. Miles intends to continue the house under the present name.



A Moment in "Thou Shalt Not," William Fox Production in Which Evelyn Nesbit Is Presented

Land Burned for S-L Production

Among the spectacular features which abound throughout the course of "Virtuous Men," the initial Ralph Ince Film Attraction, now being made ready for presentation by Arthur H. Sawyer and Herbert Lubin, is a real forest fire. It is said these scenes were secured at the risk of the lives of several cameramen, headed by William Black. Many weeks of location hunting occupied the attention of Ralph Ince, under whose personal direction "Virtuous Men" was made, before a suitable spot could be found for the staging of the fire. In order to furnish the exhibitors of the country and their audiences with a realistic thrill, Sawyer and Lubin finally decided to purchase five hundred acres of thickly wooded ground in the Northwest forest region. This land was finally secured in the northern part of Minnesota. Ralph Ince, accompanied by William Cahill and a staff of assistants, together with E. K. Lincoln, Robert Cummings and Danny Hayes spent two weeks in securing these scenes.

Last Lockwood Production in April

Metro announces that the last big Screen Classics, Inc., production starring Harold Lockwood, will be released in April.

The name of the drama is "The Man of the Hour," and it is stated that it gives the star some of the finest opportunities he has ever had on the screen.

Screen Classics, Inc., has held in reserve this particular picture for the reason that it has acquired a peculiar significance as the last and biggest thing that Harold Lockwood ever did before a motion picture camera.

The story is a screen adaptation by Fred J. Balshofer, from the novel by Henry Kitchell Webster, and Mr. Balshofer directed the star in the filming of it, with Gaudio as sponsor for the photography. Yorke Film Corp. made the production.

Harry Carey Addresses Many Audiences

Harry Carey, star of Universal western plays, is establishing a record for appearing in public on his tour of the principal cities of the West. On the last lap of a 5,000 miles trip Carey has shown no signs of weakening after having addressed 453 audiences in various cities before arriving at Chicago. Carey's last stop prior to reaching Chicago was Des Moines and in the Iowa metropolist, Carey made sixteen appearances at six theatres in two days, in addition to being guests of Manager M. J. Frisch of the Universal exchange and exhibitors at three luncheons and shaking hands with several thousand admirers.

To those who have met Carey on his tour there is no question but that Carey is personally the same, sympathetic, hard-fighting, nature loving character he portrays on the screen. Motion picture critics and interviewers on Western newspapers have devoted many columns to praise of the Universal star and in telling of appeal to the audiences he has addressed.


The star of the most successful "Hands Up" in a new serial of the same swift moving Western type —
RUTH ROLAND
in
THE TIGER'S TRAIL
With a distinguished cast including George Larkin
Story by Arthur B. Reeve and Chas. A. Logue
Scenario by Gilson Willets
Produced by ASTRA
PATHÉ
DISTRIBUTORS


The clan of the Tiger, dark, furtive, dangerous men who have brought from the East to the wide free reaches of the West their cult of beast-worship; a daring heroine of whom they have reasons for desiring to destroy; cowboys, bandits, adventure, treachery, heroism, thrills!
A Western serial
RUTH ROLAND
in
THE TIGER'S TRAIL
with a distinguished cast including George Larkin
Produced by Astra Written by Arthur B. Reeve and Chas A. Logue Directed by Robert Ellis
Released April 20
PATHÉ
DISTRIBUTORS
MaDan



"Twilight" Is the Name of the Most Recent Doris Kenyon-Theodore Dietrich-DeLuxe Production, Moments in Which Are Here Pictured. Miss Kenyon Is in the Center

Endorses Bruce-Educational Series

Theodore L. Hays, manager of the New Garrick and New Liberty theatres, of St. Paul, Minn., writes to the Educational Film Corporation that he has made extensive use of the Robert C. Bruce Scenic pictures, and is willing to cheerfully endorse the Bruce productions as classics among the nature releases. He states that he has found the Educational product uniformly good, and the International cartoons, in particular, have been very satisfactory.

Mr. Hays is one of the foremost exhibitors of the middle west, and outlines his policy in the brief paragraph that concludes his letter: "Personally I am of the thought that the best photoplay program is the well-balanced one, embodying the feature, scenic, comedy, news and educational subject."

Slater Sells His Laboratory Stock

The interest held by Clyde Slater in the Sanborn laboratories at Culver City, has been sold by Slater to the other stockholders of this closed corporation, P. H. Burke and Oscar D. Bennett, who will continue the business of this laboratory. Slater will now devote practically all of his time to the interest of the Max Handschiegl color process which makes possible the natural color of films in a mechanical way. At the present time portions of films being made by D. W. Griffith, Mary and Jack Pickford subjects, and J. Parker Reid's "Sahara," are being made at the Handschiegl laboratories.

She's in Demand

Audrey Chapman, who played the part of Sally McBride in Mary Pickford's "Daddy Long Legs," shortly to be released by the First National, is a comparative newcomer to the screen, but because of her unusual attractive manner and personality has been playing important parts in a number of West Coast made productions. Miss Chapman recently played in support of Earle Williams in the Vitagraph subject, "The Usurper."

Eight a Year for Doris Kenyon

Star of De Luxe Pictures, Inc., Has Already Released Four Through Sherry Service

DORIS KENYON believes that the only way for a star to reach the highest quality in productions is to limit herself to eight features annually.

At that, she asserts, there is never an idle moment for a conscientious worker. She has already completed four productions which have been released through the William L. Sherry Service and is already well along in the work of the fifth picture.

De Luxe Pictures Inc., produces the big specials, starring Doris Kenyon, and De Luxe practically means Doris Kenyon as she holds a one-third interest in this producing company and is the treasurer.

Theodore C. Dietrich is President and General Manager and is considered an able pilot and executive for the concern because of his many years of successful experience with International and others. The pictures have been distributed through General Film exchanges throughout the country as Sherry Service productions and for New York State and New Jersey, the William L. Sherry exchange in New York City handles the Kenyon pictures direct.

"Twilight" is the current De Luxe Production starring Doris Kenyon, and according to all reviewers and exhibitors who are presumed to know, it has registered an unqualified success.

"Wild Honey," preceded the current production and the first two were entitled "Street of Seven Stars," and "Inn of the Blue Moon." After a severe attack of Influenza, from which she has fully recovered, Miss Kenyon returned from Florida and will catch up with her schedule of eight a year.

"Twilight" is in six reels. Some of the scenes in the mountains of North Carolina required hundreds of picturesque mountaineers. Frank Mills is Miss Kenyon's leading man and J. Searle Dawley directed.

It is related that the company was so determined to make a certain situation effective that they waited fully eight hours while the perspiring persistent director used every artifice to finally induce a horse to yawn.

The story of "Twilight" was written by Vingie E. Roe, and originally appeared under the title of "The Alchemy of Love" in the Metropolitan Magazine.

Carl Hovey, managing editor, saw "Twilight" and declared in no uncertain terms that many good stories appearing in his magazine had been made into photoplays but that usually the stories were so changed and distorted that little remained of the original.

He asserted, however, that with "Twilight," the producer not only retained all the good qualities of the story but had made several additions that greatly enhanced the dramatic value of the picture.

China Welcomes Return of the Drews

That the comedians, Mr. and Mrs. Sidney Drew, are favorites in China is shown by a recent article in *The Revue*, published at Shanghai. Under the caption, "A Welcome Return," the Chinese cinema critic writes enthusiastically about the return of the Drews to the screen and their entering into a contract with President Amedee J. Van Beuren, of the V. B. K. Film Corporation, for the production of two-reelers.



Fred C. Quimby, Director of Exchanges for Pathe

"The Iron Test" Sets a Record

Vitagraph Announces Moreno-Holloway Serial Surpasses Any Serial the Company Has Yet Marketed—Helps Box Office

IN a statement sent out this week, Vitagraph shows that the home office statisticians have clinched their claim at the outset of "The Iron Test" serial showings, that the new Antonio Moreno-Carol Holloway product would exceed in exhibitor earnings any of Vitagraph's serial thus far put on the market.

Vitagraph's sales promotion department made the investigation on which the statement is based. Inasmuch as normal conditions more nearly obtained in the territory served by the New York branch, that section was accepted as the basis for exhaustive inquiry. Influenza shut downs in many sections of the country at the time of the announced release of "The Iron Test" excluded such teritories from consideration, at this time, as conditions as near normal as possible were desired as a foundation. Of course, shutdowns occurred in the New York territory, but this fact makes the record-breaking showing recorded by the New York branch all the more remarkable.

This showing evidences exhibitor business exceeding that achieved by any Vitagraph serial which antedated "The Iron Test." Everywhere in this territory, exhibitor comment on "The Iron Test" imputed to Antonio Moreno and his fair co-star, Carol Holloway, growing popularity.



Gladys Leslie, Vitagraph Star

Neither Antonio Moreno nor Carol Holloway embarked on "The Iron Test" as unknown quantities. Both were known to screen fans the country over as powerful factors in chapter play drawing power when Vitagraph realized that a combination of their talents would result in an ideally matched team. They brought this about, and their judgment has been fully confirmed by the public.

Exhibitor inquiries at Vitagraph branch offices today testify most eloquently to that fact; with "The Iron Test" still current in many localities, they are already keen to know all about the newer Moreno-Holloway serial, "Perils of Thunder Mountain," on which work is well under way at snow-clad Truckee, Cal.

Triangle Keeps Busy on Holmes Features

CLOSING a short but effective tour of the Northwest last week, Charles H. Christie of Christie Films, returned to the Los Angeles Studio, announcing that among a number of important negotiations closed, Christie films, including the newly announced Christie two-reel Specials and Christie Comedies, had been sold to the First National Exhibitors' Exchange through the main Canadian office at Vancouver, British Columbia, for all of Western Canada.

This deal makes possible the branching out of Christie Comedies in Canada, which, since both Al E. and C. H. Christie are Canadians, has long been felt desirable, but due to war conditions has been held in abeyance for many months.

Meeting John A. Schuberg and W. P. Dewees, president and general manager respectively of the First National of Canada, at their main office in Vancouver, Mr. Christie presented the outline of the forthcoming Christie-Specials in two reels and contracts were soon signed for the release of these, as well as the entire output of Christie Comedies in one reel to the First National houses in all of the territory of Port Arthur, Ontario, to the Pacific Coast. The first shipment of one-reel comedies will be made immediately, so that those exhibitors who have been unable to secure Christie subjects since war conditions were imposed will be able to take up regular releases. The first of the two-reel Specials will go to Canada about April 15.

United Announces New Gordon Picture

United Picture Theatres, Inc., announces the completion at the Brunton Studios, Los Angeles, of its next feature picture in which Kitty Gordon is to star. The title, which is said to have been selected from more than 100 submitted suggestions, is "Playthings of Passion." Two and a half months have been devoted to the making of this picture. The story is by William Anthony McGuire, scenarioized by Jack Cunningham and directed by Wallace Worsley. It has to do with the metamorphosis of a society butterfly.

Hodkinson Tries Clip-Sheet Form

The News Department of the W. W. Hodkinson Corporation is endeavoring to put its best foot forward by sending its material to the daily newspapers in a clip sheet form. It is the aim of the department to furnish the motion picture editors of newspapers throughout the country with only such material as they can use, and to put that material in the most convenient form. A feature of the Hodkinson clip sheet that we believe will be appreciated is the half-inch white space between the columns, giving plenty of room for clipping.

He Pays to Advertise an Apology

Last week a producer actually paid for advertising space in which to make a public apology. This apology is offered by Myron Selznick, president and general manager of the Selznick Pictures Corporation which has announced eight Olive Thomas features yearly as its first offering. Mr. Selznick's apology, as it appeared in the advertising pages of last week's issue of Motion Picture News, reads as follows:

"I apologize, and I know you are going to accept my apology.

"I expected to be able before this to talk business with the thousands of exhibitors who have been telegraphing and writing for SELZNICK PICTURES franchises. "But I am working out a plan of publicity, service and cooperation on a scale never before attempted. It is original and stupendous. It cannot be imitated. It will be used exclusively for SELZNICK PICTURES.

"I will be ready to announce this plan shortly. Meanwhile I must ask exhibitors who have been looking for these pictures to accept my apology and be patient a little longer.

"Selznick Pictures would go over big anyhow. This new idea will make them a tremendous sensation."

"Virtuous Men" Claims Unusual Features

The sponsors for "Virtuous Men," the initial Ralph Ince Film Attraction, presenting E. K. Lincoln as star, claim for this production an unparallelled series of spectacular scenes. Messrs. Sawyer and Lubin, responsible for the production, are said to have incorporated in this picture all of the essentials demanded by exhibitors in productions of this caliber.

Among the spectacular and impressive scenes which Messrs. Sawyer and Lubin claim, stamp "Virtuous Men" as a "Special," may be mentioned the following:—a riot in the bunk house of a lumber camp in which several hundred men participated; a forest fire for which many acres of ground thickly studded with trees was burned; what is said to be the most terrific and realistic screen fight yet filmed. The participants in this struggle were E. K. Lincoln, the star, and Robert W. Cummings. The struggle in which they engaged for the camera is said to compare favorably with the memorable fight in "The Spoilers."

Starts New Western

The scenario for Eddie Polo's new Universal serial still being far from finished, under the direction of Jacques Jaccard, the star has begun work on a third two-reel Western drama entitled "Buck Lawson Pays a Debt." This is the second of a series of Buck Lawson stories Polo has had for a subject. The previous film drama "Buck Lawson Comes Home" deals with the return of a soldier from France to find an Eastern financier gradually forcing his friends from their land in a Western town.



The Elaborateness of Sets and Attention of Detail Are Hinted at in these Stills of "The Red Lantern," Nazimova Production Which Is Rated Very Highly

"Made in America" Timely Subject

Hodkinson Corporation this week called attention to the general timeliness of "Made In America," the series which it is releasing in episodes. With the soldiers returning from over there, the picture is considered more timely than ever.

"Made In America" is a complete presentation in a series of eight one-reel episodes, of the experiences of more than three million young Americans in training here and in France with its aftermath of splendid valor on the battlefield.

"Made in America," is released one reel every week, each reel an episode complete in itself, covering completely with wealth of realism and scrupulous accuracy, each phase in the progress of the American soldier, from the signing of his registration card, until he made history across the seas.

"Made in America" is published and distributed by the W. W. Hodkinson Corporation through Pathe Exchange, Inc.

Select Reports Success for Talmadge Feature

Norma Talmadge's latest Select picture, "The Probation Wife," is said to be going over big in every territory. Reports reach Select's home office daily of record-breaking runs, and scores of exhibitors in foremost cities are said to be canceling other bookings in order to obtain early dates for this attraction.

During the week of March 9th to 15th "The Probation Wife" played the Rivoli theatre in New York, where it was well received.

In Chicago, at Sig Faller's Bijou Dream theatre, "The Probation Wife" closed a run of two weeks on March 22d. During this period the attraction was also shown at other Chicago theatres.

Among the other big city theatres where "The Probation Wife" has already been shown are the Stillman and Metropolitan theatres in Washington, the Walnut Street theatre in Cincinnati, and the Alhambra theatre in Indianapolis.

Metro Reproduces China for Nazimova Film

IT has been said that "a thing of beauty is a joy forever," but, aside from its preservation in screen form, the production of Nazimova's screen version of Edith Wherry's novel, "The Red Lantern," is wont to follow the course of other and far less costly productions, which, after completion of the picture, are torn down and destroyed.

All the picturesque beauty of the Orient, including the elaborate Dragon Room in the bespangled Temple, with its massive onyx pillars, its carved throne inlaid with precious stones, its handwrought filigree and dragons and all the sumptuousness that surrounded the yellow monarchs of the Manchu dynasty in the ancient land of the mongol which was reproduced with vivid splendor and accuracy, have served their purpose, and are, though only a few weeks old, already obsolete.

In this picture depicting the strife and sorrow of the Boxer Rebellion in the city of Pekin in the year 1900, Nazimova has spared no expense in making it the greatest spectacle ever staged before a motion picture camera—or battery of cameras.

When the novel was originally suggested as material for her art, she at once decided that the detail of the settings must be accurate in every respect. With this end in view, Richard A. Rowland and Maxwell Karger, who present the star in all her screen appearances, immediately purchased a ticket for one first-class passage from San Francisco to a Chinese seaport. The ticket was given to one of their best photographers with funds and instructions to get first-hand "stills" of the ancient city of Pekin.

William Fox Releases Five April Films

UNUSUAL variety marks the William Fox features scheduled for release in April. Comedy, drama and Western romance all will be found in the five pictures which will be sent out to exhibitors under the Fox banner. There will be one William Fox Standard Picture, two Victory Pictures and two Excel Pictures.

The Standard Picture to be released is "Wolves of the Night," featuring William Farnum. Mr. Farnum only recently completed this picture, which is described as telling a powerful story of the northwest copper country and the fight of a mine owner to save his property and his wife from unscrupulous financiers. The picture is based on a story by E. Lloyd Sheldon and was directed by J. Gordon Edwards, who staged "Cleopatra," "Salome" and other big William Fox successes.

The two Victory Pictures set for release are "Pitfalls of a Big City," featuring Gladys Brockwell, and "Help! Help! Police!" starring George Walsh. "Pitfalls of a Big City" is described as a stirring story of the underworld and is said to be the biggest and strongest picture yet scenario is the work of Dennison Clift.

made by Gladys Brockwell. The story was written by Bennet R. Cohen, and in the cast are William Scott, William Sheer, Al. Fremont, Sashion Dearholt and Helen Wright. The scenes for "Help! Help! Police!" were taken at Palm Beach, which is the locale of the set story. The story was written by Irving McDonald and the scenario is the work of Raymond L. Schrock. The picture was directed by Edward Dillin.

The first picture made by Albert Ray and Ellimor Fair for William Fox will be released next month. This is "Married in Haste," and persons who have seen it at private screenings declare it sets a high standard of fast, clean fun and clever characterization.

"The Love That Dares," starring Madlaine Traverse, is the other Fox Excel Picture to be released next month. This is Miss Traverse's third picture as a William Fox star, the others being "The Danger Zone" and "Gambling in Souls." Her great success in "The Caillaux Case" placed her in stardom. "The Love That Dares" was directed by Harry Millards. The story is by Elmer Harris.

Rupert Julian is Back to Screen

Universal Announces Director-Actor in "The Fire Flinger"—Star Has Dual Role—Also Directed

AFTER a year's absence from the screen, during which time he has confined his efforts to directing, Rupert Julian will be seen on the silver sheet shortly in "The Fire Flingers."

Adapted from William J. Neidig's serial story in the Saturday Evening Post, by Waldemar Young, "The Fire Flingers," calls upon Mr. Julian to play not only a dual role but to direct the production as well and those who have pre-viewed the film assert that he has risen to the occasion, and made the production a distinct triumph.

"The Fire Flingers," though but recently published in the Saturday Evening Post, has a literary history that extends back almost twenty years when Mr. Neidig was a free-lance newspaper man in San Francisco. In 1899 Neidig wrote "The Fire Flingers" and submitted to the editor of "The Family Journal," a Frisco publication. Only one copy of the manuscript was made and this was lost when, after a few weeks The Family Journal died the death of hundreds of other magazines with good policies but poor finances. The script was lost. Mr. Neidig determined to make "The Fire Flingers" a bigger and better story than in the form, it was submitted to the Family Journal, but before he gave it much thought several years had slipped by. However, the basic idea for the story was added to month by month and about a year ago the new story was sold to the Saturday Evening Post. Dodd, Mead & Co. are publishing "The Fire Flingers" in book form and these volumes will be ready for the public late in March.



Rupert Julian and Jane Novak, in "The Fire Flingers," Universal Production

Rupert Julian's dual role in "The Fire Flingers" calls upon him to portray two characters of very contrasty moods. As Richard Olwell, a wealthy printer, Julian is called upon to impersonate a selfish, drunken man with low moral standards and as Richard Hatton, ex-convict, attempting to reform, he is forced to play the part of a sympathetic, bright, honest man, who, by circumstance is forced to act as Olwell, which proves by no means an easy task. In Julian's support in this film vehicle are Fay Tincher, who is seen as Maggie Driver, Jane Novak, as Mrs. Olwell, Fritzie Ridgeway as Ellen, the maid, E. A. Warren as Chris Cotterill, and Clyde Fillmore as Chief Burley.

Christie Comedy Pictures Invade Canada

IN accordance with the policy of the Triangle Film Company's distributing organization to release, in addition to its other productions, a series of Taylor Holmes' special presentations, activities again are the keynote of this concern.

Lawrence Windom, who directed Taylor Holmes in "It's a Bear," the first Triangle Holmes' special release, is now busily engaged in assembling the supporting cast for this comedian's next picture, the working title of which is "Upside Down." This is a screen adaptation of George Agnew Chamberlain's story published in *Harper's Magazine,* entitled "Lovely Reason," and has a New York locale. The scenario is being written and revised by Clara Barenger, who recently finished the scenario of "Come Out of the Kitchen" for Mary Pickford. She is collaborating with Wallace Clifton. This latest Holmes picture will be placed in production shortly at the Biograph Studios. Many of the scenes will be shot in and about New York City, with settings that include Carnegie Hall and the Metropolitan Opera House.

The members of Mr. Holmes' supporting cast in "Upside Down" will shortly be announced.

In connection with his announcement that he had just completed "Taxi," Director Windom enthusically remarked that he considered this one of Mr. Holmes' best comedies, better, in fact, than "A Pair of Sixes" or "Ruggles of Red Gap," which he produced with this comedian under the Essanay banner. The supporting cast of "Taxi," which was written by George Agnew Chamberlain and published as a serial in the *Cosmopolitan Magazine,* includes Lillian Hall and Irene Tams, The scenes of this production were shot in and about New York City, while the interiors were taken in the Biograph Studios in the Bronx, which has been leased by Triangle for these special Holmes productions.

Cast Looks Good

Prominent in the cast of "Getting Mary Married," Marion Davies' latest starring vehicle just completed, are Norman Kerry, playing opposite Miss Davies; Frederick Buntun, Amelia Summerville, Matt Moore, Constance Beaume, Helen Londrotch, James P. Laffey and Sophie Marson.

Precision Issues New Catalogue

The Precision Machine Company is to be congratulated upon the appearance of the 1919 catalogue which has just been received.

The general artistic style of this catalogue alone makes its appeal, it being bound in a fawn-colored straw-board finished cover with the simple words, "Simplex Projectors," heavily embossed in maroon on the front cover, this being the only printed matter appearing either inside or outside of the catalogue covers.

The book itself is finished on a heavily glazed paper with an orange border on the top and bottom of each page. Unlike the average motion picture machine catalogue, this one carries no parts or detailed price list, the first few pages being devoted to a short history of the Simplex, incidentally giving the reader an intimate insight into the story of the efforts of the designers of the Simplex, Messrs. Edwin S. Porter and the late Francis B. Cannock. Two splendid half-tones of both these geniuses also appear.

The reader is then shown the important working parts of the Simplex, both by clear finished half-tones and in plain, concise language. The story of the Simplex lens plant at Morris Park is also told briefly, as are the facts concerning the new Incandescent Mazda Equipment which will be ready April 15th, and also the "Extralite" shutter, which has already become famous.

The center page spread is devoted to three artistic half-tones of the regulation and Type "S" Simplex in normal positions and a small view of the regulation model on an extreme downward pitch, respectively. The last page is devoted entirely to general prices of equipment and necessary accessories.

It is announced by the Precision Machine Company officials that each of their twenty-three American distributors have been sent their allotments of these catalogues, and announce further that all in the trade are respectfully requested to send for one of these books which compares favorably with even the finest automobile catalogue that has come to light.

Pathe Expands Publicity Department

Vastly increased activities, due to the ever-growing list of feature, serial and short reel productions released, has necessitated the expansion of the quarters of the Advertising and Publicity Departments at the Home Office of Pathe Exchange, 25 West Forty-fifth street, New York City.

The eighth floor now houses P. A. Parsons, Advertising Manager; Randolph Lewis, Publicity Manager, and Frank V. Bruner, Serial Publicity Manager.

George Arthur Gray, magazine writer and reviewer, and recently of the editorial staff of the Dramatic Mirror, has joined the Pathe organization as Assistant Manager of Serial Publicity, working with Frank V. Bruner, who, besides directing this division, has assumed editorial management of the Pathe Sun.



This is Harry Morey in what Vitagraph considers his best character part to date. The production is "Fighting Destiny"

Now Head Cameraman

Glenn McWilliams, who started two years ago with Douglas Fairbanks in the capacity of assistant camera boy, has gradually reached the post of head cameraman for the agile comedian. This promotion came with the retirement of Hugh McClung, who resigned because of a nervous breakdown due to a recent attack of influenza and pneumonia. Glenn's father is secretary to the Mayor of Los Angeles, who was among the first to offer congratulations.

The Fairbanks' camera staff now includes Pliny Horne, formerly of the Triangle; Charles Warrington, and James Farrell.

"Stitch in Time" Progresses Nicely

Under the direction of Ralph Ince, Vitagraph's production of "A Stitch in Time," in which Gladys Leslie will soon appear, is rapidly rounding into form, and if the enthusiasm of the Vitagraph studio officials is any indication of what may be expected from the film, another real big picture is forthcoming.

The success of "A Stitch in Time" on Broadway is still so recent that it needs scarcely any comment.



Albert Capellani, Who Will Produce "Oh Boy" for Pathe Distribution

Buys Screen Rights to "Told in the Hills"

THE Famous Players-Lasky Corporation has purchased the screen rights to "Told in the Hills," by Marah Ellis Ryan, the novel, and with a large and carefully chosen cast under the direction of a prominent director, the production will be started at an early date for release as a big special attraction.

Written nearly thirty years ago and first published in 1891, "Told in the Hills" has sold continuously ever since, passing through edition after edition and being in the continuous interest of the reading public, almost an American counterpart of "Lorna Doone." The gross sales have reached nearly three-quarters of a million copies and in all over fifty editions of the book have been published.

Since its appearance the author has written many other books, including "Squaw Elouise," "A Pagan of the Alleghanies," "Merze," "In Love's Domains," "Miss Moccasin," "My Quaker Maid," "The Bond Woman," "The House of the Dawn," "The Woman of the Twilight" and others, besides several volumes of short stories, but "Told in the Hills" has remained her best known work.

The central figure of the story is a young man who marries the girl his brother has wronged, accepting the child as his own. He then leaves his home, having provided for an income for his wife, and goes to live among the Indians. Here he buys a squaw to protect her from being beaten, but does not live with her, and becomes a Government scout and helps to keep the Indians friendly. Another woman comes into his life and they learn to love each other, but her belief that he is a squaw man keeps them apart. He gives his life in averting an Indian war and dies in the arms of his sweetheart. His brother promises to marry the widow, thus righting the original wrong.

Select Names Marion Davies New Feature

SELECT PICTURES CORPORATION officially announced this week that Marion Davies' next Select Picture will be "Getting Mary Married." This is an Allan Dwan production, directed personally by Allan Dwan, and the photoplay was written expressly for Miss Davies by Anita Loos and John Emerson.

"Getting Mary Married" will follow Miss Davies' current Select attraction, "The Belle of New York," which is now being shown throughout the country in connection with one of the biggest newspaper advertising campaigns ever launched.

Marion Davies has the title role of Mary in the production, and her leading man, Norma Kerry, has the part of James Winthrop, Jr. Mary is the stepdaughter of old John Burton, who dies and leaves a stipulation in his will that Mary must live with the Boston Burtons for a year before she can inherit the money. This plan does not please her, but it is the only way she can obtain money to repay one of the unfortunate investors who have been cheated by Burton. During her stay with the Boston Burtons she becomes acquainted with Jimmy Winthrop. The Burtons would like to have Winthrop marry one of the Burton girls, but they hope to marry Mary to some undesirable person in order to break the rules of the will so the inheritance will go to them instead of to Mary. However, Winthrop falls in love with Mary and says that he will arrange to help the person Mary wants to aid if she will consent to an early marriage.

Brentwood Makes "Better Times"

"Better Times" is to be the title of the comedy-drama now under production by the Brentwood Film Corporation. The new feature carries the theme of sunshine, being where you make it, and is from the pen and direction of King W. Vidor, the author-director of "The Turn in the Road," a recent release (March 16) of the Exhibitors Mutual Distributing Corporation.

Coming Program Offerings

Reports Some Record Bookings

Exhibitors Mutual Declares "What Every Woman Wants" Is Going Strong—Production Made by Jesse D. Hampton

RECORD-BREAKING business is reported by Exhibitors Mutual from a number of its exchanges.

"What Every Woman Wants," the Jesse D. Hampton production, featuring Grace Harmond in an all-star cast, is proving one of the most popular subjects handled by Exhibitors Mutual since its organization, it is claimed.

This feature has been booked over the Chicago circuits of Ascher Brothers and Lubliner and Trintz. The bookings have been so arranged that these circuits will not conflict in their dates. These contracts are the biggest ever signed by an Exhibitors Mutual exchange, with the exception of the Cannibal films, and is a good indication with what favor the Hampton picture is meeting throughout the country.

After looking over the feature in the Chicago office of Exhibitors Mutual, Max Ascher of Ascher Brothers, predicted it would prove one of the best money makers he had ever booked. Not only is there an appealing title to the picture, but it has a story that will interest every woman, and any man who has to foot the bill for "what every woman wants," which in this instance is clothes. The story as written by William Parker is popular in sentiment and Jesse D. Hampton has made a production which not only Exhibitors Mutual but Exhibitors as well, are finding a sure fire success.

During the week of April first the Chicago exchange of Exhibitors Mutual broke all records by booking three of its features in as many loop district theatres. Exhibitors Mutual films headed the programs at the State Lake, Randolph and Lake theatres. This is the first time in the history of any Chicago exchange that similar bookings were recorded.

Business is increasing rapidly in all Exhibitors Mutual exchanges. "The Turn in the Road," the Brentwood production which Robertson-Cole recently purchased for release through Exhibitors Mutual, is in great demand. Moore's Rialto in Washington, D. C., booked it for the entire week of March 17, and did exceptionally good business.

"The Lamb and the Lion," Billie Rhodes' latest feature, played four days in Moore's Garden in Washington during the same week.

Alice Brady Feature Ready for Release

"MARIE, LTD.," Alice Brady's Select Picture for March, will be released this week, Select announces, and prints are now being distributed to first run theatres by the various Select exchanges. "Marie, Ltd.," is from a story by Louise Winters which appeared recently in one of the popular magazines, and the scenario is by Jane Murfin, who has collaborated with Jane Cowl in a number of successful stage plays. Kenneth Webb directed.

The story of "Marie, Ltd.," concerns the experiences in New York of Drina Hilliard, the daughter of Marie. Marie is the proprietress of a fashionable millinery store on Fifth avenue. When Drina was a child her mother and father separated, the mother coming to New York and Drina remaining in the West with her father. After Drina completes her schooling she also comes to New York and makes her home with Marie. She meets many of the prominent people who patronize her mother's fashionable shop and two well-known society men become enamored of her. With one of the men the fascination is mutual, but events tend to force Drina to marry a man who is much older than she in order to protect her mother from a serious scandal. When the other suitor learns of Drina's trouble he comes to the rescue and matters are adjusted so that Drina gets the man of her choice.

"Marie, Ltd.," offers a number of interesting and elaborate scenes of New York life, including several shots in reproduction of an exclusive millinery shop in New York's fashionable uptown shopping district.

World Adds More Theatres for Kinograms

World Pictures announce that beginning next week forty-six more theatres will screen Kinograms for the entertainment of their patrons. The experience of the World with Kinograms discloses that the World has, in less time than in any other news weekly, placed this news reel in a maximum number of houses. Kinograms, in its short existence, has scored a notable number of real news beats, the most important of which was the return of President Wilson from France, shown in Kinograms before any other news reel.

California Books 'Em

Learning of the preparations of the Christie Film Company for the making of one two-reel comedy each month, has lead the management of the California, Los Angeles, the newest and largest theatre in the west coast producing city, to make a contract for the first twelve of these releases through Manager Harry MacIntyre of the Peerless Film Service, Inc., branch of Los Angeles. The California theatre is now running one Arbuckle each month, two William Parsons Goldwyn Capitol Comedies, and the addition of the Christie will complete their comedy program.

"Oh, You Women," Comes on May 4

"Oh, You Women!" the special John Emerson-Anita Loos Production, it was announced by Walter E. Greene, vice-president of the Famous Players-Lasky Corporation, in charge of distribution, will be released on May 4. The film is heralded as the funniest feature comedy of the season based on a novel idea which is particularly timely. Because of the exceptional basic idea and general theme of "Oh, You Women!" this production was staged as a special, and the Famous Players-Lasky organization will release it individually to exhibitors. Thus any exhibitor will have the opportunity of booking this production.

"Oh, You Women!" was produced by Emerson-Loos under the working title, of "When the Boys Come Home." The film was finished several weeks ago, and excited considerable enthusiasm around the Famous Players-Lasky Studio in New York City. When it was shown to the executives of this company, it met with unanimous approval

"From Headquarters" Reaches the Screen

With weeks of advertising of the most comprehensive sort back of it, "From Headquarters" this week reaches the screen. This Vitagraph release featuring Anita Stewart is possibly her greatest, a supposition which will be definitely settled when reports of the reception of the picture reach the home offices of Vitagraph in the course of the next few weeks.

The role portrayed by Miss Stewart in "From Headquarters" is one that would tax the resources of a Bernhardt.

Supporting Miss Stewart in "From Headquarters" is a cast which includes players of the screen whose names have become familiar ones with the country's vast picture patronage. The play was directed by Ralph Ince, whose competent supervision of Miss Stewart's work has been a factor in the making of her career.

The story of "From Headquarters" involves the thing called "Justice."

Gets Cast for Two-Reel Westerns

William L. Sherrill, President of the Frohman Amusement Corporation, wired his New York office that he has engaged Jack Richardson, George Chesbro and Anna Wild to appear in the two-reel Western Dramas, being made by that company on the West Coast, and in which Texas Guinan, the female Bill Hart of the screen, is to be starred. The engagement of these three makes a noteworthy addition to the company already employed.

"A Skate at Sea"

"A Skate at Sea" and "A Movie Riot" have been selected as the L-Ko comedy releases for April 2 and 9, through Universal exchanges.

The first named comedy features Charles Dorety and has been directed by Vin Moore.

Murray Film Set for April 14

"What Am I Bid" is the title selected for Mae Murray's next Universal special attraction scheduled for release on April 14. The film is an adaptation of an original story by John B. Clymer and Harvey Thew, and has been produced by Robert Z. Leonard in six reels.

In addition to being especially suitable to Miss Murray's talents, "What Am I Bid" is said to be one of the most unique productions ever filmed at Universal City. The story relates the manner in which a mountain girl, virtually sold to a bootlegger by her drunken, degenerate father, by coincidence meets a secret service man, who takes such an interest in her that she decides to educate herself, and by an ingenius method finally lifts herself to the social standing of the man she loves.

In support of Miss Murray in this, her latest finished production, are Willard Louis as Crimp, Ralph Graves as McGibbon, John Cook as Yarnell, Gertrude Astor as Diana Newlands, and Joseph Girard as McGibbon's father.

"Unknown Love" Gets April 27 Release

Pathe announces that the release date decided upon for Leonce Perret's big emotional production, "The Unknown Love," with Dolores Cassinelli and E. K. Lincoln, is April 27. Miss Cassinelli, it has been amply demonstrated, is a particularly appealing personality to women, for she typifies the very spirit of girlish romance and her beauty, coupled with her strongly developed dramatic sense, is the big factor of her success. Another artist appreciation comes from Albert Levering, the well known illustrator who declares that she is "the soul of youth and beauty and the story that she glorifies is one that has been in the heart of every woman."

Kerrigan Draws in Salt Lake

Another proof of the ever growing popularity of Jack Warren Kerrigan, the Jesse D. Hampton star, is the large crowds that attended the American theatre in Salt Lake City when "Come Again Smith" was exhibited. For every performance on the Sunday and Monday shown the theatre was crowded to capacity. Kerrigan's pictures are distributed by the W. W. Hodkinson Corporation. His newest is "The End of the Game," a Western thriller, to be followed by "The Best Man," a secret service story of mystery and romance.

"The Potum of Swat"

None other than the dignified mayor of Greenville does honor to "Smiling Bill" Parsons in the fat funmaker's newest Capitol Comedy, "The Potum of Swat," a Go-Get-'m Potts story distributed by Goldwyn. Greenville is a peculiar burg, in that its population, from its chief executive to its lowliest citizen, is afflicted with the life extension mania—in other words, every one wants to become a centenarian.



Mae Murray, Monroe Salisbury and Mary MacLaren, Universal Stars in New Productions

Universal Sets Date for Corbett Feature

SIMULTANEOUSLY with the release of "The Red Glove," starring Marie Walcamp, Monday, March 17, came the announcement from Universal City that work on the Universal serial, "The Midnight Man," which will introduce James J. Corbett to the screen, had progressed so rapidly that a tentative release date for "Gentleman Jim's" cinema debut had been set. Unless unforeseen obstacles arise the Corbett serial will be released on May 12, the Universal serial department has stated. Director James Horne is now working on the eighth episode of the serial and is in hopes of having the serial within one or two episodes of completion by release date.

The Corbett serial is being adapted from an original story by James W. Horne and Kenneth B. Clark. Harvey Gates has put it into scenario form.

The cast for "The Midnight Man" includes Kathleen O'Connor as Nellie Morgan, Joseph W. Girard as Mr. Morgan, Frank Jonasson as John Gilmore, Joseph Singleton as Detective Arnold, Orral Humphrey as Ramah, a Hindu, Georgia Woodthorpe as Martha Gilmore, William Sauter as Fred Hargreaves, and Noble Johnson as Spike, a roustabout.

The Corbett serial will be in eighteen episodes. Universal's advertising and publicity forces are now at work on the big campaign book, posters and numerous stories for newspapers and magazines, so that the serial may receive the utmost in boosting.

"Police" on Schedule

"Police" is the third of the Essanay-Chaplin quartet of revivified comedies to be released, bookings on which are reported by the George Kleine System to be larger than when first issued. The release date is March 29, although there are a number of pre-runs in downtown theatres of the larger cities for March 22.

"The Bank," the second picture, is now playing in first-run houses throughout the country. It is meeting with as great a success as "A Night in the Show," and even surpassing it.

In "Police," Charlie, on being released from prison, is exhorted by a fake minister to walk the straight and narrow.

American to State Right "Damaged Goods"

It was announced from Chicago this week that American Film Company, controlling "Damaged Goods," would release the production on a state rights basis within the near future.

In discussing the matter, John R. Freuler, secretary-treasurer of American, said: "Yes, it is true that we are going to offer 'Damaged Goods' to state rights buyers. Insistent demands from exhibitors who wanted to run it, and letters from state rights buyers eager to secure a certain territory have finally induced us to yield to the demand."

Grossman Press Book

Harry Grossman reports the completion of an unusually elaborate and effective press book which puts into the hands of exhibitors the surest fire instrument ever evolved to draw the crowds to his presentation of "The Carter Case," a fifteen-episode, Craig Kennedy serial, in which Herbert Rawlinson and Margaret Marsh appear as co-stars.

The press book will be sent with the paper to every exchange for distribution among the exhibitors.



Elaine Hammerstein, Star of "Wanted for Murder," Special Release of Independent Sales Corporation



Well known New York exhibitors had a bully time at the studio where Leah Baird was making scenes in an Augustus Thomas Special for release through Hodkinson. Charles Haring, Henry Haring, John Manheimer, Louis Blumenthal, Leah Baird, Arthur F. Beck, Claire Henlein and William Brandt are in the picture

Frank Hall Promotions

Owing to the increased activities in the organized picture interests of Frank G. Hall, president of Independent Sales Corporation and active in the organization and promotion of the Rothapfel Unit Program, Mr. Hall announces a number of promotions in the organization's forces and additions to the staff of the forces in the New York and branch offices.

With the acquisition of the Rothapfel Unit Program and the increased executive work incident thereto, Mr. Hall has recognized in Harry P. Diggs, former publicity director for Independent Sales Corporation, the executive ability and wide experience necessary to hold the chair of business manager for the Rothapfel Picture Corporation.

Lynn S. Card, general manager, Independent Sales, announces the promotion of E. S. Flynn from branch manager at Kansas City to special representative at the Home Office; Frank Gillman from purchasing agent to assistant general sales manager; Walter Hopkins to purchasing agent, and Murray Hawkins from salesman to branch sales manager at the San Francisco office. Arthur Werner has been engaged as studio manager at the Bacon-Backer Studio where Samuel L. Rothapfel is producing the first Rothapfel Unit Program.

Helps Out in Booking "Are You a Mason"

The Famous Players-Lasky Corporation, through its exchanges is distributing to exhibitors a complete list of the names and addresses of the Temples of the Mystic Shrine, so that Potentates and members of this Masonic order may be circularized in connection with the showings of the Paramount-Drew comedy, "Once a Mason," which is released March 16.

The comedy, it is pointed out, will prove highly entertaining for Masons—it tells so little about Masonry—even as it will amuse and interest all who are not Masons—it seems to tell so much.

Christie Enters Feature Comedy Field

Fay Tincher's return to comedy in "Sally's Blighted Career," now being filmed under Al E. Christie's direction, marks the entrance of Christie Brothers into two-reel comedy production. After two years of comedy making, having limited their activities up to the present time to the production of comedies in one reel, the broadening of the scope of production enterprises comes as the culmination of an idea long comtemplated, but not put into execution until the demand should make the time ripe.

In this branching out into the making of Christie Specials, Charles H. and Al E. Christie state that it is not their desire to go into the so-called feature production, but contend that the best type of comedy can be made in not more than two reels. Both of these young men contend that many a two-reel feature has been dragged out into five. So, says Charles H. Christie, "Why not reverse the process and make five-reel stuff in two?"

Neal Hart Returns in Arrow Feature

Neal Hart, the Westerner, who will be well remembered by exhibitors and fans for his work in "The Border Wolves," "Love's Lariat" and "The Lion's Claws," and numerous other subjects returns again to the screen, this time through the medium of the Independent market, having placed his attraction with the Arrow Film Corporation for distribution.

It is expected that the picture will be ready for the State Right Buyers by April 1, and immediately upon its completion Hart will again leave for the cattle country in Wyoming to produce another story.

The Export and Import Company has already contracted for the foreign rights on the first Neal Hart picture and the Eastern Feature Film Company of Boston, of which Herman Rifkin is president, have purchased the New England rights.

"Stolen Orders" Keeps Up Good Pace

William A. Brady's picture "Stolen Orders" continues to roll up new box office records, it is announced. In Ohio where "Stolen Orders" is being distributed by the Argus Enterprises and where that concern is carrying on an extensive and highly effective campaign of exploitation, the Brady picture is paralleling the remarkable success achieved in other territories. Fred Desberg, of Cleveland, one of the foremost Ohio exhibitors in a letter to the Argus company says: "We opened up Saturday March second with 'Stolen Orders' at the Mall and Alhambra Theatres, and broke all records for all time. We turned away thousands of people who were unable to get in. This is particularly remarkable in view of the fact that our best records have been made on features of not to exceed four and one half reels in length, whereas this picture is seven and one half reels."

In the New England territory the Brady picture continues to duplicate its record breaking Boston business.

Pathe Releases Astra Western Subject

"Go Get 'Em Garringer," a five-reel Astra star production, will be released by Pathe on March 23. It is a story of strongly organized border bandits of the West, of a sweet girl enmeshed in their web of infamy; of a two-fisted, quick-shooting he-man, who revelled in the sport of hunting down the criminals—a regular Western drama of the "wild woolly days," with occasional flashes of comedy and the tender glow of sentiment.

Helene Chadwick is the heroine, and Franklyn Farnum plays the part of Garringer.

April Brings New Larry Semon Comedies

Some time in April Vitagraph will inaugurate its important new Larry Semon comedy service, with this popular comedian appearing exclusively in the new series, supported by a company of fun-makers chosen from the best talent in the field.

The Larry Semon Comedies will be released once a month and will be directed by the star himself. Blazoning the new laugh-path as the first release will be "Well I'll Be ——."

This first Larry Semon feature comedy has been completed, and a view of the same, which has been obtained by a few fortunate ones, reveals it to be anything but the usual slapstick variety.

"The Dutiful Dub"

Harold Lloyd, with his "tortoise-shell lamps," looks the part he carries so well in the Pathe-Rolin comedy, "The Dutiful Dub," released March 23.

"Laugh with Lloyd" is a slogan of Dr. Hugo Riesenfeld, Managing Director of the Rialto and Rivoli theatres, New York, who has booked the Lloyd comedies for a year.

The Independent Field



Alice Hastings, in a striking moment in the Zion Film production, "Khavah"

"Khavah" Expected to Be Ready Shortly

The first Sholom Aleichem picture, "Khavah," which is being produced by the Zion Films, Inc., under the direction of Charles E. Davenport will soon be ready for release. Because of the demands from many sources that the finished product be shown the big exhibitors, Mr. Davenport is rushing the work on the picture and on Saturday night completed all the interiors at the Estee studio, necessitating his entire cast to work both day and night.

"Eddie Luck," the technical director put a corps of men to work finishing up the Russian village "Somewhere in New Jersey" and the cameramen began shooting exteriors early in the week. Those who have seen the village declare that it is true in every detail to Russian life.

Alice Hastings plays the title role, "Khavah."

The supporting cast consists of Giacomo Masuroff, Alex. Tenenholtz, Phil Sanford, Sonia Radin, Billie Wilson, Ray Friedgen and Anna Kehlman.

Irving Ruby and Jack Young are the cameramen and Ray Friedgen is the assistant director.

"Carter Case" Reports Big Bookings

Harry Grossman, vice-president and general manager of Oliver Films, Inc., expresses great satisfaction over the reports of advance bookings coming in from the exchanges throughout the country that are handling his production, "The Carter Case," a Craig Kennedy serial, written for the screen by Arthur B. Reeve and John W. Grey. Advance bookings are said to be pouring into the offices of all of the exchanges, and Mr. Grossman states that at the present rate it is indicated that all records for serial bookings will be broken.

The principal territories of the country are now covered by the leading exchanges.

Hall Names the Fifth of a Series

"When My Ship Comes In" Stars Jane Grey, Under Direction of Robert Thornby—Story Is Dramatic

"WHEN MY SHIP COMES IN," a screen version of Gouverneur Morris novel, of the same title, is announced by Frank G. Hall, President of the Independent Sales Corporation, as the fifth of the series of 10-20-30 special productions. Jane Grey, one of the most popular stars on the speaking stage, who has been seen in some of the screen's most successful productions is the star. Robert T. Thornby, formerly director for Lasky productions, directed.

According to reports from those who have witnessed private showings of this production, it's a typical Gouverneur Morris recital, told in dramatic episodes on the screen. Gouverneur Morris is conceded by literary critics and the American public to be one of the best fiction writers among present-day authors. His works are known here and abroad for their heart-interest and romantic touches, and his "When My Ship Comes In" has been cited as his best work in recent years.

His stories, both short and serial, have appeared in America's best known and most widely-read magazines and many of his books have been adapted to the screen. "When My Ship Comes In" is his latest representation in the silent drama and under the direction of Robert Thornby, who is one of the screen's most capable directors, it has been transferred to the screen with all the Morris characteristics of plot construction, theme and suspense.

Jane Grey, who has the featured part, is known to both screen and stage for her portrayals of roles that carry appeal. She has been seen in many of Broadway's biggest hits, and is appearing this season with Leo Dietrichstein in "The Marquise de Priola."

Mr. Hall, in commenting on this late addition to his 10-20-30 series, said that it represents all that stands for entertainment in the silent drama. "It's big in story, cast and production. The personnel of the cast represents artists who have won fame on both stage and screen."

Territorial Sales Makes an Announcement

THE great demand for state right pictures, and the brilliant prospects this field of the motion picture industry offers, is reflected in a statement issued this week by the Territorial Sales Corporation, which is now preparing to do business at 1600 Broadway.

The State Right Field is once more returning to its normal condition, and, after feeling the pulse of the state right buyers throughout the country, the Territorial Sales Corporation expects a season of unprecedented success,

According to the Territorial Sales statement, most producers, in making state right pictures, have overlooked the fact that there is a tremendous demand for middle class pictures. They overlook also the fact that most state right offerings are either too expensive or too cheaply made to warrant their purchase.

"The Territorial Sales Corporation is in the field to purchase motion pictures on a rights buyer. This is the type of picture which we are going to avoid."

business-like basis," this statement reads. "There are so many angles to this business that many are overlooked by most firms engaged in the state right field. We are going to handle pictures from the shortest subjects up to the most costly productions, but we are not going to pass up the 'in-between' films—the five and six reel features which will make money for the state right buyer who purchases them and for the exhibitor who books them.

"There is a big demand for the highest type of picture, but there is no demand for the picture which brings big money and then falls dead on the heads of the state

Bizar in Screen Successes, Incorporated

Edward I. Bizar announced this week that he has resigned from Metro to establish the Screen Successes, Inc., distributing exchanges, of which he is one of the incorporators and vice president, as well as general manager. Offices have been installed in the Candler Building, New York. Mr. Bizar announces that Screen Successes will open exchanges in New York and Buffalo for the distribution of "The Spreading Evil."

The incorporators of Screen Successes, Inc., are S. Strausberg, S. Blendes and Edward I. Bizar.

Turner Joins Gray Seal Productions

Richard Turner, who plays the leading role in the just released "Made in America" serial, has been appointed Production Manager of the Gray Seal Productions, Inc.

Mr. Turner will have charge of the productions featuring such players as Myrtle Stedman, Wheeler Dryden and Grace Harte.

Since Mr. Turner entered the film business as leading man, more than three years ago, he has supported such stars as Anita Stewart, Ethel Clayton, Geraldine Farrar, Ann Pennington, Valeska Surratt, Anna Q. Neilson and the Lee children.



At the Left Is a Silhouette in the Bruce-Educational Scenic, "The High Horse." The Center Shot Is from Separate Trails" and at the Right Is Another "High Horse" Glimpse

Hammons Cites Three New Bruce Scenics

"THE LITTLE HIGH HORSE," "The Restless Three," "Sundown" and "The Wolf of the Tetons" are among the most important of the Robert C. Bruce Scenics, says Vice-President E. W. Hammons, of the Educational Films Corporation of America, in his recent announcement of the subjects for release. The newest offerings, and the balance of the series for the current season, which are still in the laboratory, are examples of the quality and novelty that have made Bruce attractions internationally famous.

Of the twenty subjects which were scheduled for he current season, more than half have not yet been released. Mr. Bruce has spent several months at the laboratories at Wilkes-Barre, Pa., cutting and arranging the new material, and the positive prints are now being delivered to complete the series.

The Bruce American Scenics have established an international reputation, and since 1915, when Mr. Bruce came out of the West with his first subject, more than seventy-five single-reel productions have been completed. These subjects were the first to be devoted to the beauty spots of our own Western States, and have consistently maintained their leadership in the field of scenic pictures from the first release. Theatre patrons who have admired these "Educational" releases since their inception will be most apt to realize and appreciate the progress that has been made in making the American scenery so thoroughly interesting and entertaining, and will be best able to explain why Bruce single-reel attractions frequently dominate the programs of which they are a part.

Plans for the season of 1919-1920 are now being made, and scenarios and outlines covering an eight months' trip, which is to result in twenty new subjects, are near completion. Following Mr. Bruce's usual practice, all preparatory for the actual photography is done in advance—all the subject matter and plans of operation being carefully thought out before leaving New York. The locations and titles of the coming series are to be unusual, and quite distinctive in comparison with the earlier productions.

"White Heather" to Get Broadway Showing

"THE WHITE HEATHER," Maurice Tourneur's latest production, which is expected to have its premiere within a few weeks at a New York theatre, marks the director's first California production.

Mr. Tourneur came to America from France five years ago and immediately jumped into prominence, producing "The Whip," "A Poor Little Rich Girl," "Barbary Sheep," "The Rise of Jenny Cushing," "Prunella," and "The Bluebird." Then Mr. Tourneur launched his own producing company, making "Sporting Life," "Woman," and "The White Heather" in succession. However, not until he started work on "The White Heather" did he go West.

"The White Heather" is adapted from Cecil Raleigh and Henry Hamilton's Drury Lane theatre production in London and later at the Academy of Music, New York. It has one of the most remarkable punches ever screened, according to observers, and is staged with all the beauty, discrimination and artistic judgment which fans and exhibitors have come to expect in a Tourneur production.

"The White Heather" is to be released in the open market, following out the director's policy of independent production. The date of the New York premiere will shortly be announced by Mr. Tourneur's agents, Hiller and Wilk, Inc.

Pearson Photo Widespread

Twenty-thousand copies of the picture of Virginia Pearson painted by Hamilton King, on this month's issue of the Theatre Magazine, will be distributed throughout the country by the Virginia Pearson Photoplays Company.

Jones Succeeds After Four Others Fail

The release of perhaps the most talked of film produced, "Mickey," has brought to the screen the greatest achievement of F. Richard Jones, who as director of this subject, produced a picture of unusual merit, after four other directors had failed for one reason or another.

Wherever this picture has been shown it has met with instantaneous success, due largely to the "mouth to mouth" advertising of the people who witnessed its projection. Like most all of the big successes of the stage and screen, it has but a simple story, but so well has the plot been knit that it is most interesting through every scene, and builds up to a sensational melodramatic climax precisely staged. Since directing the production of "Mickey," Director Jones has made a number of comedies, and his most recent effort is the coming release, "Yankee Doodle in Berlin," which has been sold by Mack Sennett to Sol. Lesser for distribution throughout the United States. It is the belief of the fortunate few who have seen this satire that it will prove the most popular long subject of the screen, and it is expected the box office receipts will double and triple those of Mr. Sennett's previous big subject, "Tilly's Punctured Romance."

Middle West Likes Ford Serial

R. C. Cropper, of the Bee-Hive Exchanges in Chicago, Indianapolis and Milwaukee, reports the bookings for Francis Ford's latest serial, "The Silent Mystery," to be steadily increasing, with each succeeding week. It seems to be an expected occurrence for an Exhibitor to report his house records broken after running the first episode.

R. F. Oekler, of the Casino Theatre in Chicago broke his house attendance and receipts record on the first episode and upon the showing of the second episode broke the first record in both attendance and receipts, crowding 2,563 people into a house with a seating capacity of only 300.

Albert Teitel Joins Inter-Ocean Film

Albert Teitel, a pioneer film man, best known through his connection with the Ideal Laboratories and Studio of Hudson Heights, New Jersey, which he founded, is now on the technical staff of the Inter-Ocean Film Corporation.

Mr. Teitel will pass on the photography of every subject released by Inter-Ocean to the world market, and will make his office on the fourth floor of the new Inter-Ocean Building, 218 West 42nd Street, New York City.

He is a chemist by profession and was a student at the Sorbonne, Paris. In 1910 he entered the motion picture business as Secretary of the Ortho Film Company, one of the first independent commercial laboratories in New York. Then he became a supervisor of films for the General Film Company.

He was President of the Multicolor Film Improving Company in 1915, and the next year organized the Ideal Film Laboratories and Studios, becoming the first President of the operating company.

In the absence on the Coast of E. H. Kaufman, accessories manager of Inter-Ocean, Leon Schlesinger of the sales department, is taking charge of the carbons and accessories controlled by the firm.

Donald B. Shepard, formerly of the United Theatrical Equipment Corporation, is an addition to the projection department of Inter-Ocean.

Briggs Completes Three

Briggs Pictures, Inc., this week announced that the company has completed the first three one-reel comedies, from the cartoons of Briggs which appear in one of the New York dailies. The comedies are said to be entirely different from any of the nature yet made. The first is called "The Days of Real Sport," with a subtitle of "New Folks in Town." The second is called "When a Feller Needs a Friend," and the third is "Skinny is Surprised." The films are being cut and edited, and releasing plans are expected to be announced shortly.



Emmett Dalton, Whose Pictures Are States Righted



Outing Chester Camera Man "Hunting" for Moose

Runcie Leaves for South America

W. O. Runcie, camera man for the Outing Chester pictures which are produced by C. L. Chester in co-operation with Outing Magazine, left Wednesday for an extended trip through South America in search of new and picturesque material for the screen.

Mr. Runcie's trip will take him into Mattegrosse and through a territory which has never before been caught by the camera. In spite of the value of this country for moving picture scenics, it has been practically untouched by tourists and camera men because of the hardships it involves and the dangers from the suspicious natives, who are resentful of the presence of a white man.

His pictures will include a trip down the famous "River of Doubt," which is identified with the travels of the late Theodore Roosevelt.

These South American films will be added to the series of Outing Chester pictures now running at the Strand and released through the First National Exhibitors and other exchanges to leading theatres all over the country.

"Mickey" Claims Record for Milwaukee

"'Mickey' holds the record for the city of Milwaukee," writes Wisconsin Film Corporation, who control the rights to this production for the State of Wisconsin, "for the total number of houses and days played. Up to the present writing we have played one hundred and one days and have sixteen more days to play, making a total of one hundred and seventeen days in all. There are fifty suburban houses in the city of Milwaukee, and we have played all except three, for which we expect contracts also."

Tyrad Shows Faith in State Rights

That the state rights markets has developed unusual activity and is more promising than it has been for some time, is the report made by Tyrad Pictures, Inc. of 729 Seventh Avenue, New York City.

Tyrad Pictures, Inc., of which Mathias Radin is president and general manager, and Jacques Tyrol is secretary-treasurer and director general, is state righting the following productions: "And The Children Pay," a social drama in seven reels by Winifred Dunn; "Your Wife And Mine," a six reel feature made in England and France; and "Her Right To Know," a five reel feature made in England and France.

State rights for these productions are now being sold with the exception of New York and New Jersey territories, which are handled by Tyrad itself. In addition Tyrad is distributing to New York and New Jersey exhibitors a line of one, two, and three reel dramas, comedies, and educationals.

Pioneer Keeps Six Films on Market

The Pioneer Film Corporation has six features which they have placed on the state right market. Every one of them has scored a real hit and is making money for exhibitors. The films are perhaps some of the finest dramas that have been made.

The six features include "Wives of Men" in which Florence Reed scored such a hit. "Suspicion," the sensational story of the harm gossip does. "The Still Alarm," adapted from the famous stage success. "Soul of a Child," a five reel heart interest story. "Little Orphant Annie," the filmization of James Whitcomb Riley's immortal poem, and "Little Mother."

Gets Gaumont Serial for Two States

The Fontelle Feature Film Company, of Omaha, Neb., this week announced that it has secured the rights of distribution in Iowa and Nebraska to the ten-reel Gaumont serial, "The Hand of Vengeance." This company has also secured the rights in the same States to "Satan on Earth," also a Gaumont picture, and the Gaumont News and Graphic Weeklies. Fontelle has also taken over "The Masque of Life."

FOR SALE

I bought more states than I can handle on several corking good State Right pictures. Must dispose of some territory as I need the cash. Am willing to sell at sacrifice prices. I may have the very group of states you want. If interested write Box 150, Motion Picture News.

GOING TO PLAY "MICKEY"

IF SO, GET IN IMMEDIATE TOUCH WITH C. EDGAR MOMAND, GARDEN THEATRE, FLINT, MICHIGAN, FOR HIS WHIRLWIND, BUSINESS GETTING ADV. CAMPAIGN.

C. EDGAR MOMAND got a booking on "Mickey" and immediately proceeded to delve deep into the unlimited fund of advertising possibilities he saw in this subject after a private screening.

The result was that he drafted a "teaser" campaign and thorough business-building, interest-rousing set of ads that have served to invigorate the entire 120,000 town of Flint, Michigan, and positively **stop show business** (with "Hearts of Humanity"—which burned up twice as much newspaper and four times more billboard space—"Potash and Perlmutter"—by popular local stock company—big six-act vaudeville bill and other houses offering strong competition and opposition).

LET MOMAND'S ADS MAKE MUCH MONEY FOR YOU

In a nutshell—all you need is a "Mickey" booking, a good seating capacity, Momand's "Mickey" ads and a privilege of putting your money in some bank.

No need of any theatre manager wasting any time trying to evolve "box-office smashing" ads—Momand has saved the effort. Conserve your energy for handling the crowds and the money.

There are five good interest-compelling "teaser" ads (Momand tells you how he used them) that creates an impatient desire to see the picture. There is one feature article, 4 columns by 10½ inches. There are also four display ads. And there are seventy inches of live reading notices and a "Press Review," by Roy Lawrence of the Flint Daily Journal. These, all of them, Momand will send you at once on receipt of $25 (certified check, bank draft or Western Union only).

GET A "MICKEY" BOOKING AND GET MOMAND'S ADS

Don't be afraid to spend some money putting "Mickey" over. Momand had it booked for only four days, but held it for balance of the week. Popular demand would support it another full week. Momand has the whole town singing, whistling, talking "Mickey" and dancing "Mickey." Crowds jammed so they nearly demolished his theatre front. And Momand's theatre is off the main "drag." But that fellow's advertising copy draws! He puts in the pep and the punch. Limited number of sets are available. Telegraphic remittances will receive first consideration. Act wisely and with acceleration.

MOMAND'S "MICKEY" ADS WILL MAKE YOU MUCH MONEY

They are an intimate type of personal appeal that get under the skin and create a profound desire to see this film. "Mickey" satisfies hugely. And the result will be greater returns than fondest hope can surmise.

No House or Town Too Large or Too Small to Use Them. Use Them and You Won't Realize that You Have Any Competitors.

Mar. 12, 1919.

Mr. C. Edgar Momand,
Garden Theatre, City.
Dear Mr. Momand:—
Permit me to compliment you upon your clever advertising program of "MICKEY."
That the publicity was effective is evidenced by the crowds standing in front of your theatre.
Very truly yours,
THE FLINT BOARD OF COMMERCE.
E. B. Linabury, Secretary.

Mar. 14, 1919.

C. Edgar Momand, Manager,
Garden Theatre, City.
Dear Mr. Momand:—
The advertising campaign that was compiled by you for the "Mickey" picture is a winner. The crowds that thronged the Garden Theatre entrance every night is proof enough that your special advertising copy did the trick.
Very truly yours,
THE FLINT DAILY JOURNAL
C. H. McKinley, Advertising Manager.

Abrams Releases George Beban Picture



Charlie Chaplin Congratulates Hiram Abrams on His Engagement as General Manager of United Artists Distributing Corporation

AN interesting chapter of trade history is recorded in the fact that Hiram Abrams is now offering state rights on George Beban's latest production, "Hearts of Men," which is the first production the character actor has ever offered to independent buyers, and the last picture that will ever be so offered to the trade by Mr. Abrams, as he is soon to devote all his time and efforts to the general managership of the United Artists' Distributing Corporation, as announced last week.

All of George Beban's former photoplays have been released by Paramount, and this first departure on the part of the star from program releasing indicates that he will in the future distribute his pictures through independent exchanges. Mr. Beban had in mind this new form of marketing his productions when he made "Hearts of Men," for the picture is said to contain many points of interest to the state right buyer.

That much seems to be proven by the fact that Sol Lesser, considered one of the most astute judges and buyers of films in the country, purchased the rights to the Pacific Coast States immediately after viewing the picture.

Mr. Abrams recently made a record in state right sales, when he disposed of the rights for the entire country to Mack Sennett's "Yankee Doodle in Berlin" within ten days. "Hearts of Men" is being exploited from Mr. Abrams' headquarters in the Longacre Building, New York City.

"Mickey" Rights Sold for Entire World

THE rights to "Mickey," Mack Sennett's, seven-reel super-production, have now been disposed of for the entire world.

In the United States the territories are controlled by the following exchanges: Magnet Film Exchange, New York City, for Greater New York; Gardiner Syndicate, Buffalo, N. Y., for New York State north of Westchester County; Boston Photoplay Corporation, Boston, Mass., for New England; Supreme Photoplay Productions, Pittsburgh, Pa., for Pennsylvania, Ohio, and West Virginia; Sidney B. Lust, Washington, D. C., for Maryland, Delaware, District of Columbia, and Virginia; Mr. S. J. Samuels, for Georgia, Florida, Alabama, Tennessee, North and South Carolina; Kentucky to Big Features Film Company; Mickey Film Corporation of Chicago for Illinois; Wisconsin Film Corporation of Milwaukee for the State of Wisconsin; J. Horwitz Productions for Michigan; Leon Victor of Kansas City for Missouri, Kansas, Iowa, and Nebraska; De Luxe Feature Film Company of Seattle for Washington, Oregon, Idaho, Montana, Minnesota, North and South Dakota, Texas, Oklahoma, Arkansas, Louisiana, and Mississippi; Midwest Greater Features Company for Colorado, Wyoming, Utah, and New Mexico, and Sol. Lesser, All-Star Features Distributors, San Francisco, for California and Nevada.

In every single territory "Mickey" is said to have broken records and established a precedent for box-office receipts.

The advertising campaign back of this production is making the name "Mickey" a household word. Not only have the leading talking machine and piano roll companies made records of the "Mickey" song, which is fast becoming the most popular hit of the year, but throughout the country there are "Mickey Socks," "Mickey Shirts," "Mickey dinners," "Mickey Cocktails," and in Wheeling, W. Va., a prominent tobacco manufacturer has already placed upon the market "Mickey" Twist, which in design is an exact duplicate of the twist Mickey buys for her father in the story.

Jane Grey, from the Belasco School

Jane Grey, star of Frank Hall's fifth production on Independent Sales Corporation's 10-20-30 series of specials, is a product of the Belasco School, and has been seen in Broadway's biggest production. She has co-starred with Arnold Daly, Bruce McRae, John Barrymore and Leo Dietrichstein, and is a star in her own right. Her first work on the screen was seen in Fine Arts' production of "Little Grey Lady" and "Mother of Seven." Frank Hall presented her in "Her Fighting Chance." Miss Grey has completed recently, a series of short features for the Stage Woman's War Relief, co-starring with William Courtney.

Complete Plan Book Index on page 2024

Dalton Reports Many Deals Closed

Emmett Dalton has returned to New York after a tour of the southern territory with his production, "Beyond the Law." Besides the account of tremendous business at the houses, in many of which he appeared personally, Dalton reports two sales of territorial rights on the picture.

New York State and Northern New Jersey have been bought by Nathan Hirsh, president of the new Aywon Film Corporation. Mr. Hirsh has arranged with Dalton a side-deal involving special publicity and exploitation, and it has been decided that in some theatres Dalton will make personal appearances under the auspices of the Aywon.

Dalton announces also the sale of all the southern territory to the First National of Richmond, Va. This sale, he states, includes Georgia, Florida, Alabama, Virginia, North and South Carolina, and was made on the strength of the box-office receipts of the theatres throughout the territory where he played "Beyond the Law" himself.

Hopp Hadley Did It!

Hopp Hadley, advertising manager for Rothapfel Pictures Corporation and Independent Sales Corporation, is responsible for the artistic borders enclosing Samuel L. Rothapfel's announcements to the public of his Unit Program. Hopp has a lot more ideas he intends to spring before Sam has his "coming-out" party as a producer.

Plan Special Aid on Rothapfel Unit Program



Samuel L. Rothapfel, Producing Rothapfel Unit Program

INDEPENDENT Sales Corporation is preparing plans calling for special aid to exhibitors in the exploitation of the Rothapfel Unit Program, which will soon be ready for distribution through the Film Clearing House.

Frank Hall, president of the Sales Corporation, started the campaign moving last week by starting two men out to blaze the trail.

Charles L. Schwerin, one of the prominent independent men in the Middle West, who is manager of Independent Cleveland branch, and Leon J. Rubinstein, who has specialized on exploitation methods, are the two selected by Mr. Rothapfel and Mr. Hall to carry out these plans.

Mr. Schwerin, after three days spent at the New York office in consultation with Messrs. Rothapfel and Hall, left for Cleveland, Thursday, from which place he will go to Boston on the first lap of his trip which will carry him to every important centre from Boston to Richmond, covering the Eastern territory. Mr. Rubeinstein left New York Saturday for Chicago and will work from there down through the Middle West to Dallas, Tex.

Lynn S. Card, general sales manager of Independent Sales, and Harry P. Diggs, business manager of Rothapfel Picture Corporation, are looking after the New York end of this campaign.

"We have arranged a campaign," said Mr. Card, "that will reach every nook and corner of the United States. Every exhibitor will be reached not alone by personal and circular announcements of Mr. Rothapfel's program but by representatives of the Rothapfel Unit Program, who are instructed to assist in every way possible."

A FACT



It is a matter of record that practically all the clients that associated themselves with us in the early months of our business history are with us today. We justifiably regard that as the finest tribute that could be paid our effort to serve them competently and faithfully.

Telephone Bryant 7190

REPUBLIC LABORATORIES, INCORPORATED

729 7th Avenue, New York

In and Out of West Coast Studios

By J. C. Jessen

Universal Newsettes

Universal Producing Company has been increased to a total of thirteen, at least there being that many directors employed at the present time. The most recent addition being R. S. Sturgeon, who has a number of exceptional photoplays to his credit, and will first direct Priscilla Dean in "The Chatterbox," which has been purchased from Bayard Veiller. Waldemar Young is preparing the screen continuity.

George Holt, who has been an actor in films for the past five years taking leading parts in many Vitagraph and Universal productions, has been engaged to alternate with Jacques Jaccard in the production of two-reel Western dramas. Jaccard has just finished the filming of "Buck Lawson Plays to Win" and Holt is now starting on "Cold Steel." Eddie Polo and Eileen Sedgwick are the leads of this series.

With "The Great White Darkness" completed under the direction of Paul Powell, Monroe Salisbury has been transferred to the direction of another, and will play in "The Open Road," an original story which gives him an Italian characterization, the son of Italy who comes to the West. Rhea Mitchell will have the leading feminine role, the queen of a western honkey tonk.

Neal Burns, who recently returned from the Army, and Vera Stedman, late of Mack Sennett studios, have been engaged to play in one-reel comedies being made under the direction of Jack Dillon.

William S. Campbell is continuing on his series of two-reel animal comedies featuring the members of the Universal zoo, with Dora Rogers and Rube Miller being the principals in the human roles.

Fox Studio Doings

After a month at Flagstaff, Arizona, making snow scenes for "The Wilderness Trail," the company under the direction of E. J. LeSaint, and headed by Tom Mix, has returned to the studio, where everything was in readiness for the production of a new subject titled "The Coming of the Law," which is now being made under the direction of Art Rosson. Agnes "Brownie" Vernon has been selected as leading woman, and the initial scenes have been made, although the entire cast has not been named.

"Words and Music," a photoplay by William Charles Lengel, and continuity by Charles Kenyon, is to serve as the second co-starring vehicle for Albert Ray and Elinor Fair, recent acquisitions of the William Fox organization. Scott Dunlap, who has been identified with a number of Los Angeles producing companies as assistant director, and for nearly four years assistant to E. J. LeSaint, has been promoted to the ranks of director, and this will be his first production.

Tom Santchie, Frank Elliott, Mae Gaston, Tom Guise and George D. Williams have been cast in support of Madlaine Traverse for "The Love That Dares," now in production under the direction of Harry Millarde. This will be Santchie's first appearance on the Fox program. The story was written by Elmer Harris and scenario by Dennison Clifte.

The film now being finished under the direction of Frank Beal and starring Gladys Brockwell, with William Scott and William Sheer as principals, has been named "The Divorce Trap." The Lynn Reynolds Company, with Peggy Hyland as star, is still at the Santa Cruz Islands for sea scenes of "Miss Adventure."

The F. P.-Lasky Studio

That Harry Houdini is to come to Los Angeles the latter part of April and play in a mystery detective photoplay of five reels for Famous Players-Lasky has been announced by Jesse L. Lasky, now at the West Coast studios. Irvin Willatt has been selected to direct the filming of this subject.

Captain Robert Warwick arrived in Los Angeles March 12 for appearance in the Paramount-Artcraft Special "Secret Service" to be filmed by Hugh Ford. Everything is in readiness for the making of this subject at the Lasky plant.

Delays from one cause or another have prevented producing units at the Lasky studio from beginning on new subjects this week as anticipated, and aside from the finishing scenes being made by Cecil B. DeMille for the Edgar Selwyn story, "For Better, For Worse," there is not a company working there.

Many changes are being made at the studio on Melrose avenue owned by the Clune Producing Company, which has been leased by Douglas Fairbanks, and it was stated this week Fairbanks would be located in his new quarters, leaving the Lasky studio during the week of March 22.

A letter to the West Coast office of Motion Picture News from B. L. Waite, owner of the Minor theatre at Arcata, California, brings the information that the company under the direction of James Cruze and headed by Wallace Reid filming the Captain Peter B. Kyne story, "The Valley of Giants," is having great success in the filming of scenes and also securing the desired exteriors

Here and There

In the absence of Isadore Bernstein, general manager of the National Film Corporation, William Parsons in giving his attention to production matters of the studio while Bernstein is away looking after the marketing of the labor picture, "The Boomerang."

All National Companies are now at work. Director Frank Grandon with Billie Rhodes, who in the coming production has Lloyd Whitlock as leading man, and Melbourne MacDowell appearing in one of the most important parts, went to near San Diego, where a great many of the scenes for "The Sea Waif" will be filmed. The company expects to be gone about ten days. Miss Rhodes has just completed work in "The Love Call," which was made under the direction of William Louis Chaudet.

Henry Walthall, who played under the direction of Bertram Bracken in the National's coming special release, "The Boomerang," is again with Bracken appearing in the leading role of the E. Phillips Oppenheim story, "The Long Arm of Mannister." Franklyn Hall prepared the continuity for this, and it will serve to introduce a new film leading woman in the person of Olive Alcorn. Hallin Burr (Hal Cooley) is playing the heavy, and William Clifford is taking the principal character role.

William Louis Chaudet is now editing the latest William Parsons Goldwyn Capitol comedy titled "A Wonderful Night," which is based upon the celebration which



Bobby Vernon, in the Christie Comedy, "Bobby Comes Marching Home"



Peggy Hyland, Fox Star, in "The Rebellious Bride"

may take place in many parts of the country on the last day in June. Parsons is said to be at his best in this picture, and has Loretta Blake, Lloyd Whitlock and William Seiter as his principal supports.

Two comedies have been completed at the National studio which feature Mr. and Mrs. Carter De Haven. The first has been named "What Could Be Sweeter," and the second now being edited "No You Don't." Robert McGowan, who for some time was with the Christie Company, is co-director of this company.

Thomas H. Ince this week engaged Miss Adele Buffingham as a member of the scenario department at his Culver City studio following the submission by Miss Buffingham of a story for a photoplay which was her initial effort, and was purchased for $300. The story is to be used for Dorothy Dalton. Miss Buffingham, up until the time of accepting the scenario position at the Ince Studios, was cashier at the California theatre, Los Angeles.

The Pauline Frederick picture has been completed by Hobart Henley, who is shortly to leave for the East, where he has completed arrangements for producing photoplays. Up to this time no decision has been made as to who will be Miss Frederick's director, but there is a rumor that friend husband, Willard Mack, will take care of this duty in addition to supervising scenarios for this star.

Madge Kennedy is to begin work the week of March 22 in a new subject under the direction of Clarence Badger, but release title has not been selected, nor has the cast for this been named.

The Norbig studio in Los Angeles has been leased by a newly organized company, which will make films showing the adventures of Captain David Fallon, M. C., the first of which is now in production and titled "The Dawn of Truth." Eliot Howe has been engaged as director; J. J. Kasztor, cameraman, and G. A. Williams is general manager. The pictures will be released as the El Capitan Series.

With Pathe Players

Plans are being made at the Astra studio in Glendale for the filming of another serial for Pathe, while the producing company is busy making the last six episodes of "The Tiger Face," now being directed by Paul C. Hurst with Ruth Roland and George Larkin in the leading roles, and a cast made up of Mark Strong, George Fields, Fred Kohler, Harry Moody, Ester Walters and others. Preparations for the new serial are in charge of L. G. Gasnier. Mrs. Gasnier arrived on the coast March 12 and will spend considerable time here.

Baby Marie Osborne was expected to arrive in Los Angeles March 17, after a tour of three months from east to west making personal appearances at theatres in connection with her film.

About Metro Players

The first West Coast made Emily Whalen story was started the week of March 15 at Metro Hollywood studio under the direction of Henry Otto. The title of the film will be "The Amateur Adventure."

A new story has been selected for May Allison which is by E. V. Durling.

Hollywood Hookum

MARCH 29, 1919 NEWS MORE NEWS

Spring was amongst us this week.

Albert Ray is reported to have a sore foot.

We are told that Jack Mower has a country estate.

Tom Mix now claims he was once a theatre manager.

Bob McKim was seen at the Hampton studio this week.

Molly McConnell is reported to be god-mother of twenty children.

Claire DuBrey has had her automobile draperies changed from red to baby blue.

Yellow carbon copies from the Brunton studio now carry the name of Troy L. Perkins.

Wally Reid, upon making a personal appearance in Arcata, was presented with a beautiful cluster of Daffidils.

Alec P. Francis of the Goldwyn stock company, is decidedly popular—he is playing in three pictures at once.

Ed. LeSaint finished a Fox picture this week, and to live up to tradition, immediately went forth and had a hair cut.

Ruth Roland spent a month one day this week in the salty waters of the Pacific when water stuff was being shot.

Our colony has a new member in the person of R. D. MacLean, who is playing before the flickering celluloid at Hampton's.

A sculptor in Ohio wants Madlaine Traverse to pose for him while he makes a heroic figure of beauty for the Buckeye state.

This being between pictures for Bertram Grassby, he don't know whether to leave it grow or shave it off—speaking of mustaches.

Jack Holloway has put his naval officer's uniform in moth balls, and is now assistant director to Thomas Heffron at the Hampton studios.

Fay Tincher admits she doesn't know whether there will be another picture after this one Al Christie is making. Strenuous is the word.

Richard Willis, familiarly known as "Dick," served us with another envelope full of his compliments this week—mimeographed. Thanks, Dick.

Bob Brunton is stealing Heines' stuff, for Bob claims there are fifty-seven varieties of bugs at the studio. Just what do you mean, Bob?

Fritzi Brunette was down from Santa Barbara this week to say "howdy" to the folks at the Symphony theatre where her present release is being shown.

Larry Semon is said to play the title role in his recent comedy titled "Blackhands and Blockheads, and now he is asked to prove how he can be the plural.

Bill Desmond is authority for the statement that New Zealand trout are bashful in the presence of strangers, and will not bite when the line is held by a foreigner.

Darrell Foss has given up his quiet ways and gone in for golf. He plans on having the balls finished with radium so that he can continue the game after night falls.

W. M. Ritchey was heard to remark the other day, "a number of words does not make a photoplay any more than a lot of incidents make a plot." You're on the right foot, Bill.

Behold an author steps forth from the photoplay ranks—George Holt. He has written a book on the ups and downs of an actor, and from what we have heard, he could almost make it an encyclopaedia.

Art Rosson was about to direct a wedding scene when the minister said, "When I was a minister in"—and then a long explanation was given. The man is not a minister now, and the scene was made.

A postcard from Fred Goodwins some place in London, says he's through with the British army, and the latter part of March will be on the lookout for the statue of Liberty. Next stop will be Los Angeles.

F. McGrew Willis is back amongst us. We don't know that he's been away, but we haven't heard of McGrew for some months, and now he has written a photoplay for Jesse Hampton titled "The Man Who Turned White."

Winnie Westover tips off that Roscoe Arbuckle likes coffee so well that he has all the white linens of sets dipped in the amber fluid — meaning coffee — so that the place will have a proper atmosphere for a breakfast scene.

Tom Moore and Ed. J. Brown carried a spear together years ago, and when Tom saw Brown playing a minor part in "The City of Comrades," Tom, out of respect for the past, arranged with Director Harry Beaumont for a close-up of the two.

John Gilbert went out the other week to have a honeymoon, and having carefully selected the secluded hotel, thought he would have a quiet time, but they all knew Jack and wedding marches were played for every meal, and they served rice too.

Otto Lederer, who has so naturally impersonated the Jewish characterization for Vitagraph pictures, was seen on our Broadway last week in the title role of "The Wooing of Riley," all of which leads HOOKUM to say "versatility, thou art a jewel."

Society: Bryant Washburn, Jr., Marjorie, Florence and Carter DeHaven, Jr., Jack Mulhall, Jr., Dick, Bill and Tom Ince, Jr., Snookey Rosson, Irving Cummings, Jr., and Martha Wolfelt were guests at Mary Pickford Rupp's birthday party. Ages, one to ten.

A portly officer stepped into HOOKUM office and presented his card, "Captain David Kirkland Swim," and looking up from his be-littered desk, the editor beheld no other than David Kirkland, the former director of pictures hereabouts. Welcome home, Dave.

Prosperity is amongst us at the Vitagraph lot. The Spring automobile buying epidemic has hit hard. General Manager W. S. Smith is going about in a new Buick; Earle Williams in a shiny Hudson; Joe Rock and Gilbert Pratt, Appersons, and Earl Montgomery in a MacFarlane.

Mabel Normand has organized a "I-Knew-You-When Club" at the Goldwyn studios, and inasmuch as Owen Moore, now playing at the concrete city, began work before the camera at the old Biograph the same day that Miss Normand received her first $5 check, she has permitted him to be the first charter member.

Dustin Farnum appeared at the Fox studio last week just as Brother Bill was finishing his first scene of his coming subject, and Dusty presented his brother with two huge bunches of American Beauty roses. For the benefit of those who are not on the inside, HOOKUM will advise that Dusty and members of the Fox organization put the job up on Bill, but it didn't make him a bit mad.

Pat Dowling has moved again. He is now serving as publicity man and general assistant in the sales department at the Christie studio, all of which explains why Pat wears a derby. Here's his first effort from the lot titled "Reasons Why":

The Al Christie first two-reel "Special," "Sally of the Chorus," featuring Fay Tincher, is going to be a "sure hit," according to the following members of the cast:

Fay Tincher — "Al Christie ALWAYS wore his leather coat when directing my scenes."

Harry Dep—"My cow-lick and Fay's striped stockings certainly put the picture over."

Molly Malone—"The piano-player at rehearsals was so good-looking."

Harry Edwards—"I play four parts. Watch for me."

Patricia Palmer—"I can't dance. I do a specialty number in this picture."

Envious chorus girls—"I wish my face had Molly Malone's knees."

Roscoe Karns—"Stage managers give such tone to a production. I play the stage-manager."

Al Christie—"It's hokum."

Everybody, sotto voce—"The shimmay chorus wasn't so bad!"

(That's the biggest single piece of news that ever appeared in HOOKUM.)

VITAL STATISTICS

HOOKUM almost went to press without chronicling the marriage of that Celtic hero, William Desmond, and Mary MacIvor which was solemnized. Bill is on a vacation.

Classified Ads.—Tell Your Wants Here

[Where advertiser is to be addressed in care of Motion Picture News send all replies to the office of publication, 729 Seventh Avenue, New York City.]

SITUATIONS WANTED

ACCOUNTANT—Experienced accountant, 22 years of age, released from U. S. N. R. F., desires connection as assistant operator or publicity man. Willing to go anywhere to start. References exchanged. Will consider work in film exchange. Address H. H. T., Motion Picture News.

ASSISTANT DIRECTOR—Late with Bob Leonard, now with Canadian Engineers, Signal Corps. Expect to be in Los Angeles in February. Six years' experience, starting as property man with Wallace Beery. Twenty-two years old. If you want me communicate with Miss Gibsone, Mabel Condon Exchange, Hollywood.

OPERATOR-MANAGER—Operator and electrician, honorably discharged from aviation service, wishes position as operator or manager of small house in good town. Five years' experience. Can deliver the goods. Salary and all in first letter. Address O. V. Tilton, Auditorium, Defiance, Ia.

ADVERTISING—Wanted, position handling advertising for photoplay concern or in responsible position directly under advertising manager. Have had extensive experience writing ad copy as well as practical newspaper and theatrical experience, press agenting large middle western houses. Am 23 years old. Address J. M. M., Motion Picture News.

STUDIO WORK—Position wanted by man who can qualify as assistant director, technical director, casting director, studio manager. Has had special experience on serials. Formerly with Pathe and Astra studios as general utility and assistant director to Louis Gasnier and Donald MacKenzie. Just completed fifteen months' service in U. S. N. R. F. Address Studio, Motion Picture News.

ORGANIST—Honorably discharged soldier, organist, wishes position advantageous to completing studies; competent now to render classy selections. Address Musician, care of Motion Picture News.

ASSISTANT—Assistant director, one year in navy, desires connection with producer. Have assisted Frank Grandon, Bing Thompson, Howell Hansel, Allen Holubar, John Lopez. Can cut film and make scene plots. Address X. Z. Y., Motion Picture News.

OPERATOR—Just discharged from navy. Seven years' experience, union. Wishes position anywhere, on any make machine. Can furnish good references. Write, stating all, to D. E. Davis, 608 Fifth Street, Sioux City, Iowa.

ON THE JOB!

Motion Picture News Followed Him Everywhere

THE following letter from Corporal Gerald M. Best, on active service with the American Expeditionary forces abroad, speaks for itself:

Bar-sur-aube, France.

Motion Picture News,
New York City.

Gentlemen:

It is with a feeling of deep regret that I note the ending of my subscription to Motion Picture News, and I wish to take this opportunity to thank you for your courtesy and generosity in sending the News overseas at what proved to be a losing proposition for you, inasmuch as the postage has nearly doubled the subscription price.

Everywhere in France the News has reached me, whether at the front, in the hospital, at rest billets or on leave, and it has enabled me to keep in constant touch with the motion picture situation in a manner impossible to duplicate.

As my movements for some time to come are uncertain, I am not renewing my subscription until I am demobilized, but wish to express my sincere thanks for your kindness and patriotism, and to wish you success.

Cor. Gerald M. Best.
Co. A, 319 Field Signal Bn.

Ince Engages Director Joseph De Grasse

Joseph De Grasse, one of the most experienced of motion picture directors, whose screen career dates back to 1909, has been engaged by Thomas H. Ince, and is now directing Dorothy Dalton in her new picture which, written by John Lynch and scenarioized by C. Gardner Sullivan, is as yet untitled. In this production Miss Dalton has as her leading man, H. E. Herbert, actor of the stage and screen, who has played leads in stage productions opposite Billie Burke, Mrs. Patrick Campbell, Blanche Bates, Martha Hedman, and other stars. One of his most noteworthy screen performances was in the leading role in Thanhouser's "The Man Without a Country."

Does Well with "The Better 'Ole"

Manager Shakman, of the Eighty-first Street theatre, New York City, notified the Cinema Distributing Corporation, who are leasing "The Better 'Ole" to exhibitors through the World Exchange, that his Monday night business of March 10 with this picture broke a record.

Invites Minister to See Fox Feature

The Exhibitors' Service Bureau of the Fox Film Corporation announced this week that Jack Farren, manager of the Victoria Theatre, Rochester, N. Y., adopted a novel scheme, that had two objects, in presenting Tom Mix in "Hell Roarin' Reform."

As soon as he had received his dates for this picture—which is said to be one of the best ever made by Tom Mix—he invited all the clergymen in Rochester and vicinity to attend one of the performances. In "Hell Roarin' Reform" Mix plays the role of a cowboy who becomes a volunteer minister for a brief time and cleans up a bad gang in a Western town.

By inviting the clergymen to see the picture. Mr. Farren not only obtained widespread newspaper publicity—one of his objects—but he also hoped to convince the clergymen that their general attitude toward motion pictures was unjust.

Girls' College Sees Select Production

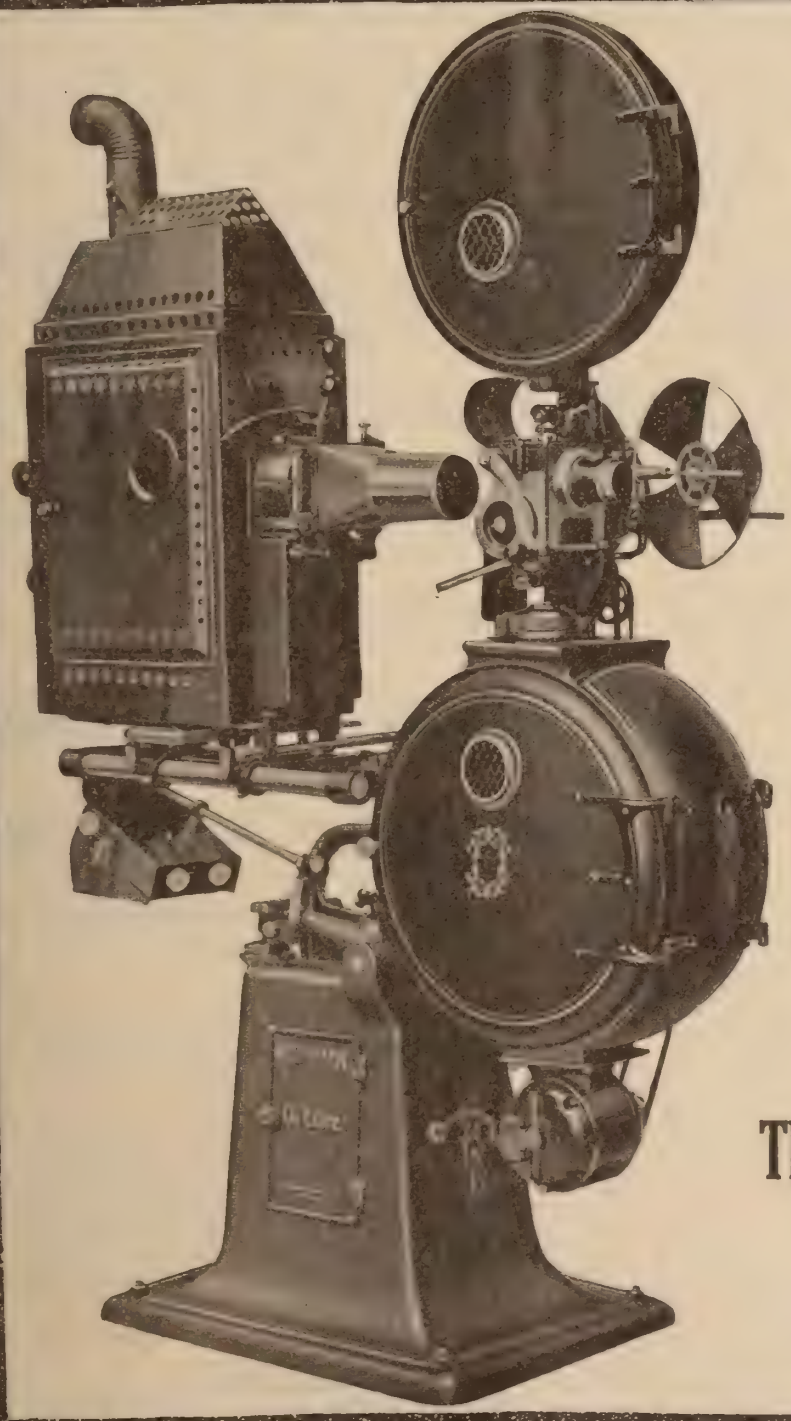
Previously skeptical about the advisability of allowing the girls of St. Mary-of-the-Woods College in Indiana to witness a showing of Constance Talmadge in "Mrs. Leffingwell's Boots." Sister A. Clare, Dean of the Academy, has since declared "Mrs. Leffingwell's Boots," in which Miss Talmadge is presented by Lewis J. Selznick, to be entirely free of objectionable features and the finest film ever shown at St. Mary-of-the-Woods.

"Mrs. Leffingwell's Boots" was the first Constance Talmadge attraction the good Sisters and students of St. Mary-of-the-Woods had ever seen.



A Moment in "The Scarlet Trail," Released by G. & L. Features

Equipment Service





Just the framer connection in the mechanism, but made up to the Motiograph specifications.

We began using this connection in the Motiograph in July 1915. Not a single one has been replaced from defect or wear.

There are hundreds of machines in use with this connection, and yet in four years not a request for this sliding disc. Other parts given same special attention.

A good reason why Motiograph users don't wear out their equipments, and can write as follows:

Enterprise Optical Mfg. Company,
Chicago, Ill.

Dear Sir:

Please find enclosed check for $7.50 covering parts for Motiograph. I wish to say that this is the first money I have spent on my machines since I bought them three years ago. They have been in use every day. I have just played "Hearts of the World" and the manager, Mr. Willard, said that these machines gave him better pictures than they had had anywhere since they have been out on the road. I call this some record.

Yours very truly,
ORPHEUM THEATRE,
L. J. Sissel, Manager.

The Enterprise Optical Mfg. Company

564 W. Randolph St.
Chicago

Projection Music Laboratory Studio Theatre

SILVERTIP

THE STANDARD NEGATIVE CARBON

The Silvertip, designed and made to give high class projection on direct current, stands alone in the field. A fair trial has convinced a large number of projectionists of the high quality of this carbon which is now highly recommended by them. The Silvertip used in connection with the Columbia upper is the standard direct current trim in the majority of high class motion picture houses.

The Columbia-Silvertip combination gives a light source of high intensity, together with flickerless screen registration. The Silvertip is heavily plated with metal having a silvery finish from which it derives its trade name.



Use White A. C. Specials for Perfect Alternating Current Projection

Write for Circulars

NATIONAL CARBON COMPANY, Inc.
CLEVELAND, OHIO



EASTMAN FILM

first made motion pictures practical—to-day it plays its full part in making the best pictures possible.

Identifiable by the words "Eastman" and "Kodak" in the film margin

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

The Essential Requirements
for

Improved Projection

are

SPEER CARBONS

SPEER Alterno Combinations
for A.C. Work
and
SPEER Hold-Ark Combinations
for D.C. Work

Produce Incomparable Results

Write today for descriptive folders. Read the unbiased opinions of operators

Place an order *now* with your Supply House

"The Carbons with a Guarantee"

Manufactured by
SPEER CARBON COMPANY
ST. MARYS, PA.

Equipment Service,

Devoted to the technical branches of the motion picture industry, containing records of the latest accomplishments in the mechanical and scientific field; projection helps, inventions and suggestions; camera devices analyzed and commented upon; musical cue sheets for important feature pictures; improvements and innovations in the building and furnishing field.

No charge is made in these departments for answering questions of any nature. Correspondence is invited.

E. L. Bragdon.....*Technical Editor*

Why Is It?

WHY is it that when a man lacks certain knowledge, he does not make every endeavor possible to obtain the needed information so that in the future he will not be troubled by the same questions again?

It seems to be human nature for a man to be ashamed of a lack of information and never to admit that he does not know all about everything. Why is it? Why when a certain subject comes up, about which a man is not informed, does he not go to some reputable source of information and become enlightened.

This question came up the other day when a representative of the I. A. T. S. E. was in my office talking over general projection questions and the problems which affect the publisher as well as the projectionists.

It must be borne in mind that the publisher has in his employ, or should have, a man who, though he may not spend all his time in the field, is versed in mechanics, electricity and optics. This technical knowledge, which has been gained by long study, is not possessed by many of the men in the projection rooms of the country.

The projectionists in general on their side have gained a knowledge sufficient to hook up the various apparatus in a projection room and operate it satisfactorily till something goes wrong. Then they find themselves over their heads. This is natural and in no wise their fault; it is merely a case in most instances of lack of opportunity.

Now—will some one please tell me why it is that these projectionists are not frank with themselves. Why don't they come out into the open and say, "I don't know this but I WILL learn and the next time it comes up I won't be stuck?" Why don't they sit down and take the question in hand and write to the trade paper and demand the needed information? In addition why don't they go to every other available source and seek the same information? In this way they will soon pile up an enormous fund of knowledge which they have not got at the present time and are not attempting to get. They seem satisfied to merely drift along.

The representative of the I. A. T. S. A. with whom I talked said that the reason was plain enough. It was a case of being afraid of being laughed at. He said that he had seen many men with a trade paper tucked in their hip pocket sneak off to some hiding place in order to read the Projection Department. They were ashamed to be seen improving their knowledge, for it was an admission of ignorance.

Gentlemen, this is wrong; it is not the way to improve our industry. It is not the way to gain the respect of those who are better posted than you. Ask questions and ask them from every one who has the actual information. Don't limit yourself to asking from one source only; ask from as many as possible. One man may be able to explain the point more clearly than another, but be sure that the answer given you is correct and that you don't start piling up a lot of misinformation, for this is worse than no knowledge at all.

I am glad to say that the above condition does not apply to all projectionists for there are some who are thirsting after knowledge from every available source. These are the men who will get ahead and will in the end be sought for by the big houses which are up or will be erected.

With these conditions in mind we are decided on a policy which we think will be greeted enthusiastically by every projectionist in the country.

We intend to take every piece of mechanism used in a projection room and analyze it, taking it unit by unit, describing it in detail with illustrations so that it should be able to be handled by every projectionist in the business. This is regardless of whether the mechanism has been on the market for a long time or is absolutely new.

This is going to be done from a strictly educational angle for a projectionist may be using one make of generator today and may go to another theatre tomorrow where there is another make installed. He should know all there is to be known about this mechanism which is new to him and which he is supposed to operate perfectly. Instead, he walks in and rather than admit his ignorance, he takes hold and hopes that his guess as to how it should be operated will be correct. Has this happened to you? It has to others for they have told me about it.

Mr. Bragdon is with the News to help every man who wants help. He likewise needs your assistance. He wants your suggestions. He wants to know what you want to know. He has his plans laid out but they are subject to your suggestions, if these suggestions are along instructional lines.

In the future we hope the Projection Department will be read openly and discussed by all. Those who know thoroughly the topics taken up should call the attention of those lacking the knowledge to it. In this way we are all cooperating to advance this general knowledge of projectionists, so that they will be of continually increasing value in promoting our industry from the Projection Room.

E. K. Gillett.

Equipment Operating Projection Questions Answered

Operation Costs, Aberration, Lens Names

James Porter asks:

1. How do you figure the cost of operation of a lamp that is using 50 amp. 220 v. D. C.? Also as to rheostats when you have figured loss in wattage?

2. What is the essential difference between spherical and chromatic aberration? They both seem to me to have the same characteristics.

3. The objective lens contains the meniscus and bi-convex. What are the names of the other two and what is their proper positions in holder?

REPLY: 1. You pay your light bill in kilowatt hours, that is, so many thousand watts used for so many hours. To find the cost of operation of your lamp take the voltage of the line, which 220; multiply it by the number of amperes used, or 50;

$$220 \times 50 = 11{,}000 \text{ watts.}$$

Divide by 1,000 to get the number of kilowatts, and multiply by the cost of the current in cents. If, for instance, you are paying 8c. per kw.-hr., your lamp is costing you

$$\frac{220 \times 50}{1{,}000} \times 8 = 88\text{c. per hour.}$$

The rheostat makes no difference in the cost of operation. What current your lamp doesn't use is converted into heat by the rheostat.

2. When parallel light rays after passing through a lens do not come to a single focus on the principal axis of the lens, but instead cross the axis at different points, the lens is referred to as having "spherical aberration."

If light rays are passed through a spherical lens, the white light is broken up into the various colors of the spectrum, so that instead of securing an image of pure white light, several other primary colors are visible, usually on the edges of the image.

"Spherical aberration," then, has to do only with the meeting point of light rays; "chromatic aberration" means color separation.

3. The objective contains the following lenses, given in the order met by a light ray leaving the condensers:

bi-convex
convexo-concave or meniscus
plano-concave
bi-convex.

New Idea, Film Rental, According to Damage Caused by Operators

HARRY SCHLEGEL of the Alvin theatre, Mansfield, Ohio, suggests a method by which progressive managers can be brought to realize the value of high-class projection. His letter, which follows, should bring out many replies from projectionists who have ideas of their own on this subject. Send your ideas to the NEWS so that other readers of the Projection Department may have them to discuss.

"Motion Picture News, New York City.

"Gentlemen:

"In reference to A. B. Werlan's letter of February 15 issue, I want to say it is a good letter and every bit of it is true. The manufacturers should not punch the film before they send it out. Why not keep good prints for the projectionist and send the bad ones to the operators?

"What I mean is to better the conditions of the operator and make them all projectionists. Why does the film exchange man charge his biggest rental in the finest houses where they have the finest projection rooms and the best projectionists available? These big houses run a week or more on one print without a drop of oil, a tiny scratch or a punch hole. The very next day when the film comes from such places the exchanges turn around and sell it to another house for $15.00 a day. There, they run it through their old machines, punch it full of holes and soak it with oil just because the manager is too stingy to buy new equipment to better his own business.

"There are many men who understand their business but have not the proper equipment to work with. They have coaxed and pleaded with their managers to buy them new equipment but with no results. The only way you can reach those managers' hearts is through their pocket book. They will not listen to something for their own good. When their machines are two or three years old they buy a few dollars worth of repairs, and claim their machines are as good as new.

"Now there is only one thing left to do. We will say, for example you own one of the finest theatres in a big city. You have one of the finest projection rooms in the world where you do not punch films, where you do not let a drop of oil fall on it, or cause a tiny scratch. But the exchange man makes you pay $1,500 a week for a production; while down the street a little further there is a man who has a theatre equally as fine in every respect, but who has one of the rottenest projection rooms you ever set your eyes on. Why will the same exchange man sell a production at the same price per week, where the machines and projectionists are doing dollars worth of damage to it every day it is run.

"Why does the exchange man make you pay just as much rental as the man who is ruining the film, when you are not doing a particle of damage to it. Why not send out inspectors to inspect the conditions encountered by their films? Why not make the man who has the old equipment, the careless operator, and who is doing damage to the film, pay more rental for the same picture? This man would soon wake up and get new equipment and a reliable projectionist, so that he would not have to pay the extra rental price. With these improvements his screen results would be 100 per cent better, and his business at the box office more than satisfactory. He would also save the film exchanges thousands of dollars every year.

"Yours truly,

(SIGNED) HARRY SCHLEGEL."

Signalling Devices

WE have received a sketch of a signaling device from Projectionist George W. Carson, Hannibal, Mo., with the request that it be given publicity for the benefit of other projectionists.

The device will be described here because in our opinion, while it may be preferred to punch holes, it has an inherently bad feature which other inventors should not incorporate in their signaling devices.

Mr. Carson's device consists of two parts: the bell from an alarm clock and a 1½-nch washer. The bell is screwed to the inside bottom of the upper magazine to the right of the fire trap. Then when the film is rewound the washer is placed between two layers about fifteen inches from the end. The film in unwinding comes to the washer which falls, striking the bell and giving the signal.

Now the bad feature, of course, is the loose washer, although the chances of trouble are practically neguigible. Nevertheless, it is far better not to have any loose object in the magazine. The washer might lodge between the film and the fire trap opening with results that everyone can perceive.

Although we cannot endorse Mr. Carson's device he is showing the right spirit by placing his ideas before his fellow projectionists. Many of you readers have devices which would be of general interest. Send them to the Projection Department for comment and the interest of others.

Sensible Substitute for Punch-Holes

Galesburg, Ill., March 8, 1919.

Motion Picture News,
New York City, N. Y.

Gentlemen:

Regarding punchmarks in films. Here is the way I take care of changeovers: When I first get my show I give it the once over on the rewinder and prepare a cue sheet. About 50 feet from the end of each reel I take a title or some of the action and mark it "Lite." That is where I light up the other lamp and have it burning steadily before the time to change. Then at three feet from the end I mark "Warning" on my cue sheet taking a title or some of the action as I did for the "Lite." Finally, most exchanges put a mark of identification about a foot from the end of each reel, so for "Change" on my cut sheet I write "Perforations." If there are no perforations or if I cannot make them do, I can always find some of the action that will.

Altho, I hold no brief for the operator who uses punchmarks, the exchanges and producers are really to blame. They are very keen about putting out one sheets for the musicians, but the operators are never given a thought. If all the exchanges and producers would adopt a standard cue sheet *for every production*, one reel or ten reels, then put a fine on every man returning a film with punchmarks, as Brother Waldo of the Strand suggested, the punch in the hands of an operator would soon be as extinct as the Dodo.

Yours truly,

(Signed) F. C. Goldquist,
Chief Operator.

Motor Machine Gives No Trouble

Mr. William Gardner, Crescent theatre, Pittsford, N. Y., writes as follows:

"Motion Picture News, New York, N. Y.

"*Gentlemen:*

"I am using two Powers 6-A Machines, one of which is a hand drive. This machine seems to give an excessive amount of noise at the intermittent sprocket. Is this due to its being a hand driven machine and if so why? The motor drive machine never gives any such trouble as this. I put on a new intermittent spocket but it didn't help any."

Reply: The fact that one of your machines is hand driven and the other motor driven should make no appreciable difference in their operation. The probable reason for a certain amount of noise at the intermittent sprocket is the presence of wear on the pin, cross and cam. This trouble can be corrected by following the directions for taking up wear on the Powers Intermittents which have appeared in the Projection Department of Motion Picture News. The better way, however, is to return the entire Intermittent to the factory and have them go over it thoroughly and put it into shape. Your trouble is not in the intermittent sprocket as was proved by the continuation of the noise after a new intermittent sprocket had been added.

To Adjust Lens for Smaller Pictures

Mr. Samuel Paluso of the Pass Time theatre, Leona Mines, Va., writes as follows:

"Motion Picture News.

"*Gentlemen:*

"Everything in our theatre works well except the lens. First, the picture on the screen is too large. Is there any way we can adjust the lens for smaller pictures? Second, the lens doesn't always give the same sharpness on the screen."

Answer: You have an objective lens of too short equivalent focus. Write to any motion picture supply house, giving them the following information, and for a small sum they will exchange your present lens for one better suited to your conditions: length of throw measured from film to screen exact; width of picture you wish to show; and make and type of machine.

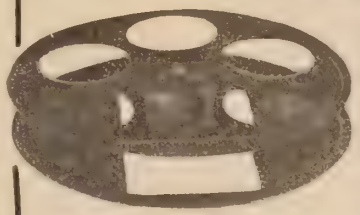
If the trouble expressed in your second question is not due to dirt on your lens system, check up on the following: does your lamp house always remain in the same position? Are your condensers reasonably tight in their holders? Are your tension shoes properly adjusted so that the film is held rigid while passing by the aperture?

We are always glad to answer questions but when the information supplied us is as meagre as given above, our answers must be, to a considerable extent, merely conjecture on our part. It is impossible to go too far giving details when asking questions.



Sharlow's Reels

PATENTED



All metal and Wood Hub Film Reels with patent film clip in all sizes. Also manufacturers of Fibre Lined Shipping Cases, Export Cases, Hand Carrying Cases, Rewinding Tables, Film Cabinets, Film Racks, Sheet Metal and Asbestos Projection Booths.

Sharlow Brothers

440-442 West 42nd St.
439-441 West 41st St. } NEW YORK CITY

SWAAB'S MOTORS

for Power 6A and 6B are pleasing their users—not a single one has fallen down or been returned. They are sold for $37.50 and $40.00 respectively and are complete absolutely. Dealers do not recommend our Motor Equipments because they cannot make anything on them. We have priced them so that the Exhibitor gets the best price regardless of the Dealer. We are exclusive distributors of the *SIMPLEX* Machines. We repair all makes of machines and sell all supplies. Your old machines taken in trade for *SIMPLEX*.

LEWIS M. SWAAB

1329 Vine Street, Philadelphia, Pa.

Camera Laboratory Picture Making Studio Technique

Chemical Fog

By J. I. Crabtree

(Continued from last week)

(b) After dissolving a portion of the sulphite and adding the Elon, dissolve the remainder of the sulphite and carbonate together, cool and add to the Elon-sulphite mixture.

The above procedure is necessary so that when the carbonate is added the solutions are cool. If a hot carbonate solution is added to the developing agent, even in the presence of the preservative, some substance is formed which produces chemical fog.

In the case of developers containing no bromide, used for testing the quality of plates and for developing under exposed negatives, it is absolutely necessary to mix the developer with cold water if a minimum of fog is desired.

In the case of some samples of paraminophenol which are discolored by the presence of oxidation products, these may be partially removed by boiling after adding to the sulphite solution. In this way the oxidation products are reduced back again by the sulphite to paraminophenol, though the solution should be cooled again before adding the carbonate. If pure chemicals are used such a precedure is, of course, entirely unnecessary.

Bromides and iodides are added to a developer to compensate for any chemical fog produced by the developer, or inherent in the emulsion. It is immaterial at what stage the bromide is added during mixing.

When mixing a developer the following rules should therefore be followed:

1. *Dissolve the preservative first.* In the case of Elon dissolve only a portion of the sulphite first, dissolve the Elon, and then add the remainder of the sulphite.
2. *Make sure that one chemical is dissolved before adding the next.* If the alkali is added before the crystals of the developing agent are dissolved, each crystal becomes oxidized at the surface and the resulting solution will give fog.
3. *Mix the developer at as low a temperature as possible.*
4. In the case of desiccated chemicals like sodium carbonate and sodium sulphite, *add the chemical to the water and not vice versa.*

Two practical methods of mixing are possible, as follows:

(a) Dissolve all the chemicals in one bottle or vessel by adding the solid chemicals to the water in the correct order (in the formula the ingredients should be named in the order in which they are dissolved). For example, to mix the following formula proceed as follows:

Sodium sulphite	75 Gms.
Elon	10 Gms.
Hydroquinone	5 Gms.
Sodium Carbonate	50 Gms.
Potassium Bromide	1.5 Gms.
Water to	1 L.

Dissolve about ten grams of the sulphite in about 750 cc. of warm water and then dissolve the Elon. Now dissolve the remainder of the sulphite and then the hydroquinone. Finally add the carbonate and bromide and dilute to 1000 cc.

For large quantities the filter bag method should be used, the chemicals being placed in the bag and dissolved in the above order.

(b) An alternative method is to dissolve the preservative and developing agent in one vessel and the carbonate and bromide in another, cool and mix. This method is the safest and best for quantity production.

For example, to mix the following motion picture developer proceed as follows:

Sodium Sulphite	4 lbs.
Hydroquinone	13 oz.
Sodium Carbonate	4 lbs.
Potassium Bromide	3 oz.
Water to	10 gal.

Dissolve the sulphite in about one gallon of hot water, then dissolve the hydroquinone and filter into the tank. Then add one gallon of cold water to the tank, dissolve the sodium carbonate and bromide in one gallon of hot water and filter this into the tank, immediately adding cold water up to ten gallons. The object of adding cold water to the tank before adding the carbonate is to cool off the solution before the carbonate is added.

Mixing Concentrated Developers

The extent to which a developer may be concentrated is determined by the solubility of the least soluble constituent, because a stock solution should usually withstand cooling to 40° F. without any of the ingredients crystallizing out. Usually, the hydroquinone and Elon come out of solution on cooling, but by adding alcohol (grain, wood, or denatured) up to a concentration of 10%, the crystallization is prevented, since the developing agents are very soluble in alcohol.

The addition of the alcohol does not prevent the other ingredients such as sodium sulphite from crystallizing out, in fact, the alcohol diminishes their solubility and therefore increases the tendency to come out of solution.

A paraminophenol-carbonate developer is difficult to prepare in concentrated form, though by adding a little caustic soda the solubility of the paraminophenol is increased and a stronger solution can be thus prepared.

When preparing concentrated developers it is important to observe carefully the rules of mixing, taking care to keep the temperature of the solution as low as possible if a colorless developer is to be obtained.

Two-solution Developers

A two-solution developer is simply a one-solution developer split into two parts, one containing the carbonate and bromide, the other containing the developing agent and preservatives so that the developer will oxidize less readily and therefore keep well. The reason why it is customary to keep a developer like pyro in two-solutions, is because pyro oxidizes much more readily than Elon or paraminophenol with a given amount of preservative.

For purposes of mixing only one solution developers need be considered because the same rules regarding mixing apply in both cases.

Developing Troubles

In order to be able to explain the reason for any particular developer trouble it is necessary to understand thoroughly what takes place when the ingredients are mixed in the wrong order or if any ingredient is omitted from the formula, and also the effect of chemical impurities. It is impossible in this article to indicate every possble trouble but the more important ones may be listed as follows:

1. *The developer gives fog or chemical fog.* Fog is the chief trouble caused by faulty mixing. It may be due to any of the following reasons: Violation of the rules of mixing, mixing the solution too hot, omission of the bromide, addition of too much carbonate or too little sulphite, the use of impure chemicals, etc. (See article on Chemical Fog above.)

2. *The solution is colored.* As a general rule the developer when mixed should be colorless, and if colored the developer should be suspected as being liable to give fog. In the case of a pyro developer mixed with bisulphite which contains iron, the iron combines with the pyro to form an inky substance which imparts a dirty red color to the solution.

If a pyro developer is mixed as two separate solutions A and B, the pyro B solution which usually contains only carbonate and

bromide, should be perfectly colorless, though if carelessly mixed in dirty vessels it may be colored brown by the presence of a little pyro A.

3. *If the solution does not develop,* then either the developing agent or the carbonate was omitted during mixing.

HOW TO MIX FIXING SOLUTIONS

Fixing baths may be divided into the following classes:

1. Plain hypo solutions.
2. Acid hypo solutions consisting of hypo with the addition of sodium bisulphite, potassium metabisulphite, or sodium sulphite with acid.
3. Acid hardening hypo solutions.

1. No difficulty is usually experienced when mixing a plain hypo solution. When mixing a quantity of solution in a tank the filter bag method should be used and the hypo dissolved in warm water because the temperature drops considerably while the hypo is dissolving. If a scum forms on the surface of the solution on standing this should be removed by drawing the edge of a towel across the surface.

If a wooden cover is used for the tank, fungi often develops in a hypo solution and produce acid substances which tend to turn the solution milky. In such a case the tank should be thoroughly cleaned and the cover faced with sheet lead.

A plain fixing bath, however, is seldom used because it gradually becomes alkaline from an accumulation of alkali carried over by prints and plates from the developer and this tends to soften the gelatine, while the image continues to develop in the fixing bath, so that if two prints stick together, more development takes place at the point of contact causing uneven development. If the bath is acid, the acid kills or neutralizes the alkali in the developer carried over, thus preventing unevenness.

2. In order to be able to mix an *acid fixing bath* intelligently it is necessary to understand a little about the chemistry of the acid fixing bath.

Hypo can be made by boiling together sodium sulphite and flowers of sulphur until no more sulphur is dissolved. If acid is added to a hypo solution sulphur is again liberated, forming a milky solution known as milk of sulphur. If sodium sulphite is present however, any sulphur which tends to come out of solution combines with the sulphite to form more hypo and the solution therefore remains clear.

This sulphur cannot be redissolved by adding sodium sulphite to the milky solution except by boiling, while on standing it is apt to settle on prints or plates as a scum. All acid fixing baths therefore contain either sodium bisulphite, potassium metabisulphite, or a mixture of sodium sulphite and some acid, and the following directions for mixing should be followed:

(a) Do not add the bisulphite or acid sulphite solutions to the warm hypo solution. The solutions should be perfectly cold when mixed or the hypo will turn milky.

Experience has shown that potassium metabisulphite has less tendency to produce milkiness than sodium bisulphite, though for practical purposes the difference is almost negligible.

Of the common acids, sulphuric, hydrochloric, acetic, citric, etc., acetic citric, and tartaric acids have less tendency to produce milkiness for a given degree of acidity than sulphuric, which fact would be expected from theoretical considerations.

(b) On keeping, an acid hypo solution gradually becomes milky, so that a stock solution of the sodium bisulphite, etc., should be kept and added to the plain hypo stock solution as required. For general purposes 50 cc. of a 50% sodium bisulphite solution are added to 1000 cc. of a 35% hypo solution. If any considerable excess over this amount is added, the hypo rapidly turns milky owing to the liberation of sulphur, especially in warm weather.

3. *Acid hardening baths* are prepared by adding to hypo an acid hardening solution which contains the following ingredients:

(a) An acid such as acetic, citric, tartaric, lactic, sulphuric, etc., which stops development.

(b) A hardening agent such as alum, chrome alum or formalin.

(c) A preservative such as sodium sulphite or sodium bisulphite.

The latter acts as a preservative in two ways: It prevents the formation of sulphur by the action of the acid on the hypo, while it also prevents the developer carried over into the fixing bath from oxidizing and turning brown.

(*Continued on page* 2008)

AN ANNOUNCEMENT

Our activities for the past year have been nearly 100 per cent. devoted to war production of vital importance to the government, compelling us to discontinue regular manufacture in practically all of our lines.

The cessation of hostilities has now enabled us to begin the readjustment to a peace production basis. While this adjustment must be gradual, we are pressing it with all possible speed in order to satisfy the requirements of our normal trade at an early date.

We appreciate the patience and understanding with which our patrons have reacted to the situation and trust they may continue to exercise such consideration until our manufacturing facilities are once more on a pre-war footing.

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Cue Sheets Latest Hits — Music — Musical Equipment

"Tacet" Marks on Music Cue Sheets

"TACET," in plain English "Silence" is the most misunderstood and in practical use, the most disapproved of and abused musical term. I know of very few musical directors and musicians who have attempted to practically employ this term in their musical programs. "What does it really mean?" a question I often heard expressed. If strictly analyzed, as to its value in musical film interpretation, it means "a classic effect," "a creater of dignified atmosphere," "a reliever of monotony," and last, but not least, a most invaluable aid in creating realistic atmosphere—as for instance—in a case where a dancing scene is the predominating feature of the picture, it is most natural that if the dancers stop dancing and applaud, the music has stopped, at least has stopped as far as continuity of the picture is concerned. I have seen hundreds of such scenes accompanied by an orchestra, organist, or lone pianist, but have never yet had the pleasure of witnessing a performance where the musician had judgment enough to break the musical continuity. In such a case, a "tacet" of fifteen or twenty seconds after the scene is finished would create an atmosphere nearest to realism and would by all means be an effect fully representing the action of the film, and would be a parallel of every woman's, man's, or child's mind in the audience.

I have reecntly arranged a music score for one of the finest pictures produced, entitled "The Unpardonable Sin," a production of unequalled quality and tensive action. This production represented the most complicated musical problem I ever attempted to solve. It was the "tacet" mark which was an invaluable aid to me in disentangling this musical labyrinth. In one of the scenes, a small Belgian boy, who was the bright spot during the entire production, marched over to a group of German soldiers, crying "On to Paris." He demonstrated his exclamation by marching backwards and then running away. A scene of such character is undoubtedly a musical puzzle. I, at least, don't know of anybody who could write a composition that could musically parallel such a situation. The only solution of such a problem is again the musical term "tacet," in conjunction with an effect such as a slow chromatic trombone smear from high to low during the scene where the boy walks backwards, followed by a quick smear from low to high when the boy runs away. This was exactly what I did. It is needless to emphasize that "tacet" was the responsible factor in influencing me to properly produce such an effect which the audience had sufficient time to grasp and understand.

In another part of the picture, a graveyard scene followed a chase of about ten minutes. This scene was of such a serious and mournful character that an organ solo was vital. Again the "tacet" of ten or fifteen seconds before the appearance of the graveyard scene was the only practical thing.

It is a technical impossibility to effectively segue from a ff. hurry to organ solo. I could mention hundreds of instances where a "tacet" mark is the only practical and perfectly medium to fittingly reflex certain situations and it is high time that musicians begin to consider this term as just as important as a dance number for a dancing scene or a march for a military scene. Of course, even the "tacet" mark, if overdone, and employed without judgment, is bound to create an opinion of laziness and incomptency.

I often employ the "tacet" term in my musical cue sheets, and I must confess I have been severely criticized for doing so, not only by musicians, but also by men in the same profession. I dare say that such criticism is unfair and unjust and must be considered an act of thoughtless judgment and ignorance of the situation prevailing during such cues.

It is easy to constructively criticize, but very hard to lecture in a constructive manner. No cue sheet is a perfect solution of a musical accompaniment. It was nothing and is nothing else but a continuity of the film production, divided into musical terms, demanding intelligent judgment and a sense of fittness for local color on the part of the executor, this being the only course of effectively employing such music cue sheets as an invaluable aid te musicians from an artistic, and to exhibitors from a financia standpoint.—THE EDITOR.

Review of Latest Musical Compositions

1—"Roses of Memory," by Bernard Hamblen. One of the best ballads of the year. Has the never failing appeal of simplicity and beauty combined. A refrain so haunting that it simply "grips" everyone who loves music. The most human song of the year. A wonderful melody. (Carl Fischer, Cooper Sq., N. Y.)

2—"Clematis," from the Boutonniere Suite of Gerard Tonning. Musicians engaged in film interpretation are always seeking that character of composition which suggests melody together with subtle agitation. In "Clematis" we find an entirely original and beautifully melodic composition which lends itself to extreme phrasing, and when tried in manuscript form by New York's leading directors, was acclaimed an acquisition to any musician's library. (Belwin, Inc., 701 7th Ave., N. Y.)

3—"Canterbury Bells," from the Boutonniere Suite by Gerard Tonning. Miss Marguerite Clark, Miss Mary Pickford and Miss Gladys Leslie are always difficult to musically interpret upon the screen, because they need charming and pleasing music, but of a light order. Such is the value of "Canterbury Bells," delightfully appropriate for garden scenes or as a love or character theme for pictures in which the three above-mentioned beautiful stars are frequently offered. (Belwin, Inc.)

4—"Then You'll Know You're Home." One-step by Jesse Winne. Although this number is only a few weeks old, it has already attracted such notice that we predict for it the greatest popularity of any Dance Number ever published. It's full of pep, and just MAKES 'em dance. Don't wait—get it now and be in line with the other up-to-date leaders (Chappell & Co., 41 E. 34th St.)

5—"A Little Birch Canoe and You" is a slow, dreamy walt —you simply cannot resist it. It is one of these "toe teasers" that dancers rave over. A positive overnight hit whose rippling, silvery strains are heard at all society functions. It is in a distinct class by itself—and establishes new precedent in the art of waltz writing. (J. H. Remick 217 W. 46th St., N. Y.)

6—"Egyptland," by Jas. W. Casey. "Forster" uncork another hit. We believe this will be as popular a "Hindustan." (Forster Music Co., 736 S. Mich. Ave., Chicago.)

7—"Arabian Nights." An Oriental number with the insinuating, swinging melody of the land of the sphinx. Th song and instrumental sensation of the musical season. Thi exceptionally attractive number has won great favor amon America's foremost singers, and is especially featured b dumb acts and all other acts using instrumental music. AT. H Harms, 62 W. 45th St., N. Y.)

8—"By the Camp Fire," by Percy Wenrich. It's the bes tune Wenrich ever wrote—and that's "going some!" Ne York has simply gone wild over the wonderful overnight hi They're playing, singing, dancing and whistling it in ever nook and corner of the city where is anything like musi (Le. Feist, 249 W. 40th St., N. Y.)

9—"Sweet Hawaiian Moonlight." The dreamiest, dancie of waltzes. The greatest Edison Record success. (M Kinley Music Co., 147 W. 45th St. N. Y.)

"Daughter of Mine" for New Goldwyn Picture

A NEW SONG called "Daughter of Mine," composed by Leo Feist, Inc., expressly for Madge Kennedy's latest Goldwyn Picture, "Daughter of Mine," is now entering upon a career in the world of music. The cover of the song bears the following dedication: "Dedicated to Madge Kennedy—The Dream Girl of the Screen." This is followed by a line which reads: "By courtesy of Goldwyn Pictures Corporation."

The new ballad is a singular tribute to the fame and popularity of the Goldwyn star. The decision to compose a song by the same title as the picture was reached by the Executive Committee of the Feist corporation. The Goldwyn billing on "Daughter of Mine" came to the attention of a Feist "reader," who immediately concluded that the sweet sounding title, the sentiment and thought behind it and the ever-growing popularity of lovable Madge Kennedy, would combine to form a most appealing and appropriate popular song.

The words of the song "Daughter of Mine" are by Sidney D. Mitchell; music by Archie Gottler. These composers have a long list of successful songs to their credit, but in "Daughter of Mine," Messrs. Mitchell and Gottler see their most fanciful composition.

LATEST MUSIC CUES

"THE MORAL DEADLINE"

(June Elvidge-World)

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 feet)

Theme: "Jealous Moon" (Moderato Ballad), by Zamecnik

1—Theme (2 minutes), until—T: At Screening.
2—"Impish Elves" (Winsome Intermezzo), by Borch (1 minute and 45 seconds), until—T: A mile uptown and many miles.
3—"Perpetual Motion" (Allegro Agitato), by Borch (1 minute and 45 seconds), until—T: The carelessness of a taxi.
4—Theme (2 minutes), until—S: When Hal rescues hat.
5—"Norma" (Melodious Waltz), by Luz (5 minutes and 15 seconds), until—T: John Oaker, Hal's father.
6—"Eleanor" (Andante Moderato), by Deppen (1 minute and 45 seconds), until—T: Another day with its toil.
7—Theme (2 minutes and 30 seconds), until—T: After a gruelling day at.
8—"Capricious Annette" (Moderato Caprice), by Borch (5 minutes), until—T: With the light touch of a.
9—"Hunkatin" (Half-tone one-step), by Levy (3 minutes and 15 seconds), until—T: At Coney Island, the Anti-Vice.
10—Theme (1 minute and 30 seconds), until—T: John O'Boyle.
11—"Spring Flowers" (Characteristic Moderato), by Wood (1 minute and 15 seconds), until—T: A week later.
12—Theme (1 minute), until—T: "We'll have to buy her off."
13—"Dramatic Tension No. 9," by Andino (3 minutes), until—T: "Having danced, one pays."
14—"Dramatic Narrative," by Pement (3 minutes and 15 seconds), until—T: "I am Harold Carson."
15—"Simplicity" (Characteristic Moderato), by Lee (1 minute and 30 seconds), until—T: A week later the journey's end.
16—"Furioso No. 11," by Kiefert (1 minute and 30 seconds), until—T: "I pick the men I kiss."
17—"Birds and Butterflies" (Intermezzo Capricioso), by Vely (1 minute), until—T: In the morning.
18—"Adagietto" (From Symphonette Suite), by Berge (4 minutes and 45 seconds), until—T: As the months roll on without.
19—"Canzone Triste" (Andantino Moderato), by Conte (3 minutes and 30 seconds), until—T: The new lodger.
20—"Romance" (Moderato Sentimento), by Williams (3 minutes and 15 seconds), until S: When Evelyn returns.
21—"Sleeping Rose" (Pastoral Waltz), by Borch (45 seconds), until—T: At the Huxton Country place.
22—"Serenade Norbegiene" (Allegretto Capricioso), by Sandre (3 minutes and 15 seconds), until—S: At end of dance.
23—"Bluette" (Allegretto Grazioso), by Aitken (2 minutes and 15 seconds), until—T: "I'll take my chance of."
24—Theme (2 minutes), until—T: "Ain't it tough and I just."
25—"Rondo" (Excerpts Beethoven Sonata Pathetique), by Berge (2 minutes and 15 seconds), until—T: The ordeal.
26—"Repeat: Sleeping Rose" (1 minute and 45 seconds), until—T: The girl in the red mask (whistling and audience applauding).
27—"Agitato No. 37," by Andino (1 minute), until—T: "You are under arrest for."
28—Theme (2 minutes), until—T: "I did it all for my baby," until—* * * * * END.



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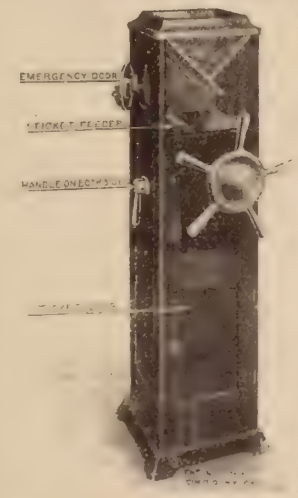
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"PEGGY DOES HER DARNDEST"

(May Allison-Metro)

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 feet)
Theme: "Birds and Butterflies" (Intermezzo Capricioso), by Vely

1—"Hunkatin" (Half-tone One-step), by Levy (2 minutes), until—T: At Screening.
2—"Capricious Annette" (Moderato Caprice), by Borch (2 minutes and 45 seconds), until—T: Two less strenuous members.
3—"Marche Bizarre" (Allegro), by Simon (3 minutes and 15 seconds), until—T: The main event Battling Peggy (Hand-bell).
4—Theme (1 minute and 45 seconds), until—T: "By jove, it's ripping."
5—"Norma" (Melodious Waltz), by Luz (3 minutes and 45 seconds), until—T: The store that sold no.
6—"Prudence" (Entr'acte Novelette), by Luz (3 minutes and 45 seconds), until—T: "Give your butler a vacation."
7—Theme (1 minute and 45 seconds), until—S: When father enters house.
8—"The Bee and the Flow'ret" (Allegretto Moderato), by Zamecnik (3 minutes and 15 seconds), until—T: "I wish it had not leaked out."
9—"Dramatic Finale No. 63" (Agitato Appassionato), by Smith (3 minutes and 30 seconds), until—T: "All right, I hope some."
10—"Savannah" (Popular One-step), by Rosey (3 minutes and 15 seconds), until—S: When Peggy looks in mirror.
11—"Dutch Windmill" (Characteristic Allegretto), by Zamecnik (2 minutes and 30 seconds), until—T: You shall both change.
12—Theme (1 minute and 30 seconds), until—T: "Watkins, I'm going to let you."
13—"A La Mode" (Popular One-step), by Rosey (4 minutes), until—T: After a week's practise Hattie.
14—"Babillage" (Allegretto Intermezzo), by Castillo (4 minutes), until—T: "That a mighty nice looking."
15—"Light Agitato" (No. 14 Photoplay Edition), by Luz (3 minutes), until—S: When Peggy spies on Larry (electric door-bell).
16—"Mountaineer's Dance" (From Mountain Music Suite), by Borch (2 minutes and 45 seconds), until—T: "It's only the butler."
17—"Dramatic Tension No. 9" (3 minutes), until—T: "Is this an antique?"
18—Theme (3 minutes and 15 seconds), until—S: When Hugh enters house.
19—"Iris" (Intermezzo Moderato), by Reynard (4 minutes and 15 seconds), until—S: When Peggy enters house.
20—"Heavy Mysterioso" (No. 12 A. B. C. Series), by Luz (1 minute and 45 seconds), until—S: When butler puts out lights.
21—"Tumultuous Hurry" (No. 12 A. B. C. Series), by Luz (1 minute and 45 seconds), until—S: When Peggy watches burglar.
22—"Action Galop" (No. 12 A. B. C. Series), by Luz (2 minutes), until—T: "What—the—well."
23—Theme (3 minutes), until—T: "You mean you knocked him," until— * * * * * END.

Belwin's Latest Aquisition

ONE of the most important deals has just been consummated by Belwin, Inc., 701 Seventh avenue, New York City, thse livest, most progressive and most representative music publishing concern and jobbers of music in the United States, specializing in musical service to the motion picture industry. They have secured the exclusive distribution of the entire Luz publications, consisting of the Famous Luz Standard Series, A. B. C. Dramatic Series, Luz Photo-Play Edition, Descriptive Suite Series and the miscellaneous and concert music.

Negotiations have been pending for over a year on this transaction, owing to the difficulties arising from international copyrights.

Belwin, Inc., have entirely revised prices on this catalogue, and those which are now quoted by them are strictly net. The directors of Belwin, with their keen business acumen, foresaw the difficulties musicians had in discerning the net cost of music, and decided to eliminate the camouflage of so-called professional prices. The policy of selling music, subject to these so-called professional discounts, is deceiving. It is obvious that discount to be deducted must first be added, and as every purchaser of music is today allowed the professional discount, they decided to discontinue such a misleading policy, and committed themselves to strictly *net* prices, not only on the Luz publications, but also on all their own.

Belwin, Inc., is to be congratulated upon such a timely and appropriate acquisition, and we would suggest that our readers avail themselves at the earliest opportunity of this valuable collection of music, which will greatly enhance their efforts in film interpretation.

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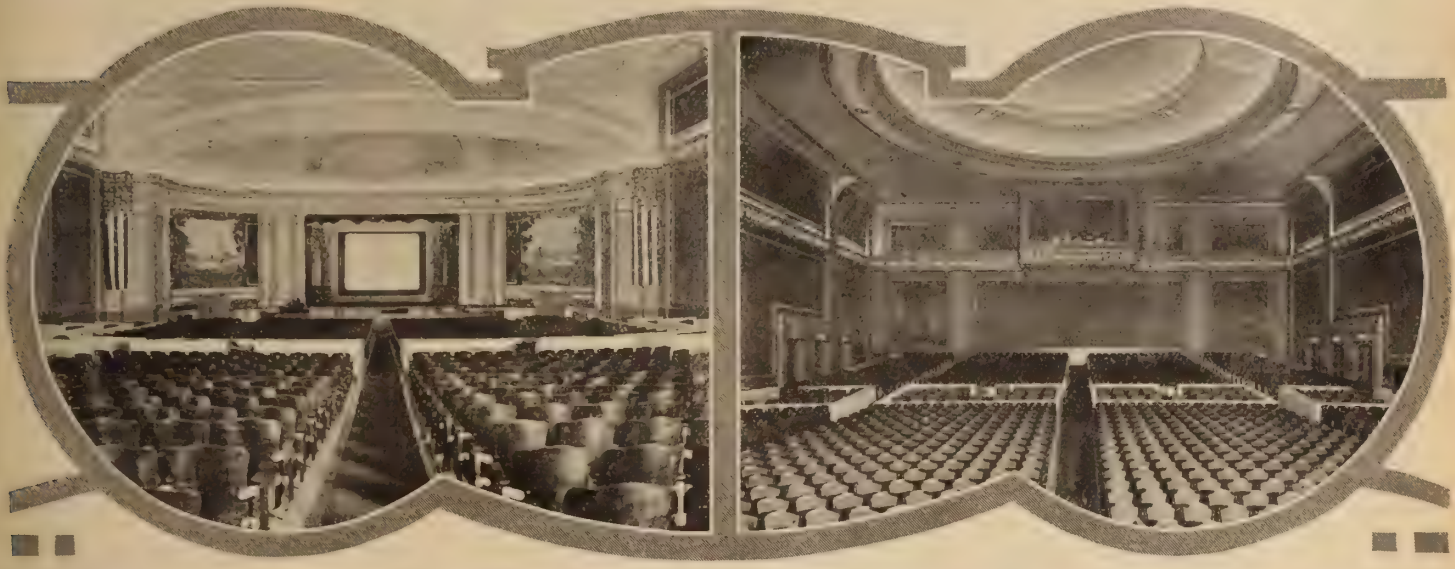
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Theatres Worth While



At left, view looking toward stage of Tom Moore's Rialto theatre, Washington, and at right looking from the stage. It will be noted that there is no balcony or steps in this theatre. Note tier of loges through center of the house

Moore's Rialto Theatre Now Used for Premieres at Washington

THE outstanding superiority of Moore's Rialto theatre, in Washington, as the ideal theatre in America in which to attain the most perfect effect in picture presentation is impressing itself upon representative film producers throughout the country.

Moore's Rialto is not a theatre originally built to house audible drama and now merely being used as a temporary home of the cinema. It was minutely planned and painstakingly constructed to realize the highest art of which the camera is capable. The seating arrangements, with a capacity of 2,000, are all on one floor. There is no balcony to distort projection or smother patrons seated beneath. There are, consequently, no pillars or posts to annoy the pleasure-seeker and no steps to be climbed.

Music at the Railto is a daily feature of genuinely noteworthy excellence. The symphony orchestra of thirty, under the direction of Mr. Daniel Breeskin, is by far the finest permanent musical organization in the Capital, and specially constructed fiber screen and high-voltage projection contribute to the uniform brilliance that characterizes the Rialto's pictured dramas.

These distinct advantages over a majority of the so-called "picture palaces" to which public patronage is invited, place the Rialto in a class by itself as a concrete fulfillment of the highest ideals of an art that is only beginning to come to full fruition. It is this irrefutable fact that is permeating to the inner consciousness of the industry's cognoscenti.

The most recent evidence of the admitted supremacy of Moore's Rialto is found in the selection of this house by Maurice Tourneur for the world premiere of "The White Heather," the latest of the famous Drury Lane melodramas to be adapted to the silver sheet by this Franco-American master of the technique of direction.

"The White Heather" was the major offering at Moore's Rialto the week of March 2, this showing representing a pre-release of several weeks in advance of the Broadway exhibition of the subject.

The Rialto indeed deserves the warm tributes paid it. The Rialto is the most imposing temple of the cinema in the Capital City and one of the most magnificent on the continent.

The front of the building on Ninth Street is of Indiana limestone with inlaid panels of imported marble. The ticket booth, accommodating two cashiers, occupies the center of a vestibule opening into the entrance lobby, in Grecian Ionic style, finished in marble and lighted by a concealed cove system. The color scheme here is blue and gold. Instead of giving into the theatre proper, the entrance lobby leads to the marble foyer, a unique feature in theatre design. This spacious lounging place—70 x 50 and 35 feet high—is an exact reproduction in marble, silk and Tiffany glass of the Temple of Apollo, with statuary in wall niches, an electric fountain in the center and singing birds in decorative cages at frequent intervals about the circumference of the room. The dome is surmounted by a Tiffany glass skylight installed at a cost of $2,000 and lighted from above by a multiple-color system. Off of either side of this superb innovation in playhouse arrangement open the rest rooms for ladies and gentlemen.

From the foyer access is gained directly to the auditorium proper, an immense hall, without balcony or gallery, seating 2,000 people on one floor. This enormous auditorium has a double cove dome fifty feet high and is lighted by a multiple- color system controlled by a system of dimmers from three separate switchboards.

The walls are panelled in plum-colored silk tapestry with which the upholstery of the orchestra chairs is harmonized, and the trimmings of the wall panels and balustrades are in Pavanazzo marble. Through the center of the house in horseshoe shape runs a tier of loge boxes, with Pavanazzo balustrades, seated with wicker easy chairs upholstered in canary silk. The boxes are stepped up sufficiently to command a clear view of the orchestra and screen over the heads of those occupying the orchestra chairs in front, and the orchestra chairs to the rear, in turn, are elevated to a point sufficient to enable the occupants to view the stage and screen unobstructed. In fact every seat in the Rialto is an obsolutely clear-view seat, there being no supports, pillars or posts of any description, and patrons have not a step to climb from the moment they enter the Ninth street door until they again emerge upon the street.

The orchestra, instead of being submerged in the usual trench, is placed upon a slightly raised platform immediately in front of the stage, surrounded by decorative tropical plants. The stage is so arranged as to place the screen at a distance of thirty-five feet from the nearest front-row orchestra chair. At each side of the screen opening are magnificent illuminated paintings representing Grecian field scenes, and over the proscenium is an arch of lattice-work through which additional tinted lighting is secured by the multiple-color system. The curtains concealing the stage



At left Foyer of Tom Moore's new Rialto theatre, center front of theatre showing the electric sign that is visible for miles, and at the right the magnificent lobby.

paintings and the screen are of plum-colored silk velour, with canary panels bearing heroic figures, and the screen curtain is of satin.

The Rialto was designed by the firm of Blanke and Zink of Baltimore, New York and Washington, and was constructed under the personal supervision of Mr. John Zink by the Weller Construction Company. The color schemes which add dignity as well as artistic pre-eminence to a house of superlative charm were originated by Mrs. Moore, whose keen sense of harmony and beauty is further exemplified in the neatness and chic of the uniforms worn by the girl ushers and other house attaches. The interior decorations were executed by Sielke, the foremost mural artist in the United States.

The Rialto is the latest addition to the chain of downtown first-run photoplay theatres operated in Washington by Moore's Theatres Corporation, whose Strand, Garden and Plaza theatres for years have blazed the way in picture presentation in the Capital. The president of the organization is Tom Moore, franchise holder in the First National Exhibitors' Circuit and Washington's pioneer film man. Mr. Moore is an exhibitor of national prominence and one of the keenest judges of picture values in America. The secretary-treasurer of the company is Mr. J. A. Muehleisen and the general manager Mr. E. G. Evans.

Chemical Fog

(Continued from page 2003)

How to Mix the Acid Hardener

Prepare the acid hardening solution as a separate stock solution and add this to the hypo solution as required.

The order of mixing is important, as follows:

(a) When mixing in one vessel, first dissolve the alum in warm water, then add the acid and add the sulphite immediately, otherwise if the acid alum solution is allowed to stand the alum will crystalize out again. It is sometimes recommended to reverse the process, namely, dissolve the sulphite first, add the acid, and then the alum, but unless the alum is finely powdered this does not readily dissolve unless the solution is war, in which case sulphur dioxide gas is given off from the acid sulphite solution.

(b) The best method is to dissolve the alum and sulphite in separate solutions, cool, add the acid to the sulphite and then add the alum solution.

If the order of mixing is reversed and the alum first added to the sulphite a white sludge of aluminum sulphite is formed which dissolves with difficulty when the acid is added. Therefore if after mixing the hardener is milky and a sludge settles out, this is due to a relative insufficiency of acid, that is the acid used was either not up to strength, or too much alum or sulphite was added.

With all other hardening baths the order of mixing is the same.

FIXING BATH TROUBLES

1. *Milkiness of the fixing bath.*

Sometimes a fixing bath turns milky immediately on adding the hardener, and sometimes after being in use for some time. The milkiness may be of two kinds:

A. If the precipitates settles very slowly on standing, the milkiness is due to sulphur and may be due to the following causes:

(a) Too much acid in the hardener.

(b) Too little sulphite or the use of impure sulphite, in which case there is not sufficient present to protect the hypo from the acid.

(c) High temperature. The hardener should only be added to the hypo solution when at room temperature. If the temperature of the acid fixing bath is over 85° F. it will not remain clear longer than a few days even when mixed correctly. The only remedy is to throw the bath away and mix fresh solution as required.

B. If the milkiness disappears on standing for a few hours, and a gelatinous sludge of aluminum sulphite settles out, this is caused by:

(a) Too little acid in the hardener. For example, supposing a formula calls for pure glacial acetic acid and 28% acid is used by mistake, then we have added less than one-third the required amount.

(b) Too little hardener in the fixing bath. When fixing prints, a relatively large proportion of the developer is carried over to the fixing bath which soon neutralizes the acid and therefore permits of the formation of aluminum sulphite. In the same way a fixing bath with the correct proportion of hardener when exhausted still contains alum and sulphite but no acid, and these combine to form a sludge of aluminum sulphite.

It is extremely important therefore to use only acid of known strength, because trouble is caused if we use either more or less acid than is called for in the formula.

2. *The bath does not harden.*

A frequent cause of insufficient hardening is the use of inferior alum which does not contain the correct proportion of aluminum sulphate. An exhausted bath which is alkaline will also harden very slowly, since alum hardens best only in acid solution.

Miscellaneous Solutions

The number of miscellaneous solutions used in photography for intensifying, reducing, toning, etc., is so large that it is beyond the scope of this article to deal with individual cases. The method of procedure is much the same as when mixing developers, and the order of mixing is usually stated very specifically.

Substitution of Chemicals

Occasion often arises when the photographer is out of stock of some particular chemical and he is tempted to substitute the chemical by another. In this chapter it will be shown how far substitution is possible in the case of developing and fixing baths, though the remarks will usually apply also to solutions in general.

(This article to be continued next week)

Everything the Showman Needs on Every Picture Released

The Complete Plan Book

Compiled by Peter Milne

Pictures Reviewed in Advance

[In addition to Advance Reviews—covering pictures shown too early to be included in The Complete Plan Book—readers will also find under this heading each week the reviews of short features and serial episodes.]

Two Educationals

("Sundown" and the Third Photoplay Supplement)

ANATOLE FRANCE never bethought himself of the motion picture when he wrote as his definition of criticism, "the record of a soul's adventures among the masterpieces." But, excusing ourselves before everybody for the parallel, this is just the record that a review of Robert C. Bruce's "Sundown" must be. Never, to our recollection, has Mr. Bruce compiled a more beautiful subject. The various views recorded on its single reel are the most inspiring that it has been our pleasure to see.

These views—mountains in the background, lakes, stream and forests to the fore—have been photographed into the setting sun. The tinting and toning is exquisite, the selection of scenes bespeak of the true artist. With all this beauty, when the author breaks into poetry or highly imaginative subtitles of his own writing, the effect is more like one uninterrupted dream than a mere motion picture. Personally, we think "Sundown" the best of Mr. Bruce's new series.

The third issue of the Photoplay Magazine Screen Supplement contains intimate pictures of such well-known screen folk as Priscilla Dean, Jack Ford, Edith Storey, Dustin Farnum, J. Warren Kerrigan, Mae Marsh, William Russell and Geraldine Farrar. The reel is well edited and cleverly titled.—*Peter Milne.*

"Forbidden Fire"

(Starring Louise Glaum.—Presented by J. Parker Read, Jr.)

J. PARKER READ certainly has a valuable piece of picture property in "Forbidden Fire." And besides being good property it is good art. Probably the best thing that can be said about it is that in story interest, scenic investiture and lavishness of setting it brings back to mind the old pictures that Miss Glaum did for Thomas H. Ince. It brings all these back and it goes them just one better in every capacity. For as regards story, "Forbidden Fire," by the technically excellent and versatile C. Gardner Sullivan, presents a series of living characters in a series of situations fraught with strength and commanding power. And as regards atmosphere and setting the feature can well boast its superlative degree in these lines. The desert stuff is admirable indeed.

Telling the story of a faithless wife who deserted her husband when he was nearing success on an irrigation project on the Sahara, to find that the life of luxury she craved and which the Baron Alexis gave to her is void of happiness, then to find her husband a hopeless wreck from disappointment and drugs, to begin his rebuilding, believing that the shadow of death hangs over her if the man regains his faculties, the picture carries the spectator through a series of dramatically strong episodes, each one acted, directed and set with the utmost in artistry and effect.

Miss Glaum has never played with a more sincere show of feeling than in her role of the frivolous wife who learns to suffer and to love through her husband's misfortune. Mr. Sullivan doubtless wrote the part with the actress in mind and as a consequence something of a perfect union has been reached between the conception and the characterization

The picture was produced under the supervision of Allan Dwan, a statement of fact that in its mere self carries the suggestion of excellence. Art Rosson is credited with the directing. Some very fine art titles by I. V. Martin are included in the film while the photographic work of Charles Stumar offers still another occasion for praise.—Length 6,000 feet.—*Peter Milne.*

WILL YOU?

GIVE ME

a chance to make a success of your theatre?

I offer my services and experience to any motion picture house in U. S.

All I ask is a chance to make good.

ANDREW M. WELLIVER

c/o Commercial Hotel, Muncy, Pa.

WILL YOU?

Studio For Rent

Well equipped Studio for rent to responsible party.

Apply to—

KALEM CO.,

1482 Broadway

NEW YORK

"WHEN A GIRL LOVES"—JEWEL

Immense Both from the Box Office and from the Screen

THERE can be little, if any, doubt regarding the great value of this production, for besides offering the exhibitor a star in the person of Mrs. Charlie Chaplin, the story it presents is vitally strong, and to match its many dramatic highlights it has snatches of comedy that instantly appeal to the popular mind.

The reviewer was present at the Broadway Theatre at a crowded Saturday matinee exhibition of the film and the audience practically "ate the picture up." It was interested in the star, immensely so; there were whispers on her entrance and even the succeeding times she appeared comments could be heard throughout the house.

But "When a Girl Loves" offers real entertainment after it has drawn the crowds. The story of the bad man who assumes a minister's role, at first for evil purposes, and who is won over to the side of right by a combination of influences, proves intensely interesting.

Lois Weber in her direction of the picture has staged it with full command of her craft and has proven herself in this work excellent in the dual capacity of author and director. William Stowell makes a commanding hero.—Length, 6 reels.—*Peter Milne.*

THE CAST

"Eagle" Ryan.....William Stowell
The Minister.....Wharton Jones
His Daughter.....Mildred Harris
Ben Grant, a bully.....Alfred Pagent
William Wiatt, station agent.....Willis Marks
Story by Lois Weber.
Scenario by Lois Weber.
Directed by Lois Weber and Phillips Smalley.

CATCH LINES

In which a bad man is called upon to assume the role of a parson. How his reform is negotiated through his assumed character and the faith placed in him by a girl forms one of the strongest and most entertaining photoplays of the year.

He feigned piety, honesty—he posed as a minister of the gospel. In reality he was a highway robber with a purpose in view as disastrous as it was vile and mean. But his feigned personality overcame his real self. For when a girl loves miracles will happen. See "When a Girl Loves," now at the ——— theatre.

AD TALK

Mildred Harris, otherwise known as Mrs. Charlie Chaplin, will be seen at the ——— theatre on ——— of ——— week in her latest Jewel photoplay entitled "When a Girl Loves." Lois Weber, the star's director in all her previous pictures, both wrote and produced this offering, which is unusual in many respects. The star is supported by such well-known players as Wiliam Stowell in the opposite role, Alfred Paget as heavy, and Willis Marks and Wharton Jones in other parts of prominence. Broadly speaking, "When a Girl Loves" could be described as a western picture, but certainly the unconventionality of its story puts it in a class quite apart from the usual run of pictures dealing with the wild and woolly plains.

Miss Harris is awarded the role of the daughter of a minister who in on a train bound west, where he hopes to recuperate. Just before the train reaches its destination it is boarded by Eagle Ryan, in reality the leader of a notorious band of outlaws, but who poses before Bess and her father as an honest rancher. He offers them the hospitality of his ranch and, they having accepted, he goes on to the town and poses as the minister. His object is, of course, to locate a gold shipment. But his assumed role and the faith placed in him by Bess and her aged father work a miraculous change on the stony-hearted Eagle. Before many days have passed he is preaching the gospel to the wicked inhabitants of Oatman, and when it comes to a case of stealing the gold, Ryan is unable to go on with the job!

THE STORY

Eagle Ryan is leader of a notorious band of outlaws operating near the lawless city of Oatman. They plan to get a large shipment of gold which they know will come into the express office before long. Ryan learns that a minister is bound to Oatman for his health, together with his daughter, Bess. Boarding the train before it reaches their destination, he invites the easterners to make their home at his ranch. His invitation is accepted and Ryan goes on posing as the minister. When he enters the town his first encounter is with Ben Grant, the boss and bully of the place. In a terriffic encounter he bests him and then announces his intention of preaching next Sunday in the very barroom itself.

His attitude and his announcement draw a large crowd on the Sunday stipulated, and Eagle Ryan enters upon his task with a zest he cannot understand. Heretofore he had defied God and all thought of religion. Now he warms to his topic and preaches such a sermon that tears course the cheeks untouched for years. The town begins to talk. The minister thanks him and Bess looks up to him in admiration. Ryan tries to shake off the spell, but it is to no avail. The religion is working on him.

Then one of the old gang gets wind that the gold shipment lies in the express office with Ryan guarding it. Bess overhears them plotting and rides to save the man in whom she has so much faith. And this faith proves the making of him. He resists the bandits, saves the gold, but is severely wounded. On his recovery he confesses all—but is forgiven by both the townsfolk and by Bess, whom he has now grown to love.

ADVERTISING AIDS

PAPER:—Two one-sheets; two three-sheets; one six-sheet; one twenty-four sheet.
LOBBY DISPLAY:—Scene and star stills are provided in the various standard sizes for the exhibitor's lobby display. Title and synopsis cards are provided with each set for the center of the lobby frame.
PRODUCTION CUTS:—These are furnished in one, two and three-column size and are successful in bringing out the high-lights of the story.
STOCK STAR CUTS:—One and two-column star cuts are always available at Universal exchanges.
ADVERTISING CUTS AND MATS:—These also furnished in one, two and three-column
(Continued on page 2015)
SLIDE AND MUSIC CUE SHEET also obtainable at all exchanges handling the production.

SUGGESTIONS

Certainly no exhibitor need be told of the manner in which to advertise Mrs. Charlie Chaplin pictures. The mere announcement of the star's name and it works almost as much magic as does her husband's. However, the combina-
(Continued on page 2015)



Scene from "When A Girl Loves" Starring Mrs. Charlie Chaplin formerly Mildred Harris

Two-Column Scene Cut

"NEVER SAY QUIT"—FOX

George Walsh's Stunts Well Shuffled with Ralph Spence's Puns

THE striking things about this comedy are George Walsh's stunts and Ralph Spence's subtitles. With the former exhibitors are well acquainted; with the latter also they have come in contact heretofore. Mr. Spence has the habit of delivering a pun in every subtitle. Not only does he twist the English language to achieve this effect, but he even goes so far as to give his characters names that he can put upon. For example: Introducing Captain Zero—there were many bad men in Sing Sing, but none below Zero! Edson's "Slow Train Through Arkansas" is nothing compared to Spence's subtitles. How these quips and puns are received by an audience is something of a mystery to the writer—exhibitors may know judging from the last George Walsh feature.

In other respects "Never Say Quit" is superior to "Luck and Pluck." Director Edward Dillon has kept the action moving at a good clip and the stunts are realistically executed. The plot, by Raymond Schrock, is sufficient to carry the action and the gags, while the athletic star is surrounded by a competent cast.—Length, 5 reels.—Released March 16.—*Peter Milne.*

THE CAST

Reginald Jones.....George Walsh
Helen Lattimore.....Florence Dixon
Prof. Lattimore, her father.....Henry Holland
Captain of Ship.....William Frederic
Mate of Ship.....Frank Jacobs
Uncle of Reginald.....Joe Smiley
Vamp .....Jean Acker

Story and scenario by Raymond Schrock.

Directed by Edward Dillon.

CATCH LINES

Would you sleep in room No. 13? Would you walk under a ladder, or let a black cat run across your path without suffering certain qualms of apprehension? Would you sit at a table with twelve others or start on an important trip on Friday, the thirteenth? In other words, are you superstitious? Reginald Jones wasn't, even though there were thirteen letters in his name. But a jinx pursued him, a jinx he could only shake when—but see "Never Say Quit," George Walsh's latest Fox picture. It's one of the merriest affairs ever presented at the ——— theatre.

George Walsh's latest Fox comedy is full of peppery fun, smart stunts, clever subtitles. It has action and lots of it, comedy and lots of it, unconventional stuff, and lots of that, too. See it at the ——— theatre.

A story of a man who tried hard not to be superstitious. A jinx follows him through four hilarious reels of comedy. But in the fifth hilarious reel he shakes it—forever—see George Walsh in "Never Say Quit."

AD TALK

Ever get followed all about by a jinx? Reginald Jones was relentlessly pursued by one. He was born on thirteen minutes after thirteen on the thirteenth month of the year and on Friday the thirteenth. Of course some of this is impossible but it makes the story easier to tell. When he was thirteen years old he dropped a mirror, walked under a ladder and saw a black cat dash madly across his path. He then discovered he had thirteen cents in his pocket and that his name had thirteen letters in it. Of course Reginald wasn't superstitious but then—so many thirteens made him feel a bit uneasy.

Well, the jinx did pursue Reginald. When he grew up everything to which he turned his hands turned back on him. He attempted to rescue a lady in distress and was rebuffed by the lady herself. He turned to another fair damsel whose late-male-companion was speaking harsh words to her, and before he got through he was fleeced of all his money and his watch. He missed his aunt's funeral, and by so doing missed a fortune, and then his uncle turned him into the cold world to hunt for a job.

And here is where the turning point in Reginald's career happened in. You'll see it on the screen of the ——— theatre, where "Never Say Quit," the latest Fox picture starring George Walsh, is being shown. It's full of stunts and clever comedy and peppery subtitles, and if you can't laugh at it we'll know that Reginald's jinx has turned on you. Edward Dillon directed the picture and, believe us, he's made a dandy job of it all. If you like to laugh you'll go crazy over "Never Say Quit."

ADVERTISING AIDS

PAPER:—Two one-sheets; two three-sheets; one six-sheet; one twenty-four sheet.

LOBBY DISPLAY:—Ten 8 x 10 black and white photographs; ten 11 x 14 black and white; three 22 x 28 colored.

CUTS AND MATS ON PRODUCTION:—Three two-column; one one-column.

STAR CUTS:—One and two-column cuts of George Walsh are always on hand at all Fox exchanges.

ADVERTISING CUTS:—One three-column; one two-column; three one-column. The majority of these are line cuts made from sketches from scene stills. Aruguments bring out the "jinx" that pursues the hero and his habit of running into bad luck.

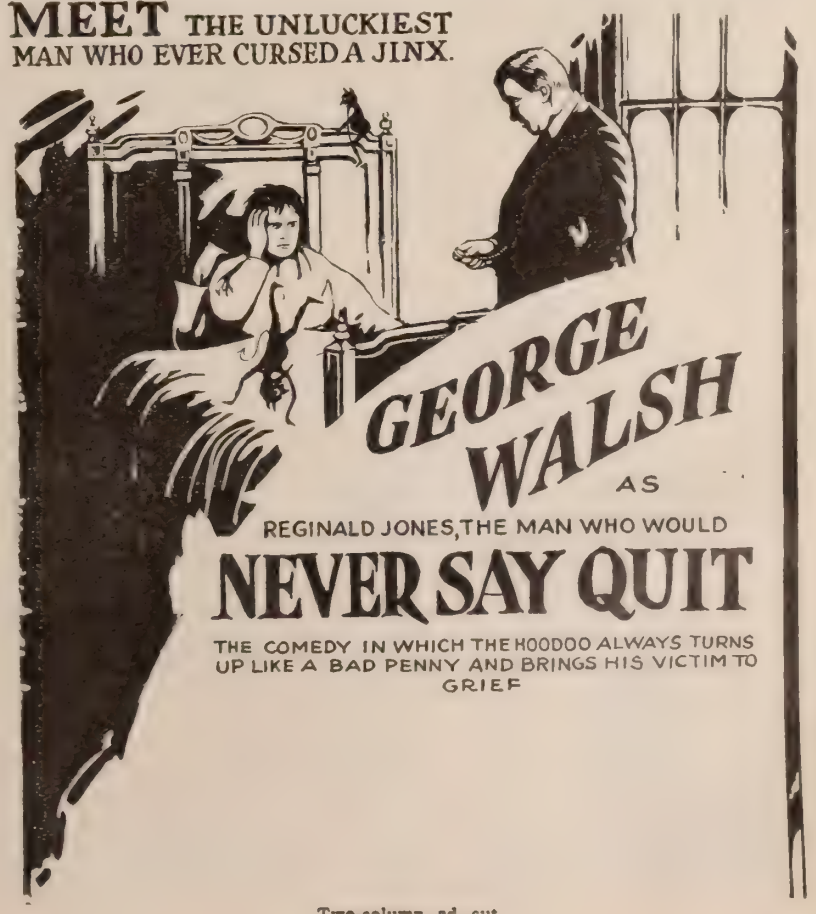
SLIDE AND MUSIC CUE SHEET procurable at all Fox branches.

THE STORY

Reginald Jones—thirteen letters in his name, count 'em—was pursued by an unlucky jinx all his life. Nothing ever went right. One day when he was in a restaurant and thought to rescue a lady in distress he rammed his unsuspecting head into the midst of a nice little badger game and got fleeced of all his money. Then when he had borrowed more from his uncle in order to attend his aunt's funeral—an act that would bring him her fortune—and when he had bought his ticket he ran into the badger crew and attacked them. The upshot was that he missed his train, missed his funeral and went back to his uncle's to attend his own financial funeral.

"Go down to the sea and land a job there," his uncle told him in no uncertain terms. So Reginald went down and landed a position as sailor on board a ship manned by Captain Zero.

(Continued on page 2014)



Two-column ad cut

"ALIAS, MIKE MORAN"—PARAMOUNT

A Real Human Character the Center of Fine Story

NO one familiar with picture production who read Frederic Orin Bartlett's "Open Sesame" in the Saturday Evening Post, could have missed its screen possibilities. The story of the slacker who gave an ex-convict his name that he might serve, the slacker who was shamed into becoming a hero when he learned that "his name" had gone down to glorious death in France, appeared as a fascinating picture even on the printed page. And through the Lasky production department Paramount has given the story real life, thrill, sensation, honest emotion, in its newer form.

Wallace Reid was a happy selection for the star part. He makes of Larry Young, alias Mike Moran, a human figure, human because he is weak and bad and because on him the war works its mysterious regeneration the way it has on thousands of others. We feel like offering thanks to the writer and producer of today who works such a human being into a story. The greater number of our heroes are fellows that have never turned a dirty trick, they are little gods, not members of the flesh and blood family.

The exhibitor should have no hesitation in taking the picture because it has the war background. It is this sort of a war story that lives despite time and the seasons of public fancy. Anne Little and Emory Johnson are good in other roles of importance.—Length, 5 reels.—*Peter Milne.*

THE CAST

Larry Young, a clerk.....Wallace Reid
Elaine Debaux.....Ann Little
Mike Moran, an ex-convict.....Emory Johnson
Peter Young.....Chas. Ogle
Ma Young.....Edythe Chapman
Tick Flynn.....William Elmer
Mr. Vandecar, a capitalist.....Winter Hall
Miss Vandecar.....Jean Calhoun
Jim Day.....Guy Oliver

By Frederic Orrin Bartlett.
Scenario by Will M. Ritchey.
Directed by James Cruze.
Photographed by Frank Urson.

ADVERTISING AIDS

PAPER:—Two one-sheets; two three-sheets; one six-sheet; one rotogravure one-sheet.

LOBBY DISPLAY:—Eight 8 x 10 black and white; eight 11 x 14 sepia; one 22 x 28 sepia, scene or star; one 22 x 28 black and white of star.

CUTS AND MATS ON PRODUCTION:—Five one-column; three two-column; two three-column.

STOCK CUTS AND MATS OF STAR:—Five one-column; three two-column; two three-column.

ADVERTISING LAYOUTS:—One one-column; one two-column; one three-column.

Other accessories provided on this production are slide, music cue sheet, one special mat and story, thumbnail star cuts and Paramount trade-mark cuts.

AD TALK

Many of our patrons who are readers of the Saturday Evening Post will recall the story printed in ite columns some time ago entitled "Open Sesame," by Frederic Orrin Bartlett. Written around a coward who found his strength through a peculiar series of circumstances, this story was pronounced one of the best pieces of fiction ever carried in the popular weekly. Now, under the title of "Alias Mike Moran," it has been made into a Paramount picture with Wallace Reid as the star. And as "Open Sesame" stood as one of the best pieces of fiction ever written, "Alias Mike Moran" stands as one of the best five-reel pictures ever produced. There is nothing lavish about it—nothing spectacular—but it presents one of the cleverest character studies of a man ever brought to the screen and presents it by way of a fascinating and unusual plot.

Larry Young is a coward. There is no getting away from it. He wants to dodge the draft, and he finally secures a substitute to go in his place. But he must also disappear. He must live the other man's life—the life of an ex-convict. And then he learns that the man who went to fight that he might stay home had died a glorious death on the field of battle. Larry Young is a name that is praised! And Larry Young is alive, living under the alias of Mike Moran. How Larry repays the debt and lives to be a better fellow is absorbingly told in the picture.

Wallace Reid makes a thoroughly real character of Larry Young, while his support embraces such well-known Paramount players as Emory Johnson, Ann Little, Charles Ogle and Edythe Chapman. Don't miss "Alias Mike Moran." It's real.

THE STORY

Larry Young was a ribbon clerk but he hated to admit it. His salary permitted a few good clothes, and he was good-looking enough and sufficiently well bred to go among the rich and get away on a grand bluff. Larry was getting along very nicely until a certain war happened and a certain draft act was put through a certain congress. Then Larry's pedal extremities started to get frigid. Other people would have called him a coward. Larry thought the war, the congress and the draft act to blame for spoiling his good time. It was particularly aggravating seeing as he had just met Elaine, a girl he thought was the daughter of a millionaire ship-builder. A strong attachment had sprung up between the two. However, the draft was on.

Larry had met Mike Moran, ex-convict, who thought it pretty hard the country wouldn't give him a chance to show the stuff he was made of. He looked something like Larry, and the upshot of it was that they changed identities. But after the bogus Larry's departure, alias Mike Moran discovered that he would have to go somewhere else. Everyone thought him a hero, most of all Elaine. So he went to work in a shipyard and after a while read of "his" death on the field of honor. And then something stirred within him—some impulse forced him to Canada, to enlist and to fight that the name of Mike Moran might be covered with as much glory as was the name of Larry Young. He was wounded on the field, and when he recovered it was in a hospital with Elaine bending over him. To her he told the whole story and she forgave him—anyway, she had been masking too, for she was only companion to the shipbuilder's daughter.

CATCH LINES

Larry Young was a coward—his ignorance of life made him such, although he himself didn't know it. Then one day he found himself. He read in the paper that Larry Young had died a hero's death on the field of battle! He knew that the man's real name was Mike Moran. Mike, ex-convict, had gone to war in Larry's place and had covered the coward's name with glory. And it was not until then that Larry decided that the debt must be repaid. He would glorify the name of Mike Moran! See how he accomplished his purpose in the unusual photoplay, "Alias Mike Moran."

He was a draft-dodger, a coward—he lived a false life—he finally assumed another man's name to escape wearing the uniform. Then when he knew himself safe he was dissatisfied. His cowardice slipped from him and he wanted to fight? But could he? Had not his lies forced him into an assumed role that he had to maintain or face prison instead? See "Alias Mike Moran," one of the best Paramount pictures—and that's saying a lot.

Adapted from Frederic Orrin Bartlett's Saturday Evening Post story, "Open Sesame"—it was one of the fiction hits of that publication—it's one of the hits of the screen.

SUGGESTIONS

A careful perusal of the story will immediately suggest to you the strong selling point in this

(Continued on page 2016)



Adapted by Will M. Ritchey
From Frederick Orin Bartlett's story, "Open Sesame"
Directed by James Cruze

FIRST off, the hero of this picture would do anything to get out of fighting. After he does skin out of it, he'd do anything to *get in!* And get in, he did, by heck! Just like all the boys now coming home. See him! See Wallace Reid at his best!

One-Column Ad Cut

"TOTON"—TRIANGLE

Looks Like Star's Best Bet on Triangle Program

OLIVE THOMAS renews her acquaintance with those followers of Triangle releases, in "Toton," written by Catherine Carr and produced under the direction of Frank Borzage. Jack Mackenzie photographed. Relating as it does, a picturesque story of the Paris underworld and presenting Miss Thomas in a role that draws upon those characteristics which made this little star the hit of New York famed revue, Ziegfeld Follies, a few seasons ago, one does not go far amiss in reviewing this Triangle offering as the best that Miss Thomas has done on that program.

There is a sympathetic note sounded throughout the narrative and with the assistance of real, artistic support from Norman Kerry, Jack Perrin and Francis McDonald, whose characterization of the Paris Apache is to be noted as one of the strong points of the photodrama, Miss Thomas has brought her audiences to the doors of the Paris underworld and has shown them the pathos and spice of its life.

It's appeal is akin to that felt in reading an O. Henry story. The human interest is there and has been brought out by a cast of capable players. The photography is typically Triangle, which means that it is of the best. Frank Borgaze staged one of his best program features when he produced "Toton."

THE CAST

Toton .....Olive Thomas
Lane .....Norman Kerry
Carew .....Jack Perrin
Pierre .....Francis McDonald
Story by Catherine Carr.
Directed by Frank Borzage.
Photographed by Jack MacKenzie.

ADVERTISING AIDS

PAPER:—One one-sheet; one three-sheet; one six-sheet.

LOBBY DISPLAY:—11 x 14 and 22 x 28 are the sizes of the photographs, which may be obtained either tinted or in sepia.

CUTS:—As on all Triangle pictures, there are furnished two one-column cuts and one two-column. These serve to bring out humorous character of the production. One of the one's is frankly an advertising cut, while the other two may be employed in either text or advertising columns.

SLIDES are among the accessories provided at all Triangle exchanges.

AD TALK

Olive Thomas, heralded by Harrison Fisher as one of the most beautiful show girls in America, appears in the dual role of an artist's model, and her child, in the Triangle Special Production "Toton," to be shown on the screen of the ——— theatre on ——— of ——— week.

Miss Thomas first plays the part of a beautful French model, Yvonne, who is wooed and won by an American artist.

When her husband is called home at his mother's death, the father has the marriage of his son secretly annulled. Yvonne dies after giving birth to a little girl baby, who is then brought up by an Apache as a boy and taught to become the most expert pickpocket in the Latin quarter.

In the role of Toton, the little girl-boy thief, Olive Thomas is said to have distinguished herself as not only a beautiful woman but as a clever delineator of boy characters.

In the rapidly moving series of events and tense situations another romance is lived and the first German shell reaching Paris from the long range gun formed the climax of the story, and reunited father, daughter and sweetheart.

The plot is impressive and rich in sentimental appeal. Two well known actors were engaged especially for Olive Thomas in this production. Norman Kerry and Jack Perrin portray the leading male roles and Francis McDonald, of the Triangle playing forces, has a strong part as the Apache sweetheart to whom the care of the model's child is entrusted.

Leading critics pronounce "Toton" as the best thing that Olive Thomas has ever done.

THE STORY

David Lane, an American, meets Yvonne, a beautiful French girl in the Latin quarter of Paris. He sees in her the Madonna-like beauty that inspires him to implore that she pose for him, and in the days that follow they fall in love and have a happy honeymoon after their hasty marriage.

When Lane is called to America by the death of his mother, his father took advantage of the opportunity that offered and had his lawyers secure an annulment of the marriage of his son in Paris.

Yvonne dies shortly after the birth of her child, "Toton," and the little girl baby is entrusted to the care of her friend Pierre, an Apache. In revenge for the sorrow which Pierre believes that the American has brought wittingly to Yvonne, the little motherless girl is brought up as a boy and trained to become the most skilled pickpocket of the Latin quarter.

In the meantime, Toton's father has grown to middle age. He has never married again but has adopted a boy as his son. This boy, Carew, goes to Paris with his father, to pursue their artistic careers, and Toton becomes Carew's guide and studio boy.

When an attempt to rob their studio of valuable paintings, is made by Pierre, he recognizes Lane as the American he believes is responsible for the sorrowful death of Yvonne. In revenge he reveals to Lane the identity of Toton, educated as a thief, and taught to hate all things American.

But the European war and the subsequent shelling of Paris, brings about situations that convince Pierre of Lane's complete innocence in the injury brought about by his apparent neglect of Yvonne.

Pierre is injured, but lives to reveal to Toton the identity of her father and to see them happily united. Later, when America enters the war, Toton becomes the happy wife of Carew.

CATCH LINES

A round trip ticket from happiness to poverty —and back.

Olive Thomas portrays international romance in a dual role.

A beautlful love story filled with thrills of two generations.

Big Bertha's first shell into Paris united three fond hearts.

Toton was a girl in boy's clothes among the Parisian Apaches.

Toton's mother was the beautiful Parisian model of an American artist.

Toton, and Toton's mother of another generation, is portrayed by Olive Thomas.

Paris and the famed Latin quarter before America entered the world war.

The studio life of Bohemia depicted in charming fashion.

SUGGESTIONS

When an exhibitor books this picture he should bear in mind that the star, Olive Thomas, is heralded by the famous artist, Harrison Fisher, as the most beautiful show girl in America. Therefore her cuts should be displayed in every available spot on all the advertising. Her photographs should also be profusely displayed throughout the lobby.

The prospective patrons should be reminded that they will witness a vivid portrayal of the famed Latin quarter of Paris before America's entrance in the World War. It should be emphasized that the clever characterizations of the beautiful Olive Thomas enables her to portray in a dual role a fascinating French model and also a boy understudy to a Parisian Fagin. From riches and happiness to poverty and wretchedness. She registers on both extremes of the social scale in two romances that thrill and captivate.

As "Toton" was fictionized in an issue of Photoplay Magazine which has a wide vogue and

(Continued on page 2018)



Two-column ad cut

"THE END OF THE GAME"—HODKINSON

Too Much Footage in This Western of '49 Days

HERE we have the western feature laid back in the days of '49, with the dance hall, roulette wheel and poker table, all serving faithfully, in fact serving overtime during the course of the picture's run. Overtime because the action laid about the gaming tables, the bar, etc., and, for that matter, because all the action in the production is greatly prolonged. Our old friend tempo must needs enter into the review. The tempo of "The End of the Game" has no celerity in its makeup. The story could have been told and dismissed in half the footage.

J. Warren Kerrigan is seen in the romantic role of the gentleman gambler, while Lois Wilson as the heroine, and Jack Richardson, George Field and Milton Ross as villains, three render fitting performances. Length, 5 reels.—Released March 23.—*Peter Milne.*

THE CAST

Burke Allister.....J. Warren Kerrigan
Mary Miller.....Lois Wilson
Frank Miller.....Alfred Whitman
Dan Middleton.....Jack Richardson
Four-Ace Baker.....George Field
Faro Ed.....Milton Ross
Wild Bill.....Walter Perry
Sheriff.....Bert Appling
Hotel Clerk.....J. J. Franz
Mona.....Elleanor Fair

By George Elwood Jenks.
Scenario by F. McGrew Willis.
Directed by Jesse D. Hampton.
Photographed by Charles Stumar.

CATCH LINES

A story of the California gold fields in the thrilling days of '49—action and thrills aplenty—a love that surmounted all the obstacles thrown in its way by rank villainy—see "The End of the Game."

A western of the real old-fashioned sort, thats "The End of the Game," in which J. Warren Kerrigan, the romantic actor of hundreds of different roles, here assumes the ideal part.

J. Warren Kerrigan and Lois Wilson, delightful romantic team, in a delightful, romantic picture of the old west—the California of the days of '49. t

Burke Allister had saved Mary Miller from a fate worse than death yet she scorned him and, in her innocence, turned to her worst enemy for assistance. How was he to make this girl, this mere child of a different civilization, understand? He decided on action—and quick action—see what he did in "The End of the Game" now at the ——— theatre.

AD TALK

J. Warren Kerrigan, the romantic western actor, will be seen in his latest photoplay entitled "The End of the Game" on ——— of ——— week at the ——— theatre. "The End of the Game" is a fine western picture written by George Elwood Jenks and directed by Jesse D. Hampton. In it the star has a thoroughly congenial role, taking the part of a western gambler of the good type, a man somewhat alone among the many cutthroats and crooked gamblers of the days of '49 in California.

This man, Burke Allister, see two strangers from the east arrive in town one day and hears the leader of the lawless element, Middleton, decide on a frameup, from which he will rescue them and so gain the gratitude of the girl. Allister, however, forestalls him and it is he who is the gallant of the occasion and it is on him that Mary Miller bestows her words of thanks. Middleton is furious at this and he rests not until he has lied to Mary and put Allister in her bad graces.

How Allister proves himself the man and how he rescues Mary from the clutches of the villain are events which unite to create a picture of lasting power. Kerrigan receives sterling support from such popular and able players as Lois Wilson, Jack Richardson, George Field and Alfred Whitman. The picture is notable for its wonderful scenery and fine photographic effects.

THE STORY

Two strangers arrive in a California gold town in the days of '49. They are Frank Miller and his sister Mary. The young man is enthusiastic and believes he is about to embark on one of life's adventures that will net him handsome returns in the way of money. Mary is more skeptical. She knows her brother's weakneses and is somewhat afraid. In the town there are bad men galore and only one who boasts of some conscience. He is Burke Allister, a Virginian, who had drifted west, lured as were others, by the promises of rich strikes, and who had become something of a semi-profesional gambler because of his naturally lazy temperament.

It is Burke who befriends the Millers the first day of their arrival and it is Burke who, after he has seen Frank swindled of all his money, forces the crooked gamblers to let him win it back. But even after this lesson Frank persists in hanging around the gambling hall with the result that one fine day he is shot and killed by the operator of the roulette wheel. Because Burke is a friend of the girl, Middleton, leader of the lawless element, plans to get rid of him. Warned of this Burke and the girl depart and establish claims some distance from the town. They find no gold, however.

One of Middleton's henchmen finds the girl and says that Burke was really responsible for her brother's death. She denounces him and gives herself into the offered protection of Middleton. It is from this "protection" that Burk finally rescues her after he has learned of her predicament. Then Mary is willing to believe in Burke's virtue and she happily goes to his arms..

ADVERTISING AIDS

PAPER:—One one-sheet; one three-sheet; one six-sheet.
LOBBY DISPLAY:—Eight 11 x 14 colored protographs and title card; 22 x 28 colored scene; 22 x 28 of star.
CUTS:—One column cuts of star are provided at all Pathe exchanges and may be used for compiling advertisements with newspapers stories or for special program announcements.
SLIDE AND MUSIC CUE SHEET among accessories on hand at all Pathe exchanges.

SUGGESTIONS

Next to the star, J. Warren Kerrigan, the most important thing to play up regarding this picture is the fact that it presents a story of the gold rush days in California in 1849. Use phrasing as colorful as possible in describing this character and locale of the picture and if you think it wise you can go the limit on the shooting and the gambling scenes, for these are prominent throughout the length of the picture.

This sort of advertising will certainly appeal to the younger element while there are many among the grown folks who like a story of this old-fashioned variety.

SUGGESTIONS

"Never Say Quit" offers you a splendid advertising line in the fact that the hero is pursued by a "jinx." The subtitles of the picture inform us of the fact that there are thirteen letters in his name, that he was born on Friday the thirteenth, in the thirteenth month of the year. Use this sort of argument in your advertising copy. Dwell on the fact that the hero made good despite all this superstition of bad luck that was wished on him from the start. If there is any way that you can link this "thirteen" stuff up with your presentation of the picture do so. For instance, if you show it on the thirteenth day of the month, if thirteen enters into the street number of your house, etc.

Use George Walsh's name prominently and dwell on the fact that he is a good stunt man. If you played the last Walsh picture to success, use the name of Eddie Dillon, the director.

Lastly, if you want to advertise the picture in its own language run it off for yourself first and note the subtitles. They are on the pun and practical joke order, and contain a lot of lines that you might find adaptable to your advertising copy.



Three-sheet poster

"NEVER SAY QUIT"

(Continued from page 2011)

Zero was a rough fellow and had told an unsuspecting professor about hidden treasure. Professor Lattimore has financed the ship and, with his daughter, has walked right into Zero's trap. It was his plan to get them far out at sea, then to make Lattimore wire his bank to hand over certain large sums of money to one of Captain Zero's henchmen.

But Zero and the other villains hadn't figured on Reginald. The jinx-pursued young man soon got wind of the plot and came to the rescue. This time success crowned his efforts and he succeeded in summoning aid from a revenue cutter and having the rascals cast in chains. And he won the heart of the professor's daughter also. And then Reginald believed that the jinx has quit following him around. Maybe it had quit.

"JOHNNY GET YOUR GUN"—ARTCRAFT

Good Chance for Stone to Do His Acrobatics

THIS story suits the star particularly well and gives him an opportunity of displaying his remarkable ability for acrobatic stunts.

As compared to his first two pictures, this one is more interesting and entertaining, because the plot is a little better and the stunts appear less forced—they are introduced more naturally; the star's role is also more appealing to the human sympathies.

The hero's impersonation of a friend, at his request, forms the foundation of the plot. He thus saves his friend's young sister from becoming the wife of a worthless titled person. Incidentally, he marries the pretty maid, with whom he falls in love.

Besides the athletic tricks there are also a number of situations that will draw good laughs, and where this star is popular the picture should give good satisfaction.—Released March 9.—Length, 5 reels. —*P. S. Harrison.*

THE CAST

Johnny Wiggins, a Film Actor.....Fred Stone
Ruth Gordon, a Maid.....Mary Anderson
Bert Whitney, a Tenderfoot....Casson Ferguson
Pollitt, a Valet.....Dan Crimmins
Count Bullion-nia, a Fortune Hunter.James Cruze
Aunt Agatha.....Sylvia Ashton
Janet Burnham, Bill's Sister.....Nina Byron
Mrs. Tupper.....Maym Kelso
Jevne, a Butler.....Fred Huntley
Milton C. Milton, a Broker....Raymond Hatton
Lawyer Cotter.....Ernest Joy
Bill Burnham, Johnny's Pal.....Hart Hoxie
Town Marshal.....Noah Beery
Director .....Clarence Geldart
By Edmund Lawrence Burke.
Scenario by Gardner Hunting.
Directed by Donald Crisp.

ADVERTISING AIDS

PAPER:—Two one-sheets; two three-sheets; one six-sheet; one twenty-four sheet; one rotogravure one-sheet.

LOBBY DISPLAY:—Eight 8 x 10 black and white photographs; eight 11 x 14 sepia; one 22 x 28 sepia; 8 x 10 photographs of star.

CUTS AND MATS ON PRODUCTION:—Five one-column; three two-column; two three-column.

STOCK CUTS AND MATS OF STAR:—Five one-column; three two-column; two three-column.

ADVERTISING LAYOUTS:—One one-column; one three-column.

SLIDE AND MUSIC CUE SHEET also on hand at all Paramount-Artcraft exchanges.

AD TALK

Fred Stone, the popular Artcraft stunt-comedian, will return again to the ——— theatre on ——— of ——— week in his latest photoplay, a version of the popular stage play, "Johnny Get Your Gun." This picture is considered the best of Mr. Stone's three pictures which he made in California last summer, and a bare outline of the plot will suffice to convince the reader that this is more than a promise.

Mr. Stone has the role of Johnny Wiggins, a cowboy film actor who goes east to Florida posing as his friend Bill Burnham, this gentleman being unable to negotiate the journey as he languishes in jail, the direct result of a little hasty shooting. Johnny's mission is to straighten out the matrimonial and financial tangle that Bill's sister, Janet, has managed to become enmeshed in. His task is rather difficult. Janet's aunt is barely civil to the western gentleman, and only tolerates him because she knows his signature is necessary on the marriage papers. Nor does the count, who is courting Janet, take kindly to Johnny.

But all this antagonism counts for naught. Johnny proceeds to baffle the count—lassoes him out of the automobile just as he is about to elope—and then by a motion picture trick retrieves Janet's fortune, which a dishonest person named Milton is manhandling. Then—no, you're wrong—Johnny doesn't marry Janet—but takes the maid, Ruth, and departs for the west again, promising that the real Bill will soon arrive to make things much more livelier for the easterners.

Mr. Stone is supported by a large cast of Paramount-Artcraft favorites, each one chosen for their particular suitability for the roles involved.

THE STORY

When his pal, Bill Burnham, is thrust into jail for shooting up the town, Johnny Wiggins, a cowboy stunt man, agrees to go west in his place to straighten the matrimonial and financial affairs of his (Bill's) sister, who is being courted by a worthless count. Bill tells him that as none of the family has seen him since he was a boy, the impersonation will be easy for him to get away with. So Johnny, alias Bill, jumps on a train bound for Florida, and there delivers a severe shock to all Janet Burnahm's friends, in particular her aunt and the count. However, they are civil to him because his signature is necessary on the marriage papers. Matters are made worse for the eastern folk when Johnny falls in love with the maid, Ruth.

The count's butler knows that Johnny is not the real Bill and, despite the cowboy's threats, tells his master. So the count decides to elope with Janet and makes the attempt that night. But Johnny is on the spot and ropes the titled gentleman as he is about to ride away in the machine. Next Johnny turns his attention to Milton, a corrupt railroad man who has invested Janet's money in bad stock. He visits his house and by a typical "movie" stunt wins back the money.

At this juncture Janet sees that the count isn't so good and turns back to her old sweetheart. Johnny then thinks his work done and after making known his identity departs for the west, saying that the real Bill will soon arrive and that they will like him better because he is so much livelier! And of course Ruth goes back with Johnny as his wife.

CATCH LINES

Fred Stone's third Artcraft picture, a version of the popular Broadway play, "Johnny Get Your Gun"—see this rollicking comedy at the ——— theatre.

The Count Bullion-nia insisted on eloping with Janet. "All right," thought Johnny, who had been sent to the east to guard over just such situations, "let him try." The count did try, and just as his automobile was whisking around the curve he felt a rope slip round him and the next minute he was hoisted off into midair. Johnny had used his lasso to good effect!

In which a motion picture cowboy comes east and startles a community with some real western atmosphere.

In which a select Florida community receives a sample of western pep—via a cowboy film actor. It's some sample he hands out. As for laughing—see "Johnny Get Your Gun."

SUGGESTIONS

Advertise this as the third and best of Fred Stone's Artcraft pictures. Be sure to make mention of the fact that it was adapted from the Broadway success of the same name.

Dwell on the fact that the hero, a cowboy film actor, comes to the east and settles the financial and matrimonial affairs of his pal's sister. Bring out this contrast between the east and the west in the most humorous way you can. It always seems to go, and there are many good comedies of the future destined to be based on this same contrast, even as there have been many good comedies in the past based on it.

Mention some of the stunts performed by the star, such as a western dance, lariat throwing, and his feat of lassoing the villain as he is about to elope with the girl.

"WHEN A GIRL LOVES"

(Continued from page 2010)

tion that Jewel has been offering you in other of her pictures still remains on this one. The value of that combination lies in the fact that the pictures are produced under the direction of Lois Weber, the most celebrated woman director in the business. This is another advertising argument to bring out and one which should not be overlooked in the rush to play up the star's name.

The story herein offered is also of an unusual character. It offers a number of interesting angles of its own. A glance at the synopsis will offer the exhibitor the biggest selling angle it possesses, that is, the bad man's masquerading as the minister.



One-Column Ad Cut

"THE REBELLIOUS BRIDE"—FOX

Peggy Hyland Gives Best Performance in Fairly Amusing Picture

MILDLY entertaining fluff is "The Rebellious Bride," in which Peggy Hyland appears. It seems as if Miss Hyland needed the west (this is her first picture made there) to bring out her vivacity and charm to their fullest extent. Mayhap it was her new director, Lynn F. Reynolds, who worked the trick, but at any rate the star's performance is more gratifying than any she has given heretofore.

The story is laid in the Ozark mountains and tells of a strong-willed young lady who refused to marry the man of her father's choice and who, as a consequence, was forced into a marriage with the first man who came along. This fellow happens to be a handsome young aviator.

During its course the story contains some amusing byplay between the bride and her amazed husband. The scenery is pretty and the action spirited. George Hernandez has a good comedy part and Pell Trenton registers a satisfactory hero. "The Rebellious Bride" will prove satisfactory for those in the mood to be laughed at.—Length, 5 reels.—Released March 23.—*Peter Milne.*

THE CAST

Cynthy Quimby.....Peggy Hyland
Grandpa Quimby..... George Nicholls
Tobe Plunkett.....George Hernandez
Arthur Calloway.....Pell Trenton
Jeff Peters.....Charles LeMoyne
Vivian Phelps.....Kathleen Emerson
Mrs. Calloway.....Lillian Langdon
Jimmy O'Shay.....Harry Dunkinson
Story by Joseph A. Roach.
Direction by Lynn F. Reynolds.

ADVERTISING AIDS

PAPER:—Two one-sheets; two three-sheets; one six-sheet.
LOBBY DISPLAY:—Ten 8 x 10 black and white photographs; ten 11 x 14 black and white; three 22 x 28 colored.
PRODUCTION CUTS AND MATS:—Three two-column; two one-column.
STAR CUTS:—One and two-column stock cuts of Peggy Hyland on hand at all Fox exchanges.
ADVERTISING CUTS: — One three-column; two two-column; one one-column. These are in a new style. They are line cuts, sketches made from stills, and reproduce much better than do the cuts made the usual way.
SLIDE AND MUSIC CUE SHEET also available at all Fox exchanges.

AD TALK

Consider the position of this aviator, Arthur Calloway by name. One fine day he sets out in his machine from the metropolis of St. Louis, happy and carefree, swooping through the air like a skylark. While over a certain lonely section of the Ozark mountains he is foced to make a landing and, on examining his engine, discovers it needs repairs that require certain tools he has not in his possession. Making his way toward the distant village, he sees coming along the road in an old buckboard an ancient man and a very pretty girl. When they are close to him the man jumps from the vehicle, points a gun at him and announces that he is to marry Cynthia—the girl—right then and there!

Arthur is inclined to object, inasmuch as he has never met the girl, but the old gentleman's gun tells another story. Therefore the marriage service is spoken over the two young heads and they are man and wife! You'll admit that this is an unusual beginning for a picture and, after you've seen it, you'll admit that there are many more unusual things about it. In fact, "The Rebellious Bride," the name of the picture that presents this story, is one of the most unusual and at the same time amusing pictures that it has ever been out pleasure to present. It is filled with comedy, pretty romance and unusual story interest.

It is a Fox picture and can be seen at the ———theatre on ——— of ——— week, with charming Peggy Hyland playing the role of the girl. The picture was produced under the direction of Lynn Reynolds, than whom there is no better equipped director for making a pretty, humorous, outdoor picture of this variety.

THE STORY

Cynthia Quimby, a child of the Ozark mountains, has no desire to marry the man of her father's choice—Tobe Plunkett, the fat and oily school teacher of the community. Cynthia is as bright and carefree as the mountains surrounding her home and she hasn't thought seriously on romance at all. But she knows her mind. And Tobe looms as a prospective husband that must be side-tracked at all costs. Cynthia has a great admirer in Jeff Peters, somewhat of a disreputable character, and to him she confides herself. Jeff learns that Cynthia isn't at all agreeable to the wedding, and also that she wouldn't mind a great deal if he broke up the ceremony. The which, on the arrived day, Jeff proceeds to do in no uncertain way—at the point of a gun.

Then he rides off with Cynthia, but she evades him and takes refuge in a mountain cave where she spends the night. As luck would have it her father finds her there the next morning just after Jeff has found her. The old gentleman suspects the worst and angrily declares that Cynthia shall marry the first man they meet on their way home. And the first man is Arthur Calloway, an aviator from St. Louis. The amazed gentleman is forced into the marriage and then left with Cynthia. After three days serving her wishes he escapes and returns to his home. But home is a void, and after a time he wakes up to the fact that she loves him. And Cynthia has come to the conclusion that she loves her husband, and it isn't long before she arrives in St. Louis and finds "her man." The happy ending sighted, they are left to a life of wedded bliss, we hope.

CATCH LINES

Arthur Calloway was forced to come out of the air to repair his engine. He was somewhere in the Ozark mountains and made his way toward a store to get a certain tool. He was overtaken by old Grandpa Quimby and a rebellious charge—Cynthy. And Grandpa insisted, at the point of a gun, that Arthur marry the girl. He had never seen her before but he couldn't dodge that gun—and so they were married! What their married life turned out to be is unusually pictured in "The Rebellious Bride". It's filled with humor and charming romance. See it at the ——— theatre.

Out of the sky and into sudden and unpremeditated matrimony! See "The Rebellious Bride."

A beautiful, unusual and humorous picture of people in the Ozark mountains directed by Lynn Reynolds, known for his many successful pictures laid in this locale.

We hesitate in asking our feminine patrons how they would act if forced into a marriage with the first man who came along the road. Nevertheless this is the fact that meets the heroine of "The Rebellious Bride." It's a difficult predicament she was in but she changed it into—see "The Rebellious Bride" and find out what.

SUGGESTIONS

Here the exhibitor has an unusual situation around which to write his advertising copy, and if he follows the right course he will be sure to stimulate more than a modicum of interest in the production. This situation is the one which comes at the beginning of the story in which the old man forces the young aviator to marry his daughter, the very minute after he has laid eyes on her. The unusualness of this situation is apparent from the mere statement of it and some clever copy could be written around it. Let this be the key to your advertising then.

If your patronage contains an average number of real fans, remind them that the director of this production is Lynn Reynolds. Many will remember him for the many fine outdoor comedies he did for Bluebird in the first days of that concern. As this is one of the same type, mention of this fact will certainly not come amiss.

"ALIAS MIKE MORAN"

(Continued from page 2012)

picture. This, of course, lies in the exchange of identities of the two men because the coward desires to escape service in the army. You will stimulate considerable interest in the picture by relating this section of the plot, of course stopping when you have made clear this exchange of identities. "Alias Mike Moran" is an ideal picture on which to employ this form of advertising, for the stopping point is one of unusual interest.

Nor should you forget the source of the story. It was first published in the Saturday Evening Post under the title of "Open Sesame," and it was considered one of the most successful pieces of fiction ever published in that magazine. Make this fact clear. Saturday Evening Post stories are common on the screen. Let them know that this one is something unusual. But then you will be doing this if you follow out the suggestions in the first paragraph.



PEGGY HYLAND
DIRECTION WILLIAM FOX

Stock star cut

"THE AMAZING WIFE"—UNIVERSAL

Here's One on Which You Can Go the Limit

DON'T be afraid to go to the limit with this picture when it comes around; it is bound to give good satisfaction, because of the story as well as the acting and directing. It is a picture that possesses all the necessary features that help entertain pleasure seekers. Its chief asset, however, is the intelligently constructed story, which not only keeps the spectator in continual suspense, but also influences his pleasurable emotions; and that is the thing that mostly counts.

As all Universal contributions, this one also is marked with the same degree of artistry in the production end. Although artistry hardly ever saves a poor story, it always helps a good one; and it does in this instance.

The picture is clean. An extensive review of it was published in issue of March 15, on page 1701. —Released April 7.—Length, 6 reels.—*P. S. Harrison.*

THE CAST

Cicely Osborne.....Mary MacLaren
Lieut. John Ashton.....Frank Mayo
Claire Winston.....Ethel Lynne
Philip Ashton.....Stanhope Wheatcroft
John Ashton.....Seymour Zeiliff
By Elinor Chipp.
Scenario by Ida Mary Park.
Directed by Ida May Park.

CATCH LINES

That she might obtain money for her invalid mother, Cicely introduced herself into a certain family as Mrs. John Ashton, widow of the Lieteunant kiled in France. Her name was really Mrs. John Ashton and her scheme worked easily. And then the Lieutenant came back from the dead! What was she to do then? See "The Amazing Wife."

He had been reported dead on the field of honor—but is was a mistake that could not be helped. He returned to his home in America and found there, beside his father and mother, a wife! And John Ashton had never married! See "The Amazing Wife."

A husband and wife who had never laid eyes on one another! See "The Amazing Wife."

He was Lieutenant John Ashton and she was Mrs. John Ashton, and yet he had never seen her before! He accepted her as his wife to save his mother's pride! See what happened in "The Amazing Wife" now at the ——— theatre.

AD TALK

Mary MacLaren, the well known Universal star will be the attraction at the ——— theatre on ——— of ——— week in her latest photoplay entitled "The Amazing Wife." This is most assuredly the finest drama in which she has appeared, for besides offering her a role in which her varied capabilities are allowed full play, the story provided by Elinor Chipp is one of many unusual twists and of situations extremely powerful both in conception and development. Miss MacLaren is awarded the part of Cicely, a young woman in dire financial difficulties because her mother lies ill with no funds to afford her the medical attention she must have.

She marries John Ashton, who turns out to be a brute, and soon after the wedding he is killed in a drunken brawl. Still without funds Cicely is at a loss as to what to do when she discovers that a Lieutenant John Ashton has been killed in France. She goes to his parents and presents herself as their son's secret bride! All this to obtain the money her mother needs. Then, of course, the never-to-be-expected happens. Lieutenant John Ashton is not dead. He returns to his home—and to his "wife."

The succeeding scenes of this photoplay are of the utmost power, and the author has developed her story with a fine eye to its dramatic possibilities and sustained interest. Supporting Miss MacLaren are Frank Mayo as the war hero, Seymour Zeliff as the other John Ashton, and Ethel Lynee and Stanhope Wheatcroft in other parts of prominence. The picture was produced under the direction of Ida May Park.

THE STORY

Cicely Osborne, her mother lying sick and without proper medical aid, marries John Ashton in order that she may procure these necessities. On the night of the wedding Ashton takes his bride to a fast cafe and there, plying himself with wine, attempts to force her into having a good time. But his advances disgust her and at length he turns to another table where sits, Claire Winston, a painted woman. Here he finds entertainment enough but soon the other woman's escort interferes and a fight starts. It's a brutal, horrible fight and when it's over John Ashton lies on the floor—dead.

What to do now is a severe problem to Cicely. Her mother is still ill. She must have care. In the newspapers she reads of the death of another John Ashton—a lieutenant in the army—in France, and so she presents herself to his family, claiming that she and their son were secertely married on the eve of his departure for France. And his parents readily accept her for her refinement and breeding appealed to them.

Then comes the shock. Lieutenant John Ashton is not dead. And he returns from France to discover his "wife," Not wishing to shame his mother by telling her the truth he accepts the situation—and Cicely. Philip Ashton, his scoundrelly cousin, guesses the secret and threatens Cicely with exposure unless she comply with his demands. She resists him and Ashton comes to her rescue, fighting for her and winning for her. It is a result of this melee that Ashton discovers he loves Cicely and this time a real secret marriage brings the fortunes of the pair to a happy conclusion.

ADVERTISING AIDS

PAPER:—Two one-sheets; two three-sheets; one six-sheet; one twenty-four-sheet.

LOBBY DISPLAY:—Scene and star stills are provided in the various standard sizes for the exhibitor's lobby display. Title and synopsis cards are provided with each set for the center of the lobby frame.

PRODUCTION CUTS:—These are furnished in one, two and three-column size and are successful in bringing out highlights of the story.

STOCK STAR CUTS:—One and two-column star cuts are always available at Universal exchanges.

ADVERTISING CUTS AND MATS:—These also furnished in one, two and three-column size, being dressed in the usual Universal star, containing good pictures and convincing arguments.

SUGGESTIONS

Herewith Universal offers what is one of the best selling situations in the way of a story that the writer has noticed in many a day. Though it has been employed before—over a year ago —for farcical purposes, it remains as freshing and original today as ever and if it is handled correctly there just will be a line at the box office throughout the showing of the picture. This situation will readily be noted after a reading of the synopsis printed herewith. It lies in the fact that the heroine, believing Lieutenant John Ashton dead, announces to his parents that she married him secretly before his departure for France. Of course it is to be expected on this announcement that the lieutenant is not really dead and such proves to be correct.

But anyone with half an eye for a good story will readily realize that in this situation lie great possibilities. It is a situation that would sell a manuscript even if the rest of the plot were poor. And it is this situation that will sell "The Amazing Wife" as a piece of entertainment. Build around this situation. Suggest what happens on the lieutenant's return, but never tell. Herein, it would seem, lies the trick in presenting this offering to your public.



Two-column scene cut

"THE WAY OF THE STRONG"—METRO

Eternal Triangle Picture That Ranks Well Up to the Metro Average

"THE WAY OF THE STRONG" is a story of Alaska, of two men and a woman, one man's perfidy, the woman's death—then of an eastern civilization, of the second romance of the real man, and again the other man's perfidy this time striking back at himself. The story presents the eternal triangle in powerful lines; it is possessed of a sustaining interest that makes it an entertainment well worthy of ranking with the high type of picture that Metro has been regularly producing of late.

The featured player is Anna Q. Nilsson and her performance in both the roles she essays is marked by sincerity and a depth of emotionalism that is always effective. Joe King as hero and Harry Northrup as the heavy contribute a brace of characterizations that help the strength of the story considerably.

"The Way of the Strong" offers a variety of scene, is effectively told from every angle and should be classed as a feature that will demand attention from the majority of audience before which it is shown.—Length, 5 reels.—Released March 17.—*Peter Milne.*

THE CAST

Audrie Hendrie } ..... Anna Q. Nilsson
Monica Norton }
Alexander Hendrie ..... Joe King
James Leyburn ..... Harry S. Northrup
Little Frank Hendrie ..... Irene Yeager
Frank Hendrie, six years later .... Arthur Redden
Norah, Monica's companion ..... Rita Harlan
By Ridgewell Cullam.
Scenario by June Mathis and Finis Fox.
Directed by Edwin Carewe.
Photographed by Rudolph Bergquist.

CATCH LINES

In which a relentless Fate metes out justice after the passing of many years.

Anna Q. Nilsson's return as a Metro star—an occasion marked by a story of the utmost strength—a version of the eternal triangle done in bold and fearless strokes.

From Alaska to the financial capital of the east—the meeting of two men after years of separation—the meeting of two enemies—a fight for love and justice—see this thrilling photoplay, "The Way of the Strong."

An adaptation of Ridgewell Cullom's great novel. One of the strongest dramas of the season.

Another star in Metro's banner—this company has given us many good features recently—see "The Way of the Strong"—it maintains the standard.

AD TALK

Metro Picture Corporation, maintaining the high standard visible in all their recent releases, will present another feature on the screen of the ——— theatre on ——— of ——— week, in "The Way of the Strong." This picture, adapted from the novel by Ridgewell Cullam, has the beautiful Anna Q. Nilsson as its star and tells an unusual story of the eternal triangle. To say the least, the lines of this triangle are drawn in bold and fearsome strokes, there are situations of a refreshing character, while the acting of the star and her associates is of the very best.

The story tells of Alexander Hendrie and James Leyburn, partners in an Alaskan gold mine. Hendrie's wife deserts him when Leyburn promises to take her back to civilization. But in a terrible blizzard Leyburn proves the coward and, obeying the law of self-preservation, leaves the woman to perish. Her boy, however, escapes death in the storm, and is taken by a friendly miner to his mother's half-sister in the south.

The story then skips several years, during which time Hendrie has become a power in the financial world, while Leyburn has also worked himself to a position of importance under an assumed name. The action now centers about the two men and the second woman, Mrs. Hendrie's half-sister, a beautiful young woman who earns her living as special writer for one of the great daily newspapers. The drama is worked to a climax of tremendous effect, justice is meted out to Leyburn and Hendrie finds real happiness at last with a woman who places her faith in him.

Joe King and Harry Northrup are the most prominent in the star's support.

THE STORY

Alexander Hendrie and James Leyburn are partners in an Alaskan gold mine which is paying, surely but slowly. Hendrie's wife is dissatisfied with her existence in the far north and turns a willing ear to Leyburn's entreaties that they go away together. Eventually she consents to the flight and, taking her boy, sets off with the betrayer. In a terrible blizzard he proves the coward and deserts the mother and her boy. It is all they can do to struggle to a lonely hut, where the dying woman implores the miner to take her boy to her half-sister, Monica Norton.

Hendrie, broken-hearted, turns to the business of amassing wealth, and several years later looms up as a power in the financial world of the east. He is interviewed by Monica Norton and is struck by her resemblance to his wife. Her interview for her paper he admires greatly, as it shows she has read his character well. A strong attrachment springs up between the two and finally he proposes to her. She accepts him. Hendrie is great friends with her nephew, Frank, unaware of the fact that he is his son.

Leyburn has also become a financial power but under an assumed name. Hendrie breaks him through the market, and Leyburn goes to Monica and lies to her about Hendrie deserting his wife and child. Monica realizes that the former Mrs. Hendrie was her half-sister. But the villain is hoist by his own petard, as Hendrie hears of his lies and visits him in his office, administering a sound thrashing. Monica is a silent witness and afterwards is happy to return to the man she loves.

ADVERTISING AIDS

PAPER:—Two one-sheets; two three-sheets; two six-sheets.

LOBBY DISPLAY:—Photographs come in 8 x 10 sepia; 11 x 14 sepia; 22 x 28 colored. These include both production scenes and star portraits. Title and synopsis cards are provided with each set to complete display.

(Some exhibitors use these stills for the making of their own advertising and publicity cuts.)

CUTS AND MATS:—Star cuts are furnished in one-half, one and two-column size. From the reproduction on this page it may be seen that Metro has changed from its old half-tone style to these new line cuts—it appears to be a change for the better. These cuts are available at all Metro exchanges and may be used in either text or advertising pages.

SLIDE AND MUSIC CUE SHEET also on hand at all Metro branches.

SUGGESTIONS

This picture marks the return of Anna Q. Nilsson as a Metro star. It might be a good idea to make something of an event out of this fact. At least you could announce in your stories and newspaper advertisements that in "The Way of the Strong" she makes her return. In advertising the picture itself describe it as a strong story of Alaska and Chicago, of a Fate which meted out justice after many years; the external triangle done again in heavier, stronger, bolder strokes than ever before.

You can safely say all this regarding the picture for without doubt it is one of the strongest dramas of this sort. Superlatives are justified and it is hardly likely that they will "come back" to the exhibitor in any other way than increased returns.

"TOTON"

(Continued from page 2013)

circulation among film fans the title should be a drawing card also and should be featured as much as possible. Newpapers may be induced to print stories and cuts of Miss Thomas as the Harrison Fisher Girl, especially if your leading newspapers run regular weekly art departments.

This is in no sense a war play, although the first shell reaching Paris from the long range German gun forms the climax for the culmination of a remarkable international romance.

As the Triangle exchanges can supply you with many cuts showing Miss Thomas in the boy character you must not be tempted to use all these character cuts in your advertising. The handsome straight pictures of Miss Thomas should always be made the prominent feature of all your advertising. Simply point to the fact that she appears first as the handsome artist model and afterwards will thrill in the dual role of an underworld Parisian girl brought up as a trained pickpocket by the Apaches of Paris.



ANNA Q. NILSSON.
New type of star cut provided by Metro

"PUPPY LOVE"—PARAMOUNT

Youthful Romance Scores with Lila Lee as Star

PUPPY love—sixteen-year-old romance, is the theme of this picture which Monte Katterjohn conceived to exploit the particular talents of Lila Lee. Measuring Mr. Katterjohn's work by the side of the other features in which the new Paramount star has been the central figure, it swells to most meritorious proportions. Here in the role of Gloria O'Connell, Irish and therefore romantic, the star's freshness and spirit of youth are permitted to play in their natural sphere.

While the bare mechanics of Mr. Katterjohn's plot show a curious mixture of calf love and "grown-up" melodrama, its volume of realistic incident that so cleverly embraces the little romances and petty jealousies of those youngsters before whom love looms as a great, unexplored adventure, counts largely and effectively in the picture's favor. Something of a warm glow possesses the spectator's heart as he watches the drawing of the eternal triangle in the wavering lines of juvenile romance.

For this reason it is the opinion of the writer that "Puppy Love" will find an extensive appeal before the young and the old—before all. Too much can not be said of the honest interpretation of the boy rendered by Harold Goodwin. His work is unaffected and realistic to the letter. Lincoln Stedman as the inevitable fat boy and Charles Murray, borrowed from the Mack Sennett studio, as the Irish father, contribute no small measure of fine comedy.—Length, 5 reels.—Released March 2.—*Peter Milne.*

THE CAST

Gloria O'Connell, a romantic girl.....Lila Lee
Shamus O'Connell, a hod carrier.Charles Murray
James Gordon Oliver, a reporter.Harold Goodwin
Mrs. Oliver.....Helen Dunbar
"Hippo" Harger, a fat boy....Lincoln Stedman
Mercy Winters.....Josephine Crowell
Phyllis Winters.....Emma Gerdes
Saraphina Winters.....Alice Knowland

By Monte M. Katterjohn.
Directed by R. William Neill.
Photographed by Henry Kotani.

AD TALK

Who is there in all the wide world who can't recall visions of his or her first romance? Youthful romance, puppy love, petty jealousies, wonderful moments of happiness snatched with "the only girl" or "the only boy." Those were the happy days! And who is there that will not relish just a peep into this past? Maybe its only yesterday with some of you folks. Maybe it was quite a while ago—in reality that is, but it seems just like yesterday to all of us. In appreciation of those golden days of the first romance the management of the ——— theatre has arranged for the first showing in this city of "Puppy Love," a picture-story of just this sort—a picture that takes you back to the golden days of youthful romance, puppy love, calf love or whatever you choose to call it.

Lila Lee, the youthful Paramount star, is seen in the central character of this charming picture, and she receives delightful support from Harold Goodwin, who appears in the part of the boy. These players make a delightful team. They give us choice characterizations of the real girl and boy. Others who appear in the picture and contribute to its general worth are Lincoln Stedman, the inevitable "fat" boy of all romances; Charlie Murray, loaned by Mack Sennett to assume the role of the father, and Helen Dunbar, Josephine Crowell, Emma Gerdes and Alice Knowland.

Monte Katterjohn is the author of "Puppy Love," and he has made his work real in every scene. It was produced under the direction of R. William Neill. "Puppy Love" will come to the ——— theatre on ——— of ——— week. The date is to be remembered as a chance to receive a real treat.

THE STORY

Gloria is the daughter of Shamus O'Connell, a newly rich hod-carrier, who, with the coming of affluence, has moved to the millionaires' row of his particular town. Gloria is just at the age when romance means a good deal to her but, it must be confessed, "Hippo" Harger, though ample enough before all others, hardly fills her romantic bill. It is the boy next door, James Gordon Oliver, who eventually finds that Gloria and he were meant for each other, and before long the two children are reveling in the midst of a beautiful first romance. But Gloria's aunt doesn't like the idea and, despite the girl's objections and the mild protects of her father, ships her off to other aunts and cousins in a town noted for its old maids, and therefore its sparse matrimonial opportunities.

There is a tearful parting between Gloria and her James Gordon. They promise to write to each other every day—exchange photographs and kiss farewell. But here the beautiful romance is rudely interrupted. After a few letters James Gordon sees his opportunity to visit Gloria. He has gone to work on a newspaper in the meantime and persuades the Sunday editor to let him visit the town for a feature story regarding the old maids. And it must so happen that the boy arrives when Gloria is out motoring with the ample Hippo. Jealousy gets in its work and, after stealing a family album, full of old ladies' pictures, James Gordon departs without a word for Gloria, to write his story.

There are more tears and the girl threatens to marry Hippo. James Gordon threatens to kill him and departs to do the trick. Just before the arranged wedding ceremony James Gordon arrives. The youthful lovers are pacified and decide that they love each other as much as ever. As for marrying—that's another story.

CATCH LINES

It's a bad habit to backslide, but it's very pleasant sometimes to look back. If you want to take a delightful peep into bygone days—days when the boys first went into long trousers and when the girls first put up their hair—see "Puppy Love," a picture containing all the charm and humor of youth.

"Puppy Love" is a trip through the looking glass from the present to the glorious past of youth. It's something of a tragedy that the young ever want to be old—that the old ever want to be young—"Puppy Love" affords you a delightful peep into those old days when you wanted to be what you are today!

In which Monte M. Katterjohn writes a story of the first romance of a boy and a girl. The author tells his romance with all the color and reality of a Mark Twain or a Booth Tarkington. It's one of the most charming of all pictures the management of the ——— theatre has presented. See it and catch a train back to the supremely happy land of childhood.

ADVERTISING AIDS

PAPER:—Two one-sheets; two three-sheets; one six-sheet; one rotogravure one-sheet.

LOBBY DISPLAY—Eight 8 x 10 black and white; eight 11 x 14 sepia; one 22 x 28 sepia, scene or star; one 22 x 28 black and white of star.

CUTS AND MATS ON PRODUCTION:—Five one-column; three two-column; two three-column.

STOCK CUTS AND MATS OF STAR:—Five one-column; three two-column; two three-column.

ADVERTISING LAYOUTS:—One one-column; one two-column; one three-column.

Other accessories provided on this production are slide, music cut sheet, one special mat and story, and thumbnail star cuts and Paramount trade-mark cuts.

SUGGESTIONS

All advertising on this production should center about the youthful romance offered in the story. Read over the catchlines and see if these, or some of your own writing similar to them, would not look well in an advertisement. This seems to be the most appealing way in which you can present the picture to your patrons. Dwell on the young romance and argue to the effect that the readers should come to the theatre and see themselves again on the screen—as others saw them long ago.

Mention the suitability of the role to Lila Lee, the star, and also include the wonderfully realistic performances given by her and the other lead, Harold Goodwin. Monte Katterjohn is the author of the picture, and as he is a much advertised writer and has had his name attached to some very successful pictures, mention him in the advertising. Also use Charles Murray's name with a line to the effect that he was borrowed from the Mack Sennett studios specially for this picture.



One-column ad cut

"THE TURN IN THE ROAD" Robertson-Cole

This One Should Make Patrons Happy; Will Cause Talk

YOUR patrons will laugh a little and will cry a little more out of compassion for the ill luck of the characters, with whom they will be in sympathy; and when towards the end of the picture things take a turn for the better, just as they kept wishing, bringing happiness to the much tried characters, whom they love, they will let out a sigh of relief and feel happy themselves. That is the way the picture will affect them.

The plot is rather sad at times; but most people like sad stories, when they don't leave a bitter taste; and as "The Turn in the Road" affects only the pleasurable emotions, it should give good satisfaction. It is a sure bet that those who will see this picture will talk about it to their friends.

As the motherless little boy, Ben Alexander, and his seven little pups, who follow him all over, will bring cheer to many a saddened heart.—Released through Exhibitors' Mutual—Length, 5 reel.—*P. S. Harrison.*

THE CAST

Hamilton Perry.....George Nichols
Paul Perry.....Lloyd Hughes
Rev. Matthew Barker.....Winter Hall
June Barker.....Helen Jerome Eddy
Evelyn Barker.....Pauline Curley
Bob.....Ben Alexander

Produced by Brentwood Films for Robertson-Cole and Released through Exhibitors Mutual.
Written and Directed by King Vidor.

ADVERTISING AIDS

PAPER:—Two one-sheets one three-sheet; one six-sheet; one twenty-four sheet.
LOBBY DISPLAY:—Eight 11 x 14 gelatine photoghaphs with title card; two 22 x 28 gelatine photographs.
CUTS AND MATS:—One column cut and mat; two column cut and mat; three column mat. A program cover cut 4 x 4 inches, can also be rented at all Exhibitors Mutual exchanges.
SLIDES AND MUSIC CUE SHEETS:—Announcement slides at all exchanges. The music cue will be found on inside front cover of press book.

AD TALK

Little Ben Alexander is one of a big special cast to be seen at the ——— theatre on ——— of ——— week in that powerful screen production, "The Turn In The Road."

This little six-year old chap only enters the production along about the third reel but he actually "steals" the leading role. He creeps into the hearts of the audience even more strongly than he did in D. W. Griffith's production, "Hearts of the World."

When this little boy's mother died in giving birth to him, the young father became distracted and ran from the town of Perryville, cursing his wealthy father, the founder of the town. He also became an agnostic and bitterly arraigned the gospel as preached by his father-in-law the Reverend Matthew Barker.

The young father in his bereavement could not believe that God visited his people with these afflictions as preached by the minister.

He felt that his own father also was too grasping and merciless in business to be a sincere Christian. The young father finally lands in Chicago's underworld and the minister's other daughter, June, who has always secretly loved the young husband of her sister, took care of his child.

And little "Bob," with his great love of nature and possessed of a mighty heart and wonderful knowledge, almost too big for his little five years old body, brings order out of all this chaos.

He brings his own wondering young father to the "Turn in the Road," and reconciles his wealthy grandfather to grant his employes a wage increase.

And last, but not least, he brings June, his foster mother, and Paul, his wayward young father, into the arms of love and happiness.

George Nichols appears in the role of Hamilton Perry, the wealthy and dominent iron master, while Lloyd Hughes portrays the son, Paul. June Barker is said to be wonderfully pictured by Helen Eddy, and Winter Hall is the Rev. Matthew Barker.

As little Bob, Ben Alexander shows that he is a veritable prodigy.

THE STORY

The dominating power in Perryville, a prosperous American manufacturing town, is Hamilton Perry, president of the Iron Works and the controlling hand in various other enterprises. His talent for money making rapidly developed into a regular mania of money madness. While he was ruthless, his only son, Paul, was just the opposite, although he possessed the father's head-strong nature.

He marries Evelyn Barker, a daughter of the pastor of a large local church. Evelyn's sister June is the quiet and serious one of the family and in typewriting her father's sermons she declared to him that she could not convince herself that God sent afflictions and sorrow.

Her father, Rev. Matthew Barker, had preached in the old orthodox style for thirty-five years and declared that it was the duty of mankind to bow humbly to the Will of God, and that afflictions as well as blessings came from Him.

After a year of happiness Evelyn dies giving birth to a baby boy; Paul, the young father grows distracted and after cursing his own father and his grasping ways, and the world in general, he puts the question to the father-in-law, the Rev. Barker, as to whether he thought that God brought the affliction upon him by taking his wife away.

The old minister's faith was so shaken that his wealthy congregation soon demanded his resignation because his later sermons dwelt so much on the fact that God was love. The young husband leaves and is later seen in a low dance hall in Chicago.

The minister's other daughter June, who has always secretly loved Paul, takes care of his little child and accepts a position as stenographer in Chicago.

When she refuses to respond to the advances of her employer she is discharged and returns to Perryville with little Bob, the active little son of the missing Paul. The little boy is a great lover of nature and his cheerful disposition make his foster mother and Reverend grandfather very happy.

When the other grandfather refuses to increase the wages of his men at the Perryville iron works he is seized in his own home and bound to a chair, but as the three employes are about to shoot him, little Bob enters the room for a visit to his grandfather unbeknown to anybody.

His simple lovable way soon melted the angered men and also won over his grandfather. The men received the increase and the strike was averted.

A few days later little Bob discovers a tramp in the stable loft. He feeds him and June discovers them together. She recognizes Paul in the tramp and tells him that Bob in his son.

And so Paul, touched by the love and faith of his child reached "The Turn in the Road" which led to happiness with June and Bob.

CATCH LINES

And the greatest of these is Love.

Job believed it but Paul didn't.

Wasps are good pets.—Some wasps are.

Though I speak with the tongue of men and of angels.

Labor tied Capital to a chair.

A child's faith melts a granite heart.

He searched for God in Chicago.

He had become as sounding brass or a tinkling symbol.

Despair—When you kiss the man you love as he weds your sister.

He preached the Beautitudes until affliction visited his own hearth.

He found more real love in the dog kennel than he did in the pulpit.

And a little child shall lead them.

SUGGESTIONS

If you have booked this picture you can exploit it from many different angles, each one particularly effective for its respective locality. The labor angle can be used if you are in a working class neighborhood of a large city. Cite as follows: "The ever present problem of Capital and Labor is readily solved on the screen in 'The Turn In The Road' at the ——— theatre. The tactics could be as readily employed in real life if all were imbued with the spirit that swayed little Bob."

The church angle is more suitable for a small town and you can quote thus: "And a little child shall lead them. An agnostic is saved by the love of a child. And the greatest of these is love."

Or else you can boldly head one of your displays as follows: "First Corinthians, Thirteenth Chapter. Henry Drummond wrote a book based upon this chapter in the book of books. Read it. But substitute the word 'Love' for 'Charity' wherever it is mentioned, according to the very latest versions of how this word should be accepted in our present-day language. You will feel better after dusting off the old book and reading that chapter. Then you are primed to visit the ——— theatre and see little Ben Alexander exemplify that 'The Greatest of these is Love' in the powerful screen drama, 'The Turn in the Road.'"

When naturalists coax the tired business man to get "close to nature" they do not mean it so literally as little Ben Alexander evidently took it. He not only adopts a large family of dogs but allows wasps to crawl all over his little hands His unique idea is that no one will hurt you if you do not hurt them first. And he

(Continued on page 2022)



One-column scene cut

"FIGHTING DESTINY"—VITAGRAPH

Harry Morey in Another Fine Fighting Picture with Mystery Touch

VITAGRAPH has been proving Harry Morey synonymous with the virile, fighting picture in all their recent releases with this star. "Fighting Destiny" offers further and substantial proof and incidentally it offers capital entertainment. Action—fighting action—is its basic note but several others in the scale of picture production are sounded. Notably among them is the note of mystery. The story starts off with an excellent portion of this element and it is well sustained throughout the action. And it is good, absorbing mystery—well builded and carried expertly to its finish.

Thus "Fighting Destiny" presents an action-mystery story of the best type. Its appeal can not but encompass all varieties of audiences. Mr. Morey's characterization is marked by strength, sincerity and, when necessary a deep show of emotion that registers effectively. Betty Blythe in the opposite part is beautiful to look upon while the remaining members of the cast, headed by George Majeroni, render adequate performances.—Length, 5 reels.—Released March 31.—*Peter Milne.*

THE CAST

Larry Cavendish .....Harry T. Morey
Caryl Rundlege.....Betty Blythe
Remsen Cotton.....Arthur Donaldson
Dan Levarro.....George Majeroni
Chicken Green .....Templer Saxe
Story by Stanley Shaw.
Directed by Paul Scardon.

ADVERTISING AIDS

PAPER:—One one-sheet; one three-sheet; one six-sheet.

LOBBY DISPLAY:—Eight 11x14 photographs with title card; two 22x28 colored photographs; also a set of 8x10 black and white photographs especially prepared to obtain good cuts. For special publicity, framing, etc., all Vitagraph exchanges have 8x10 portraits of the star.

CUTS:—Two one-column cuts, one showing star straight and the other a sketch of star; two two-column cuts, one of star and one of scene in play.

SLIDES AND MUSIC CUE SHEET obtainable at all Vitagraph exchanges.

AD TALK

Smashing a corrupt political machine to procure his sweetheart's freedom is what Harry T. Morey successfully accomplishes in his role of Larry Cavendish, political reformer, in "Fighting Destiny," the Vitagraph screen production to be seen at ——— theatre on ——— of ——— week.

Big dramatic scenes are said to abound in a rapid array of stirring events as the hero braves all dangers alone when the police refuse to help him find his fiancee.

His bride-to-be, Caryl Rundlege, is portrayed by Betty Blythe, and while Larry is attending a bachelor dinner on the night before his wedding day he finds that his sweetheart has vanished.

Her father was a leading politician and a former governor, but Larry could not persuade him to aid in the search. In fact the old gentleman tried to induce the young man to give her up for lost.

The police and all political friends turned deaf ears to his pleadings for aid in instituting a thorough search for his missing fiancee and how he still wins out after all these handicaps forms one of the most thrilling screen offerings for some time.

He uncovers the mysterious influences that have been working against him and the climax comes when the police finally raid an opium den in the underworld where Larry has been brought to bay while carrying the dead body of a woman whom he supposed was his missing sweetheart.

It was her twin sister. And as Caryl led the raid herself to rescue her lover, the hero and heroine are reunited. The picture is heralded as being an intensely absorbing story, replete with thrills, and taken from Stanley Shaw's Blue Book Magazine story, "Jungle Heart."

Harry T. Morey and Betty Blythe are said to be supported by an exceptionally strong Vitagraph cast.

THE STORY

A young political reformer of wealth is Larry Cavendish, engaged to Caryl Rundlege, daughter of a former governor.

While attending a bachelor dinner given in his honor, the night before the wedding, Larry is handed a note by the waiter, with instructions not to open it until he reaches home.

It was from his fiancee, and she had vanished. Larry's frenzied search for Caryl is replete with thrills and leads him through many adventures in the underworld. He is refused aid by the police and all his political friends, and even his prospective father-in-law, the former governor, tries to prevail upon Larry to give up the search.

But undaunted, he continues the hunt alone, braving the dangers that spring up. He feels that there is some strong political and mysterious influence working against him.

After a fight with Levarro, a beggar padrone who furnishes blackmail information to an unscrupulous political boss, Larry sees his sweetheart shot dead by one of the stray bullets.

Heartbroken, he carries the body through the underworld until he is brought to bay in a notorious opium den. The Police Commissioner, finally aroused, selects that particular moment for a raid on the den, led by no other than Caryl herself.

The dead girl was her twin sister, and Caryl had been lured away on the eve of her wedding by a note from Levarro which stated that she had a twin sister and that she was dying.

Her father, the former governor, had appealed to her to keep the matter of her having a twin sister in the underworld a secret to avoid disgrace for all of them.

Larry and Caryl are thus reunited and the corrupt political ring is smashed.

CATCH LINES

Rich reformer descends to underworld to find his society fiancee.

A runaway bride-to-be disappears as if by magic.

The father of the missing girl told her sweetheart that he didn't care.

Determined lover relentlessly continues when the police quit.

Corrupt political machine smashed by romance.

SUGGESTIONS

Harry T. Morey is a big, rugged and virile star, and as he is cast in a tremendously dramatic role in "Fighting Destiny," you can play him up at every opportunity. However, you should not forget to play up Betty Blythe also, as she is credited with having a considerable following.

Don't forget to mention in all your advertising that this Vitagraph feature is adapted from Stanley Shaw's story, "Jungle Heart," which appeared in the Blue Book Magazine.

It is suggested that you run a few "teaser" lines through your previous week's program as follows: "If your fiancee vanished on her wedding day, would you go down in the underworld searching for her single-handed after the police refused you assistance?—see 'Fighting Destiny.'"

And another: "If your missing sweetheart's father, a leading politician of the old type, urged you to give up the search for his daughter, would you have the courage and strength to smash an unscrupulous political machine to regain your fiancee?—see 'Fighting Destiny.'"

If you book this picture and your theatre is in a big city, you might work a special stunt that should be productive of much publicity in the daily papers. Invite the judges and prosecuting

(Continued on page 2023)



HARRY MOREY
in Vitagraph Feature,
"FIGHTING DESTINY"
Two-column publicity cut

"THE LOVE DEFENDER"—WORLD

Eternal Triangle Told in Simplest Form

HEREWITH we have the story of a man whose gaze is befogged. His wife is beautiful, sympathetic—he really loves her. But because he has had a foolish love affair with a woman of the world he becomes excited and addle-brained when she sends for him. He neglects his wife. She fights for him but finally lets him go. At the last minute he begins to draw comparisons and it suddenly dawns on him that his wife is a wonderful woman. He goes back to her, just in time to prevent her from taking her life.

With June Elvidge in the principal part and with Frank Mayo playing the husband, the various scenes between man and wife are well done and provide a good entertainment. On the other hand, the husband's adventures with the adventuress are rather ineffective inasmuch as the audience is permitted to see his foolishness long before he himself arrives at the same conclusion. In other words, Eloise Clement's vampire is by no means able to cope with Miss Elvidge's wife—either in looks or bearing.

Madge Evans has a role in the picture and plays it attractively—Length, 5 reels.—Released March 31.—*Peter Milne.*

THE CAST

Hope Meredith.....June Elvidge
Frank Rodney.....Frank Mayo
Dolly Meredith.....Madge Evans
Dr. Meredith.....Tefft Johnson
Anita Day.....Eloise Clement
Mrs. Meredith.....Isabel O'Madigan
Mrs. Grey.....Marie Burke
Story by Maravene Thompson,
Scenario by George DuBois Proctor.
Directed by Tefft Johnson,
Photographed by Sol Polito.

CATCH LINES

She knew that her husband was blind as far as this other woman was concerned, and she resolved to fight for him and against the intruder! It was a bitter fight, but she won. Just how is vividly pictured in "The Love Defender."

When his wife had signified her intention of making the supreme sacrifice, Frank Rodney realized that he loved her. But was it not too late? Had not his tardy awakening brought tragedy into his life? See "The Love Defender."

Two stars in one picture—June Elvidge and Madge Evans—with Frank Mayo playing an important role. See "The Love Defender."

AD TALK

June Elvidge will be seen again at the ——— theatre on ——— of ——— week in her latest World photoplay entitled 'The Love Defender." This story was written specially for her by Maravene Thompson, an author who has contributed many a good scenario to the World studio and who recently blossomed forth in New York as a playwright, her first effort in this line being a three-act melodrama entitled "The Net." That Mrs. Thompson is efficient in the art of scenario construction has been proven many times before, and with this added fame and learning that accrues from her spoken play, our patrons may look forward to many a good screen story from her in the future.

"The Love Defender" tells the story of a wife who decided to fight to retain her husband. Another woman comes into his life and, in his foolish impulse he forgets the loveliness and beauty of his wife, and answers her demands. The wife wages a successful fight at first but gradually she sees the man she loves drawn into the other's toils, and she finally gives him her permission to go with her, saying that she will disappear that he may not be bothered.

It is not until this moment that the husband discovers the true worth of his wife and, of course, he returns to her, meek and apologetic. Miss Elvidge is afforded splendid support from Frank Mayo as the husband and Little Madge Evans in a part of some prominence. The picture was done into scenario form by George D. Proctor and produced under the direction of Tefft Johnson.

THE STORY

Frank Rodney, a young physician, is jilted by Anita Day, who prefers a man with millions. Rodney doesn't swallow his defeat gracefully but there comes a time when he sees it his duty to marry Hope Meredith. Hope is the daughter of Dr. Meredith, with whom Frank is employed. Dr. Meredith and his wife are killed in an automobile accident and there is little money left to Hope. Frank, now in possession of his successor's practice marries Hope and settles down to the routine of a country doctor's life—or rather tries to settle down.

Anita discovers that her husband has nothing else but money—no charm. She writes to Frank asking him to come to her and he, saying something about a business trip to the city to his wife, answers her summons. Under the spell of Anita he forgets his beautiful and loving wife. She, however, realizes that there is someone between them and, going to Anita threatens her with disclosure of her activities before her husband unless she cease.

Then for a time all goes well, but shortly afterwards Anita's husband dies. She determines now to have Frank for herself and proposes a trip around the world. This Frank finally agrees on, after telling his wife that their marriage has been a failure. She lets him depart in silence and then addresses him a note in care of Anita saying that she will let him depart without any ties to her—she plans taking her life. Not until then does Frank realize the true worth of his wife and the selfishness and vanity of Anita. He returns just in time to prevent Hope from carrying out her threat.

ADVERTISING AIDS

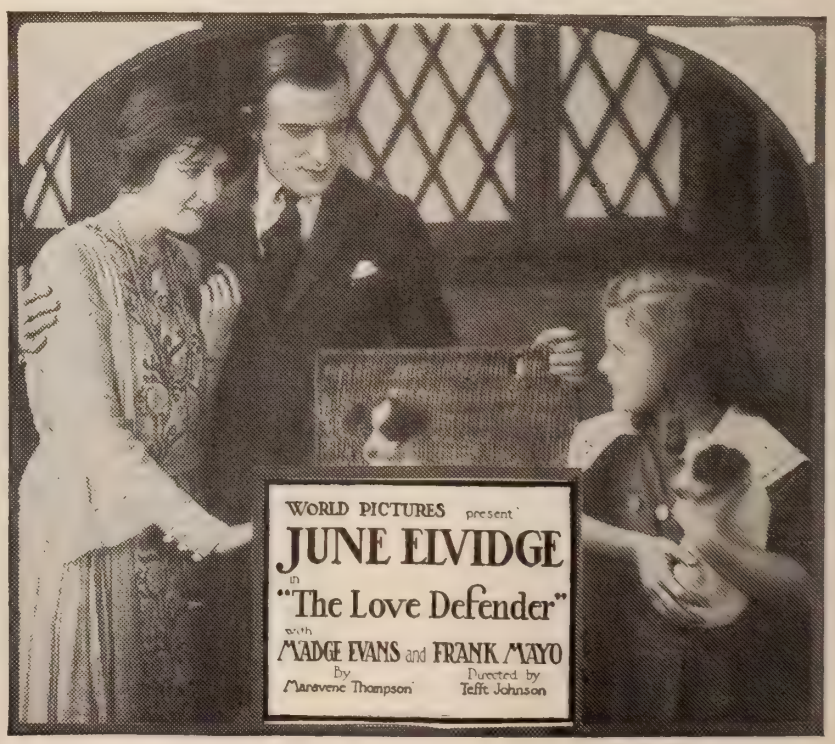
PAPER:—One six-sheet; two three-sheets; two one-sheets.
LOBBY DISPLAY:—Two 22 x 28 colored photographs; eight 8 x 10 black and white photographs and title card.
CUTS AND MATS:—The advertising cuts are three in number, two one-column and one two-column. There are also three production cuts, two three-column and one-column. A mat of a two-column cut containing intimate scenes between star and leading man is also procurable, along with a special story.
Two-column cuts of star are also obtainable at all World exchanges.

"TURN IN THE ROAD"

(Continued from page 2020)

carries this novel theory very effectively through the screen production "The Turn in the Road," at the ——— theatre.

Does God visit the affliction as well as the blessings upon the human race? That is the question that made an unbeliever out of Paul Perry until he came to "The Turn in the Road." This screen production of intense interest and pleasurable entertainment is at the ——— theatre ——— week.



Two-column ad cut

"THE MARRIAGE PRICE"—ARTCRAFT

True to Life and Touches the Heart Strings

IF your patrons have enjoyed "His Parisian Wife," Miss Ferguson's latest contribution, they will enjoy "The Marriage Price" still better, because the story is truer to life; it touches the heart-strings more often. Besides, it has been produced more lavishly, the interior settings being unquestionably the last word in artistic representation.

The story offers Miss Ferguson the best opportunity of displaying her emotional abilities. In this picture more than in any of those in which she has ever appeared, the star, as the heroine of the story, is able to win the sympathy of the spectator.

The story, in a few words, is that of a millionaire's daughter, who spends money like water. All of her friends except one abandon her when, at the death of her father, it develops that she is left penniless, her father having involved himself in unprofitable financial transactions. In the end she marries that true friend, who loved her all the while.

The picture is clean and appeals to the better emotions; it should give satisfaction to a very large circle of picture goers.—Released March 9.—Length, 5 reels.—*P. S. Harrison.*

Helen Tremaine, a Society Girl..Elsie Ferguson
Frederick Lawton, a rich Westerner
Wyndham Standing
Kenneth Gordon, an Idler.. Lionel Atwill
Archie Van Orden, a Married Flirt
Robert Schnable
Amelia Lawton.....Maud Hosford
Evie Hitchins.....Marie Temper
The Other Woman.....Clariette Anthony

By Griswold Wheeler.
Scenario by Eve Unsell.
Directed by Emile Chautard.

ADVERTISING AIDS

PAPER:—Two one-sheets; two three-sheet; one six-sheet; one twenty-four sheet; one roto-gravure one-sheet.

LOBBY DISPLAY:—Eight 8 x 10 black and white phorotographs; eight 11 x 14 sepia; 22 x 28 of scene; 22 x 28 of star; 8 x x10 photogrtphs of star.

CUTS AND MATS ON PRODUCTION:—Five one-column; three two-column; two three-column.

STOCK CUTS AND MATS OF STAR:—Five one-column; three two-column; two three-column.

ADVERTISING LAYOUT:—One one-column; one two-column; one three-column.

Other accesories on hand at all Paramonut-Artcraft exchanges are one two-colmn mat and story, thumb-nail cuts of star and Aircraft trade mark cut.

AD TALK

Elsie Ferguson, the beautiful and talented Aircraft star, will be the featured attraction at the ——— theatre on ——— of ——— week in her latest photoplay entitled "The Marriage Price." Some critics have acclaimed this the greatest of all Miss Ferguson's pictures—all agree that it is one of the best that she has done. Adapted from Griswold Wheeler's story of the same name it tells of the career of Helen Tremaine, a beautiful society girl, suddenly reduced from the greatest wealth to the most abject poverty. Her suitors are many and the propositions that come to her ears from all sides make her head turn.

The path that Helen chooses is far from the right one at first. Among her suitors she is unable to distinguish the dross from the gold and she only has it revealed to her after a sequence of highly entertaining episodes have been developed. The climax is one of those rare occasions that offers the spectator a real thrill. "The Marriage Price" was adapted to the screen by Eve Unsell, one of the most accomplished of scenario writers, who, by the way, was the author of Miss Ferguson's last picture while the direction of the work was again in charge of Emile Chautard.

The picture has been given a lavish production and its varied scenery unfolds as a series of delights to the eye. Her support, too, is of the highest type, being headed by Wyndham Standing, an accomplished leading man, and Lionel Atwill, one of the most sought after actors on Broadway, who is now playing in the Balasco stage success, "Tiger! Tiger!"

THE STORY

Helen Tremaine, a society girl moving in the richest of all sets, considers herself engaged to Kenneth Gordon, an idler. A westerner, Frederick Lawton, rich Wall Street man, admires her but she does not return his admiration. On a morning following a particularly lavish party Helen hears of the death of her father in Chicago and that she has been left penniless. Kenneth, without substantial funds himself, suggests that she marry Lawton but she refuses. Van Orden, a wealthy married man, calls later supposedly to offer condolences. Instead he attacks her, Lawton arrives at the moment and throws the intruder down the stairs. Van Orden vows to ruin Lawton through the market.

Helen finds it an almost futile proposition to earn her own living. Gordon obtains employment with Lawton as his western manager but is, in reality, playing against him hand in hand with Van Orden. In New York again Gordon plans to take Helen to lunch. Lawton discovers the scheme and sends Gordon out of town, meeting Helen himself and acting the host. He again asks her to marry him and this time she consents. He takes her to his aunt's home where he gives her a block of stock saying it was saved from the wreck of her father's estate.

Later Gordon hears the news and discovers Helen in Lawton's office. She learns that her husband forestalled her appointment with Gordon and resents it. She gives her stock that Gordon may hammer Lawton in the market. Gordon returns to her in triumph saying that Lawton is ruined. She then learns the truth about her stock—that it was really Lawton's. Her love goes out to her husband and she offers her jewels that he may recoup. He then tells her that, far from being ruined himself, he has beaten the plotters and Helen goes happily to his arms.

CATCH LINES

It pays to deceive a woman—if it is for her own sake.

She was frivolous but not fickle. When she made a marriage bargain she stuck by it—until she thought that she had been tricked. And just in time she realized that all the trickery was that she herself might be saved.

The night before she had spent thousands on a single banquet—with horses as the novelty of the occasion—on this morning she found herself without a penny! What was she to do? See "The Marriage Price."

The most exquisite and lavish of all Miss Ferguson's Artcraft pictures. See "The Marriage Price."

Her set went gunning for the millionaire westerner, but he turned the tatbles and won her, checkmated the whole bunch of swindlers—all for the girl who understood just in time.

SUGGESTIONS

The exhibitor will find a variety of valuable suggestions on the exploitation of "The Marriage Price" in the special service section published in Motion Picture News, issue of

"FIGHTING DESTINY"

(Continued from page 2021)

attorneys of the police or criminal branches of your courts, and also the chief, captains, lieutenants and sergeants of your police force, and last but not least, the reporters on the daily papers who "cover" police, to be your guests on the opening night. Then let this fact become known through the newspapers by having several of these guests declare that if a similar situation arose in your town as brought out in "Fighting Destiny," the hero would have the united aid of all of them in finding his sweetheart and unraveling the mystery. That conditions are so good in your home city that it has been purged of all unscrupulous political rings, if it ever possessed any, etc., etc. This stunt can be put over big in a large city especially, and even in a middle-sized town if the exhibitor will only go after it hard. It is worth it.



One-column ad cut

Index to Complete Plan Book and EXHIBITORS' BOX OFFICE REPORTS

EDITOR'S NOTE—Exhibitors will find here a complete list of all feature pictures for the current quarter arranged alphabetically as an index to The Complete Plan Book for this period, naming the picture, the producer, the star, the release date, and designating the issue of Motion Picture News which contained the original review.

The following also contains our reviewer's opinion encompassed in a brief single line and gives the comments of exhibitors who have shown the picture and forwarded their opinions. And we also publish a final line fairly summarizing a consensus of all opinions received on each picture. As many of the exhibitors do not comment on every picture (merely checking it Big, Average or Poor), we arrive at the consensus not only by the actual comments made and published, but are also guided by the reports from exhibitors who have made no actual comments but have merely checked the box office value of the picture.

All the pictures mentioned are five-reel features, unless marked otherwise. Serials are reviewed also. At the conclusion of this department will be found the "Flash-Backs," being comments on films released previous to December 29, 1918.

PICTURE BRAND STAR RELEASED PLAN BOOK

ADELE (UNITED) KITTY GORDON (JAN. 26).....FEB. 1
(Six Parts)
"Exhibitors who are 'larry' of war pictures at this time need have no hesitancy in booking this for the full run."—M. P. News.
Exhibitor Comment—"A good picture liked by all and well produced. Big to average business." "Good, but patrons are tired of war stories. Average to big business." "Good picture. War stuff dead. Average business." "Big business two days."
Consensus—"Good picture, good puller."

ADVENTURE SHOP, THE (VITAGRAPH) GRIFFITH (JAN. 6).JAN. 11
"Better than an average picture."—M. P. News.
Exhibitor Comment—"Fair picture." "Star not popular here. Picture not much."
Consensus—"Satisfactory picture, average puller."

AFTER THE WAR (ARGOSY) CUNARD (JAN 26).....JAN. 11
"Timely subject possessing unusual advertising possibilities."—M. P. News.
Exhibitor Comment—"A strongly dramatic story with star's work exceptionally good, as well as her support. Another good offering for city trade. Good business." "Big business two days on this Universal Special."
Consensus—"Satisfactory production, good puller."

ALL OF A SUDDEN NORMA (EXHIBITORS-MUTUAL) BESSIE BARRISCALE (DEC. 29) .....DEC. 28
"Star plays 'Within the Law' Society drama."—M. P. News.
Exhibitor Comment—"Excellent. Very pleasing. New star for our house."

AMAZING IMPOSTER, THE (AMERICAN) MINTER (FEB. 2).FEB. 8
"Lots of ginger in this one. Star's features better."—M. P. News.

AS THE SUN WENT DOWN (METRO) EDITH STOREY (FEB. 10) .....FEB. 22
"Edith Storey in screen version of Baker's play."—M. P. News.
Exhibitor Comment—"Picture just fair. Star does not draw in this house." "Has some great comedy throughout but in some places tends too much on serial order."
Consensus—"Fair picture, average puller."

BELLE OF NEW YORK, THE (SELECT) MARION DAVIES..FEB. 10
Exhibitor Comment—"With al the advertising the stage success had of the same name, one would expect to break all records with this, but nothing smashed except faith in human nature. Why try to make a screen star outof Marion Davies? It can't be done. She's no better than when she started her first Select. Average to poor business."

BETTER 'OLE, THE (WORLD) SPECIAL CAST (MAR. 17)..MAR. 8
(Seven Parts)
"Novel and very entertaining; characterizations good."—M. P. News.

BLIND MAN'S EYES (METRO) BERT LYTELL (MAR. 10)..MAR. 22
"Bert Lytell excellent in murder mystery tale."—M. P. News.

BLUFFER, THE (WORLD) ELVIDGE (JAN. 20).....JAN. 18
"An expose of society's seamy side that is entertaining."—M. P. News.
Exhibitor Comment—"Very pleasing program offering." Average business."
Consensus—"Pleasing picture, average puller."

BONDAGE OF BARBARA, THE (GOLDWYN) MAE MARSH (FEB. 2)
Exhibitor Comment—"Poor business." "Very poor picture. But Mae Marsh does her best under the circumstances. Average to big to average business." "Mae Marsh does not draw here. Fair production to average business." "Very good picture to big business." "Drew few and pleased few."
Consensus—"Fair picture, average puller."

BONDS OF HONOR (EXHIBITORS-MUTUAL) HAYAKAWA (JAN. 19) .....FEB. 8
"This picture should not fail to please wholly."—M. P. News.
Exhibitor Comment—"Splendid in every particular." "Very good. Pleased our patrons. Big business." "A dandy picture. Very gripping. Best double exposure ever produced. All pleased." "A good drawing card. Star liked in this picture. Fell down on third day."
Consensus—"Splendid picture, strong puller."

BOOTS (PARAMOUNT) DOROTHY GISH (FEB. 16).....MAR. 15
"Star attractive and comedy dominates this picture."—M. P. News.
Exhibitor Comment—"Picture proved very satisfactory. Star very pleasing."

BRAND, THE (GOLDWYN) REX BEACH CAST (MAR. 9)..MAR. 8
(Seven Parts)
"A Rex Beach story of the far North that rings the bell."—M. P. News.

BRASS BUTTONS (AMERICAN) WILLIAM RUSSELL (MAR. 30) .....MAR. 22
"A lot of snap and zest to this comedy drama."—M. P. News.

BREED OF MEN (ARTCRAFT) W. S. HART (FEB 2).....FEB. 15
"Star registers strongly in one that should please everybody."—M. P. News.
Exhibitor Comment—"Very good. Big business. Hart will have to change his style of work. Has too many imitators. Drew a very big opening and sent them out pleased. An average Hart picture." "Bill put them in on this one and they liked it."
Consensus—"Satisfactory picture, strong puller."

BREEZY JIM (TRIANGLE) CRANE WOLBER (FEB. 23)....FEB. 22
"Shows its age plainly. Hot stuff for hero worshippers."—M. P. News.

CABARET GIRL, THE (BLUEBIRD) CLIFFORD (DEC. 30)..JAN. 4
"The title tells the whole story."—M. P. News.
Exhibitor Comment—"Average business." "Good picture, average business." "Big business." "Patrons well pleased, but personally I can't see her. Big business."
Consensus—"Good picture, average puller."

CALL OF THE SOUL, THE (FOX) BROCKWELL) (JAN. 19) JAN. 18
"'Wronged Girl' story with few moments that appeal."—M. P. News.
Exhibitor Comment—"Pleased. We had no complaints." "Well liked. Extra big business." "Average business." "Brockwell and cast great. This should be a special. It's got the goods."
Consensus—"Satisfactory picture, good puller."

CAPTAIN'S CAPTAIN, THE (VITAGRAPH) JOYCE (JAN. 6).JAN. 4
"Popular Alice Joyce in an average story."—M. P. News.
Exhibitor Comment—"Not good. Poor business." "Joyce misplaced. Has no right in comedies. Picture not liked. Consequently business 'flopped' after opening." "Fair. Poor vehicle for Alice Joyce." "Pleased all." "Not so good as 'Everybody's Girl'." "Average business."
Consensus—"Fair picture, average puller."

CAROLYN OF THE CORNERS (PATHE) BESSIE LOVE (MAR. 9) .....MAR 1
"Strong story, but a little loose. Muman touches plentiful."—M. P. News.

CHEATING CHEATERS (SELECT) C. K. YOUNG (JAN. 19)..FEB. 1
"Crook play that gives star chance to do excellent work."—M. P. News.
Exhibitor Comment—"Went over good. Yet the public seems to think Young out of place in this. Big business." "Very well done picture with one of the best casts ever got together. Clara K. Young looks better than ever. Business average but good considering Lent and the fact that a stock show recently played the show here." "Very good. Young coming back. Big business." "Very good. Big business three days."
Consensus—"Pleasing picture, big puller."

CHILD OF M'SIEU (TRIANGLE) BABY MARIE OSBORNE (FEB. 16) .....FEB. 22
"Film lacks heart interest, action and suspense."—M. P. News.

COME AGAIN SMITH (HODKINSON) J. W. KERRIGAN (FEB. 10) .....FEB. 1
"Fits the star like proverbial glove; interest is plentiful."—M. P. News.
Exhibitor Comment—"A dandy comedy drama to big business."

COMMON CAUSE, THE (BLACKTON-VITA) (JAN. 5).....DEC. 7-14
"Contains all elements necessary to pleasing entertainment."—M. P. News.
Exhibitor Comment—"Best war picture we have run or seen yet. Drew big business and pleased all." "Good picture but public tired of war picture. Average to poor business." "Pleased the patrons but many people do not care for war pictures. Extra big and big business."
Consensus—"Fine picture, good puller."

COMMON CLAY (PATHE) FANNIE WARD (MARCH 2)....FEB. 8
"Audience will likely praise this Ward picture."—M. P. News.

COURAGE FOR TWO (WORLD) CARLYLE BLACKWELL (FEB. 17) .....FEB. 15
"Star with Miss Greeley offer fine comedy drama."—M. P. News.
Exhibitor Comment—"Big business two days."

CRAVING, THE (BLUEBIRD) FRANCIS FORD (JAN. 13)..JAN. 18
"Holds suspense clear through. Staging well done."—M. P. News.
Exhibitor Comment—"A novelty in photography, nothing more. Might go strong in 'bone-dry' territory as a 'turrible' example of what 'likker' will do to a man. Business was a poor average." "Big business."
Consensus—"Good picture, satisfactory puller."

CREAKING STAIRS (UNIVERSAL SPECIAL) MARY MACLAREN (FEB. 10).....
Exhibitor Comment—"Good story of suspense and thrills with no padding but everybody on the job every second. Big to average business."

CROOK OF DREAMS (WORLD) LOUISE HUFF (MAR. 3)....MAR. 1
"Clever story with star in appealing role."—M. P. News.
Exhibitor Comment—"A good program picture. World is waking up at last and making better stuff. Average business."

DANGER ZONE, THE (FOX) TRAVERSE (DEC. 29).....JAN. 18
"Melodrama sheds sensationalism, but little realism."—M. P. News.
Exhibitor Comment—"Pleased. Big business." "Fair picture, fine sets. Drew fair for new star." "Patrons liked this one." "Star not known. Not interesting to 75 per cent of patrons."
Consensus—"Satisfactory picture, good puller."

Exhibitors' Own Box Office Reports

PICTURE BRAND STAR RELEASED PLAN BOOK

DAY DREAMS (GOLDWYN) MADGE KENNEDY (JAN. 12) JAN. 25
" One of the REAL artistic offerings; cast excellent."—M. P. News.
Exhibitor Comment—" They don't enthuse over Miss Kennedy here. This was very poor picture and our patrons said so. Poor business." " Such a picture is a crime. Nobody satisfied. A shame to take the money. Never again."
Consensus—" Fair picture, average puller."

DIVORCEE, THE (METRO) ETHEL BARRYMORE (JAN. 20) JAN. 25
" Star in a brilliant screen achievement."—M. P. News.
Exhibitor Comment—" The sort of a picture that will fill your house and cure your box-office. At least in cities, but possibly will be over the heads of small town patrons. The best thing Barrymore has had in ages. And she makes the most of it." " Very good picture. Big business." " Good picture. Well liked. Average business." " Average business two days."
Consensus—" Excellent production, strong puller."

DON'T CHANGE YOUR HUSBAND (ARTCRAFT) DE MILLE'S (JAN. 26) ..... FEB. 8
" Points a moral to married folk, or those to be married."—M. P. News.
Exhibitor Comment—" A very fine production. One of the best. Big business." " Extra big business seven days straight." " This with Arbuckle comedy packed them in and patrons raved over the feature." " Extra big business seven days." " Great picture, tremendous drawing power."
Consensus—" Excellent production, strong puller."

DRIFTERS, THE (HODKINSON) KERRIGAN(JAN. 6).....
Exhibitor Comment—" Story, star and cast very good. Photography and direction good. Finishing poor. Very spotted and the titles all exceptionally dark, detracting greatly from good qualities of production. A fault that this producer don't remedy, even with all the complaints." " Only average. Long time since we had an old-time Kerrigan picture."
Consensus—" Satisfactory picture, average puller."

DUB, THE (PARAMOUNT) WALLACE REID (JAN. 19).....JAN. 25
" Well produced and entertaining farce of crook sort."—M. P. News.
Exhibitor Comment—" Excellent picture." " Immense." " Good picture, average drawiug power." " A fair Reid picture. Big business." " Average business. Star well liked here. Story well done. Regular program release. 'Good picture' is the verdict." " A rattling good program offering. Will please any class audience."
Consensus—" Excellent production, good puller."

ECHO OF YOUTH, THE (GRAPHIC) SPECIAL CAST (FEB. 16) ..... MAR. 8
" Cast is good and picture is clean and compelling."—M. P. News.

ENCHANTED BARN, THE (VITAGRAPH) BESSIE LOVE (JAN. 27) ..... JAN. 25
" Has all good points necessary to interesting picture."—M. P. News.
Exhibitor Comment—" Very good. Average business."

FAIR ENOUGH (AMERICAN) FISHER (DEC. 29).....JAN. 4
" This should get over with non-critical audiences."—M. P. News.
Exhibitor Comment—" Very good. Big business." " Good." " Dandy picture. Big business." " A pleasant picture to watch." " Big business." " Fisher very popular here. This went big."
Consensus—" Good picture with good drawing powers."

FAITH (METRO) BERT LYTELL (FEB. 3).....FEB. 8
" Picture with deep appeal and excellent star."—M. P. News.
Exhibitor Comment—" Only fair. Star is capable of bigger and better things. Average and poor business." " Just another of those pictures that make Metro the most consistent program on the market." " A peculiar type of picture in that it was so simple, but handled in a way that put it over big. Big business."
Consensus—" Satisfactory picture, average puller."

FALSE FACES, THE (PARAMOUNT-ARTCRAFT) WALTHALL (FEB. 16) ..... MAR 1
(Seven Parts)
" Strong melodrama of the spy sort; should please."—M. P. News.
Exhibitor Comment—" Great production. Lacks big star." " Splendid picture. Highly entertaining. Good acting. Seemingly impossible story but thrilling. Photography good. Big business seven days."
Consensus—" Excellent production, strong puller."

FIGHT FOR LOVE, A (UNIVERSAL) HARRY CAREY (MAR. 24) ..... MAR. 22
" Star in strong story backed by beautiful scenes."—M. P. News.

FIGHTING THROUGH (HODKINSON) E. K. LINCOLN (JAN. 27) (Six Parts) ..... FEB. 1
" An example of excellent production with patriotism uppermost."—M. P. News.

FORBIDDEN ROOM, THE (FOX) GLADYS BROCKWELL (MAR. 2) ..... MAR. 15
" Story of love and politics well handled."—M. P. News.

FORFEIT, THE (HODKINSON) HOUSE PETERS (MAR. 10) ..... MAR. 22
" Features a master picture and a great performance."—M. P. News.

FOR FREEDOM (FOX) WILLIAM FARNUM (DEC. 29)....JAN. 11
(Six Parts)
" Picture looks like good stories were scarce."—M. P. News.
Exhibitor Comment—" Went over great. Well liked." " Fine picture. Bad weather but big business." " Very fine picture. Big business two days." "Fine picture but did not draw. People thought it a war picture." " Weather bad, average to poor business."
Consensus—" Fine picture, strong puller."

FOR THE FREEDOM OF THE EAST (GOLDWYN) (JAN. 19) (Six Parts) ..... JAN. 25
" Has features to exploit that should put it over."—M. P. News.

FORTUNE'S CHILD (VITA.) GLADYS LESLIE (FEB. 10)..FEB. 8
" Heart appeal is there and photography and sets also good."—M. P. News.

GAMBLING IN SOULS (FOX) MADLAINE TRAVERSE (MAR. 9) ..... MAR. 22
" Madlaine Traverse in story of woman's revenge."—M. P. News.

GAME IS UP, THE (BLUEBIRD) RAY-CLIFFORD (JAN. 20) JAN. 25
" Pictures in this class are rarity these days."—M. P. News.
Exhibitor Comment—" Big business."

PICTURE BRAND STAR RELEASED PLAN BOOK

GENTLEMAN OF QUALITY, A (VITAGRAPH) EARLE WILLIAMS (MAR. 17)..... MAR. 15
" Earle Williams in novel dual role."—M. P. News.

GIRL DODGER, THE (PARAMOUNT) CHARLES RAY (FEB. 9) ..... MAR. 8
" Author comes in for big share of credit; rare comedy."—M. P. News.
Exhibitor Comment—" This is certainly Chas. Ray's best picture since 'Clodhopper' if not the best he ever made." " Gave excellent satisfaction to big business." " A dandy. Big business."
Consensus—" Excellent production, big puller."

GIRL PROBLEM, THE (VITAGRAPH) CORINNE GRIFFITH (MAR. 3) ..... MAR. 1
"Matinee sort of picture; display of women's wear."—M. P. News.

GIRL WITH NO REGRETS, THE (FOX) PEGGY HYLAND (JAN. 26) ..... FEB. 8
" Clean crook play that should give complete satisfaction."—M. P. News.
Exhibitor Comment—" Nothing big, though satisfying. A crook story with a punch." " Pleased. Average business." " Picture pleased, jumping from average to big business."
Consensus—" Satisfactory picture, average puller."

GO GET 'EM GARRINGER (PATHE) FRANKLIN FARNUM-HELENE CHADWICK (MAR. 23)..... MAR. 22
" A true wild and woolly one with two popular players."—M. P. News.

GOLD CURE, THE (METRO) DANA (JAN. 13).....JAN. 18
" Star's cleverness and much foolishness makes continued laugh."—M. P. News.
Exhibitor Comment—" Extra good. The best Dana production ever played. One continued laugh. Average business." " Well liked. Average business. " Big business." " Very good picture. Big business." " Wel liked. Always draws business."
Consensus—" Excellent picture, good puller."

GO WEST, YOUNG MAN (GOLDWYN) T. MOORE (DEC. 29).FEB. 8
" Situations are unreal but it's a Tom Moore production anyway."—M. P. News.
Exhibitor Comment—" Well liked. Extra big business." " Picture nothing but Moore, but Cannibal picture held up tht show." " Not his best but held up well second day." " Nothing extra in picture but went over all right." " Good picture. Extra big business." " Good Comedy Western." " Very tame after Tom Mix play." " Tom Moore means capacity business for us."
Consensus—" Fine picture, big puller"

GREAT ROMANCE, THE (SCREEN CLASSICS) LOCKWOOD (JAN. 19)..... JAN. 25
(Six Parts)
" Romance and adventure story laid in beautiful setting."—M. P. News.
Exhibitor Comment—" Harold Lockwood was one of the most popular male stars on the screen. Extra big business." " Settings were remarkable. Great. Well liked. Lockwood still packs them in."
Consensus—" Excellent production, strong puller."

GREAT VICTORY, THE (SCREEN CLASSICS) (JAN. 6).....JAN. 4
" Fact and fiction combined in a war history."—M. P. News.
Exhibitor Comment—" Duck this one. Simply a rehash of old war stuff. Withdrew it third day. " If you haven't an orchestra to help put this thing over the Lord help you."
Consensus—" Ordinary picture, satisfactory puller."

HAND INVISIBLE, THE (WORLD) MONTAGU LOVE (MAR. 17) ..... MAR. 15
" Star's vehicle marks Harry Hoyt's directorial debut."—M. P. News.

HAPPY THOUGH MARRIED (PARAMOUNT) ENID BENNETT (FEB. 23) ..... MAR. 1
" Amusing film that also appeals to finer emotions."—M. P. News.
Exhibitor Comment—" Miss Bennett not popular here. Poor business."

HARD BOILED (PARAMOUNT) DOROTHY DALTON (FEB. 2) ..... FEB. 15
" Light story but should please all your patrons."—M. P. News.
Exhibitor Comment—" Pleased a majority of our patrons. Big and average business." " Miss Dalton's friends were disappointed in this and the title was bad."
Consensus—" Fair picture, good puller."

HEART IN PAWN, A (EXHIBITORS MUTUAL) SESSUE HAYAKAWA (MAR. 10) ..... MAR. 15
" Productions like this make an Art of producing."—M. P. News.

HEART OF GOLD (WORLD) HUFF (FEB. 10).....JAN. 25
" Romance with comedy touches and plenty of suspense."—M. P. News.

HEART OF HUMANITY, THE (JEWEL) PHILLIPS (JAN. 5) JAN. 25
(Nine Parts)
" A war subject that should draw larger crowds each day."—M. P. News.
Exhibitor Comment—" We exhibited this picture four days with the last day the biggest. I consider it the best war picture I have had the pleasure of seeing. Photography and settings and direction could not be improved on. Every man, woman and child in America should see it." " Third week, dollar top, turn-away business."
Consensus—" Extraordinary production, tremendous puller."

HEART OF WETONA, THE (SELECT) N. TALMADGE (JAN. 5) JAN. 4
" The best Norma Talmadge yet."—M. P. News.
Exhibitor Comment—" Extra big business." " Average business. " Big business. Pleased." " A splendid picture well received." " Very good; one of her best." " Always good." " Second run, big business." " Probably the best picture Norma has ever had, yet did not do over average business." " Very good. Big business three days. Didn't do as well as 'Forbidden City.'"
Consensus—" Excellent production with strong drawing powers."

HELL ROARIN' REFORM (FOX) TOM MIX (FEB. 16).....MAR. 1
" Full of action and interest; star has human part."—M. P. News.
Exhibitor Comment—" Tom Mix is there with the goods. Big business." " A fine Western. Brought a big crowd, especially children. This star has arrived in force. Average business." " They came in blizzard. Smashed all records. Mix better than ever and beat Hart a mile."
Consensus—" Fine picture, strong puller."

HER CODE OF HONOR (UNITED) FLORENCE REED (MAR. 17) ..... MAR. 15
(Six Parts)
" Brilliant star in exceptionally powerful picture."—M. P. News.

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PICTURE BRAND STAR RELEASED PLAN BOOK

HERE COMES THE BRIDE (PARAMOUNT) J. BARRYMORE (JAN. 19) .....FEB. 1
"John Barrymore and good cast make most of usual story."—M.P.News.
Exhibitor Comment—"Average to big business." "Very good and pleased all." "Barrymore very unpopular here; nothing to him." "Star's support good. Not a big drawing card but a good picture." "Poor business." "The question is, 'Why made?' You have to be a real high brow to get this. Poor business."
Consensus—"Fair picture, average puller."

HER INSPIRATION (METRO) ALLISON (DEC. 30).....JAN. 18
"May Allison in average romantic drama."—M. P. News.
Exhibitor Comment—"Big business." "Fair. A pleasing picture but not her best." "Above the average for program picture."
Consensus—"Satisfactory picture, good puller."

HIDDEN TRUTH, THE (SELECT) ANNA CASE (JAN. 20)...FEB. 1
"Combination of Western Mystery, Society and Melodrama."—M.P.News
Exhibitor Comment—"Poor business."

HIGHEST TRUMP, THE (VITAGRAPH) WILLIAMS (FEB. 3) .....FEB. 1
"Entertaining spy and war drama with loads of action."—M. P. News.
Exhibitor Comment—"Good picture, average business." "Star's name got an average opening. Buried all photos pertaining to war. An excellent picture but war pictures are impossible." "Good picture but producer would do well by cutting out war stuff for a while."
Consensus—"Fine picture, good puller."

HIS PARISIAN WIFE (ARTCRAFT) FERGUSON (JAN. 19)..FEB. 8
"Elsie Ferguson has never appeared to better advantage."—M. P. News.
Exhibitor Comment—"Very fair picture. No one but Ferguson could get it over." "Excelent in detail. Good story. Most satisfactory. Extra big business seven days." "Very good picture. Business average. Star fairly well liked. They liked the picture better than most of her others."
Consensus—"Satisfactory picture, good puller."

HOOP-LA (ROBERTSON-COLE) BILLIE RHODES (JAN. 26) FEB. 22
"Another boost for Billie Rhodes; Clean comedy."—M. P. News.
Exhibitor Comment—Good. Star and picture well liked by our patrons." "Good comedy drama. Good business two days."
Consensus—"Fine picture, good puller."

HOPE CHEST, THE (PARAMOUNT) D. GISH (DEC. 29).....JAN. 4
"A human little story that will please."—M. P. News.
Exhibitor Comment—"Very nice picture. In a class by herself and very well liked. Story very good." "Very good indeed. Dorothy Gish will bring in the money after a few more like this." "My people still talking about this one. A dandy comedy with heart interest. Keep Gish in this line of stuff and Pickford can say good-bye to us and we will not shed copious tears."
Consensus—"Satisfactory picture, good puller."

INDESTRUCTIBLE WIFE, THE (SELECT) ALICE BRADY (JAN. 26) .....MAR. 1
"A regular matinee picture. Go easy."—M. P. News.

IN FOR THIRTY DAYS (METRO) ALLISON (JAN. 27).....JAN. 25
"An obvious comedy, but one which gets the laughs."—M. P. News.
Exhibitor Comment—"Good program picture to average business." "A very pleasing picture. Average business."
Consensus—"Good picture, average puller."

IN THE HOLLOW OF HER HAND (SELECT) BRADY (DEC. 29) .....JAN. 11
"All things unite to make this Brady triumph."—M. P. News.
Exhibitor Comment—"Drew well; only fair as to pleasing." "Good picture, good story, average business."
Consensus—"Fine picture, good puller."

IT'S A BEAR (TRIANGLE) TAYLOR HOLMES (MAR. 16)..MAR. 15
"Should give substantial satisfaction; grins aplenty."

JANE GOES A-WOOING (PARAMOUNT) MARTIN (JAN. 5).JAN. 18
"Care given in producing it but story is not unusual."—M. P. News.
Exhibitor Comment—"Average business." "Pleasing production. Story rather weak. Has been in better ones." "Nice picture. Pleased majority. Vivian Martin becoming better liked." "Very good picture. Big business." "Cute. Not very strong story. Average business."
Consensus—"Fair picture, average puller."

JOHNNY-ON-THE-SPOT (METRO) HALE HAMILTON (FEB. 17) .....MAR. 1
"Average comedy drama made interesting because of star."—M. P. News.

LAMB AND THE LION, THE (ROBERTSON-COLE) (MAR. 24) .....MAR. 22
"Human story that appeals. Acting good."—M. P. News.

LAW THAT DIVIDES, THE (HODKINSON) KATHLEEN CLIFFORD (JAN. 20) .....
Exhibitor Comment—"Big business. Good program picture. Many favorable comments. Good story."

LIFE'S A FUNNY PROPOSITION (EXHIBITORS' MUTUAL) WILLIAM DESMOND (JAN. 6).....FEB. 22
"Clean comedy situations make this a likely winner."—M. P. News.
Exhibitor Comment—"Star is new in our house. Average business. A clean picture, well liked."

LIGHT OF VICTORY, THE (UNIVERSAL SPECIAL) SALISBURY (MAR. 17) .....MAR. 15
"Holds interest throughout; hero drunk most of time."—M. P. News.

LIGHT OF WESTERN STARS, THE (UNITED) DUSTIN FARNUM (JAN. 5) .....OCT. 26
"Works up well in rugged outdoor atmosphere."—M. P. News.
Exhibitor Comment—"Fine picture. Big business." "Good picture, patrons pleased, broke house record." "Very good picture to big business." "Broke record on second day. Fine picture."
Consensus—"Excellent picture, big puller."

LIGHT, THE (FOX) THEDA BARA (JAN. 12).....JAN. 25
"Bara has best story in a good while; of vampire type."—M. P. News.
Exhibitor Comment—"'Flu' scare affecting business. Average to big." "Average business." "Regular Bara stuff. Average business." "The best Bara picture for some time. Big business three days." "Average to poor business."
Consensus—"Satisfactory picture, good puller."

LION AND THE MOUSE, THE (VITAGRAPH) JOYCE (FEB. 24) .....FEB. 22
(Six Parts)
"A special of the full-blooded variety."—M. P. News.
Exhibitor Comment—"Nothing remarkable except for rare interiors. Capably directed, however. Did not attract unusually although much advertised. Perhaps beginning of Lent affected sale. Average business."

LITTLE MISS HOOVER (PARAMOUNT) CLARK (DEC. 29).JAN. 4
"Miss Clark's charm in a pleasing setting."—M. P. News.
Exhibitor Comment—"Average picture. Her other pictures have hurt her as a drawing card and this one didn't get over real good." "Nothing to enthuse over. Somebody ought to give Marguerite Clark a story with some meat on it. Too obvious and somewhat cheap ideas." "Booked five days, only ran four."
Consensus—"Fair picture with good drawing powers."

LITTLE ROWDY, THE (TRIANGLE) HAZEL DALY (MAR. 23) .....MAR. 22
"Comedy drama of the lighter type; heroine pleasing."—M. P. News.

LITTLE WHITE SAVAGE, A (BLUEBIRD) CARMEL MYERS (FEB. 20).....MAR. 1
"Story handled skillfully; holds interest throughout."—M. P. News.
Exhibitor Comment—"Average business."

LITTLE WOMEN (W. A. BRADY-PARAMOUNT) JAN. 5.....NOV. 23
(Six Parts)
"This attraction will appeal chiefly to the literary element."—M. P. News.
Exhibitor Comment—"A fine production. Neat attraction for children. Average business." "Refreshing story. Good, clean, wholesome. Story popular and much interest, especially to younger generation. Every right-thinking exhibitor should exhibit at least three or four such stories a year. It uplifts the industry. Big business seven days." "Big afternoons to average evenings."
Consensus—"Fine picture, good puller."

LONG LANE'S TURNING, THE (ROBERTSON-COLE) HENRY B. WALTHALL (FEB. 10).....FEB. 22
"Story improbable but should please great number of fans."—M. P. News.
Exhibitor Comment—"Picture excellent, star good, weather against us.'

LOVE AUCTION, THE (FOX) PEARSON (FEB. 9).....FEB. 22
"Charged with high power emotionalism."—M. P. News.
Exhibitor Comment—"Acting good, story poor. These kind of stories kill the picture business. Poor to average business."

LOVE HUNGER, THE (HODKINSON) LILLIAN WALKER (FEB. 23) .....MAR. 8
"Wild melodrama; story to blame; don't blame director or star."—M. P. News.

LOVE IN A HURRY (WORLD) BLACKWELL (JAN. 13).....JAN. 11
"Nice romance against background of sane spy drama."—M. P. News.
Exhibitor Comment—"Got by and that's all." "Big to average business."
Consensus—"Pleasing picture, average puller."

LOVE NET, THE (WORLD) MADGE EVANS (DEC. 30)...DEC. 21
"Star in story of childhood and second childhood."—M. P. News.

LUCK AND PLUCK (FOX) GEORGE WALSH (FEB. 2).....FEB. 15
"Stunts and Speed Characterize star's latest."—M. P. News.
Exhibitor Comment—"Walsh dandy. Played to big audience. Brought this star back to popularity. Extra big business two days." "Average business." "Looks like an old-time Walsh picture." "Walsh always means S. R. O." "Walsh liked. Bad weather kept attendance down."
Consensus—"Fine picture. Strong puller."

MADE IN AMERICA (HODKINSON) (FEB. 16.....MAR. 1
(Eight Parts)
"Shows making of American soldier, stages of training."—M. P. News.

MAGGIE PEPPER (PARAMOUNT) ETHEL CLAYTON (FEB. 23) .....FEB. 22
"Reviewer thinks it will cause walls to bulge."—M. P. News.
Exhibitor Comment—"A disappointment in drawing power and patrons disappointed in the picture."

MANDARIN'S GOLD (WORLD) KITTY GORDON (FEB. 10)..FEB. 8
"Well cast drama sustained by expert handling and unusual atmosphere."—M. P. News.
Exhibitor Comment—"A good story capably handled by the gorgeously gowned Kittie. And her support was satisfactory. It pleased our patrons, and that's what we are in business for. Big business." "Average business two days."
Consensus—"Fine picture, good puller."

MAN HUNTER, THE (FOX) WILLIAM FARNUM (FEB 23) MAR. 8
(Six Parts)
"No chance for a kick here; fits star exceptionally well."—M. P. News.

MAN IN THE OPEN, A (UNITED) DUSTIN FARNUM (Six Parts) FEB. 23..... FEB. 15
"Star's second 'United' is big in every respect."—M. P. News.

MARRIAGE FOR CONVENIENCE, A (KEENEY-SHERRY-GENERAL) CATHERINE CALVERT (FEB. 24).....MAR. 8
"Strong in action and character portrayals."—M. P. News.

MIDNIGHT PATROL, THE (SELECT) INCE CAST (FEB. 3) FEB. 22
"Production of high quality. Strong action story."—M. P. News.
Exhibitor Comment—"Big business seven days." "This kind goes over good for a change. Big to extra business."
Consensus—"Excellent production, strong puller."

MIDNIGHT ROMANCE, A (FIRST NATIONAL) ANITA STEWART (MAR. 10) .....MAR. 22
"Reviewer Peter Milne pronounces this a romantic shower bath."—M. P. News.

MIDNIGHT STAGE, THE (PATHE) KEENAN (JAN. 12).....JAN. 11
"Powerful Western with Keenan in dual role."—M. P. News.
Exhibitor Comment—"Attendance better than average considering our influenza scare. Production excellent. Star at his best. Photography, direction and scenes of the best. Action tense, gripping, and very realistic. Entire week." "Big business." "Big business."
Consensus—"Excellent picture, strong puller."

MILLIONAIRE PIRATE, THE (BLUEBIRD) MONROE SALISBURY (FEB. 10) .....FEB. 15
"Story of impossible kind, but good acting puts it over."—M. P. News.

MISS DULCIE FROM DIXIE (VITAGRAPH) GLADYS LESLIE (MAR. 24).....MAR. 22
"Reviewer pronounces this one a peach."—M. P. News.

Gives You All Data on the Pictures

PICTURE BRAND STAR RELEASED PLAN BOOK

MOLLY OF THE FOLLIES (AMERICAN) MARGARITA FISHER (FEB. 16) ..... FEB. 15
"Should prove entertaining to all; clean theme."—M. P. News.

MORAL DEADLINE, THE (WORLD) JUNE ELVIDGE (FEB. 24) ..... FEB. 22
"Familiar yet appealing plot is basis of star's vehicle."—M. P. News.

MRS. WIGGS OF THE CABBAGE PATCH (PARAMOUNT) MARGUERITE CLARK (FEB. 9) ..... MAR. 1
"This is Miss Clark's best picture in a long time."—M. P. News.
Exhibitor Comment—"Gave excellent satisfaction. Big and average business." "Big business seven days." "Very pleasing. Average business."
Consensus—"Fine picture, good puller."

NATURE GIRL, THE (BLUEBIRD) MESERAU (JAN. 6) .... JAN. 4
"Above the average—exteriors delight to the eye."—M. P. News.
Exhibitor Comment—"Average business." "Pleased, average business."
Consensus—"Satisfactory picture, average puller."

OH, JOHNNY (GOLDWYN) BENNISON (JAN. 19) ..... FEB. 1
"Comedy of contrasts marks Louis Bennison's screen debut."—M.P.News.
Exhibitor Comment—"Very good, but star is unknown. He should become very popular." "An extra good program feature. Here is a picture that has a little of everything. The star is a comer. A little boosting and he can't help getting business for you. Extra big business."
Consensus—"Fine picture, big puller."

OLD MAID'S BABY, THE (PATHE) BABY MARIE OSBORNE (FEB. 23) ..... FEB. 15
"Weak story that little star handles well; should please."—M. P. News.

ONCE TO EVERY MAN (FROHMAN) SHERRILL (DEC. 29) . DEC. 21
(Six Parts)
"Starts and ends in fight with many punches between."—M. P. News.

OUR TEDDY (FIRST NATIONAL) ROOSEVELT FILM (JAN. 19) (Six Parts) ..... FEB. 1
"Entertaining to unusual degree; thrills enough for anyone."—M. P. News.
Exhibitor Comment—"One of the best pictures of this kind we ever ran in our theatre, but people don't want to be educated. They want to be amused." "Average business three days."
Consensus—"Ordinary production, average puller."

OUT OF THE FOG (METRO) NAZIMOVA (FEB. 17) ..... FEB. 15
(Seven Parts)
"A triumph of the Pictorial Art."—M. P. News.

OUT OF THE SHADOW (PARAMOUNT) FREDERICK (JAN. 5) ..... JAN. 25
"Star strikes good one after several months."—M. P. News.
Exhibitor Comment—"Drew well. Pleased almost every one. Frederick's best in several months. An excellent picture. Settings beautiful." "They liked this one. Average business" "Fine picture but did not draw."
Consensus—"Satisfactory picture, good puller."

PAID IN FULL (PARAMOUNT) PAULINE FREDERICK (FEB. 23) ..... MAR. 8
"Star is at her best here and story is compelling."—M. P. News.

PEGGY DOES HER DARNDEST (METRO) ALLISON (FEB. 24) ..... MAR. 1
"A May Allison comedy that registers nicely."—M. P. News.

PROBATION WIFE, THE (SELECT) NORMA TALMADGE (MAR. 24) ..... MAR. 22
"Norma Talmadge delightful as the probation wife."—M. P. News.

PRODIGAL LIAR, THE (ROBERTSON-COLE) WILLIAM DESMOND (FEB. 17) ..... MAR. 8
"Helps you greet your patrons with a broad grin."—M. P. News.
Exhibitor Comment—"Splendid Western picture. Big business two days."

PUT UP YOUR HANDS (AMERICAN-PATHE) MARGARITA FISHER (MAR. 16) ..... MAR. 15
"Improbable plot, but should be enjoyed by all."—M. P. News.

RESTLESS SOULS (TRIANGLE) ALMA RUBENS (FEB. 2) .. FEB. 1
(Six Parts)
"Skilful handling makes delicate subject very good picture."—M.P.News.
Exhibitor Comment—"Good picture, average business."

ROMANCE AND ARABELLA (SELECT) CONSTANCE TALMADGE (FEB. 3) ..... FEB. 15
"Good star saves weak story; romance is keynote."—M. P. News.
Exhibitor Comment—"She has a great following here and the picture is fine in every respect." "Story and situations weak, but the artistry of Talmadge saves the day. She is a warm favorite here, so our patron don't pick flaws too easily. It will please all the young folks anyway. Extra big to big business."
Consensus—"Fine picture, good puller."

ROMANCE OF HAPPY VALLEY, A (ARTCRAFT) D. W. GRIFFITH'S (JAN. 26) ..... FEB. 8
"New Griffith picture seems a sure-fire winner."—M. P. News.
Exhibitor Comment—"Average business." "Average business seven days." "Splendid production. Pleased immensely and drew after third day. Opened poor, closed big." "We thought this a fine picture. Our patrons did not, and so expressed themselves. Opened to big business and fell to average on second day's run." "Extra big business seven days." "Pulled this off when it fell to poor business."
Consensus—"Pleasing production, average puller."

ROPED (UNIVERSAL SPECIAL) CAREY (JAN. 18) ..... JAN. 4
(Six Parts)
"Star should please everybody in this production."—M. P. News.
Exhibitor Comment—"Good picture and pleased, but opened just after the 'Flu.' Average business." "Best Carey we have had. Big business." "Crackerjack. Big business."
Consensus—"Excellent picture, big puller."

ROUGH NECK, THE (WORLD) LOVE (FEB. 3) ..... FEB. 1
"Latest Montagu Love picture shows excellent team work."—M.P.News.
Exhibitor Comment—"Extra big business." "A fine picture with Montagu Love doing some of the best work of his career. Seemed to please. Average business."
Consensus—"Fine picture, good puller."

PICTURE BRAND STAR RELEASED PLAN BOOK

SANDY BURKE OF THE U-BAR-U (GOLDWYN) LOUIS BENNISON (FEB. 23) ..... FEB. 15
"Western subject full of human appeal and action."—M. P. News.
Exhibitor Comment—"They are liking Bennison here. Average business."

SATAN, JUNIOR (METRO) VIOLA DANA (MAR. 3) ..... MAR. 15
"Star is excellent in new role."—M. P. News.

SCARLET SHADOW, THE (UNIVERSAL SPECIAL) MAE MURRAY (MAR. 3) ..... MAR. 15
(Six Parts)
"Fans will no doubt like this one; comedy is entertaining."—M.P.News.

SEALED ENVELOPE, THE (BLUEBIRD) FRITZI BRUNETTE (FEB. 17) ..... MAR. 8
"Will compare favorably with many successful specials."—M. P. News.
Exhibitor Comment—"Average business."

SEA WAIF, THE (WORLD) LOUISE HUFF (DEC. 30) ..... DEC. 28
"Love story made sustaining by skillful handling."—M. P. News.
Exhibitor Comment—"Big business." "Don't know why but World pictures are slipping fast. Both days we showed this picture it rained, but doubt if good weather would have improved business. Poor business."
Consensus—"Fair picture, average puller."

SECRET GARDEN, THE (PARAMOUNT) LILA LEE (JAN. 12) ..... JAN. 25
"Plenty of action but not the happy type for star."—M. P. News.
Exhibitor Comment—"Story punk. Awful." "Rotten pitcure. Poor business." "Lila Lee gaining. Fair story." "Weak. Direction fair. She will never be a star. Hasn't the goods." "Not a poor picture by any means, but not the sort the public desires to see this young star play in." "Fair picture. Star new. Average business."
Consensus—"Ordinary picture, poor puller."

SHADOWS (GOLDWYN) GERALDINE FARRAR (JAN. 26) .. MAR. 1
"Should break all records. Many good points shown."—M. P. News.
Exhibitor Comment—"This subject went over very poor. Farrar not drawing as she should." "Great. Geraldine Farrar's best picture with Goldwyn. Big business." "Splendid production. Big business." "Change of weather held attendance below normal."
Consensus—"Excellent production, strong puller."

SHADOWS OF SUSPICION (SCREEN CLASSICS) HAROLD LOCKWOOD (FEB. 23) ..... MAR. 1
"Last Lockwood picture starts well but slumps at finish."—M. P. News.

SILENT STRENGTH (VITAGRAPH) HARRY T. MOREY (FEB. 17) ..... FEB. 15
"Dual role subject that looks good. Should please all."—M. P. News.

SILVER GIRL, THE (PATHE) FRANK KEENAN (APR. 6) .. MAR. 22
"Frank Keenan in a dominating characterization."—M. P. News.

SILVER KING, THE (PARA-ARTC.) FAVERSHAM (JAN. 12) . JAN. 18
"Melodrama that offers much chance for criticism."—M. P. News.
Exhibitor Comment—"Good. Of the old-school type. Well produced and good cast. Average business." "Drew fairly well. Those who saw it liked it." "Fair production. No particular drawing power." "Excellent subject. Pleased most everyone. Very interesting. Big business."
Consensus—"Satisfactory picture, fair puller."

SIS HOPKINS (GOLDWYN) MABEL NORMAND (FEB. 16) . MAR. 15
"Characterization is good; picture above the average."—M. P. News.
Exhibitor Comment—"This one went over like a house afire. Probably on the strength of 'Mickey,' although it is not as good. But it is better than usual. If they give Mabel the right kind of stuff will make a box office winner of her." "Just the kind of pictures they want to. Went over big here." "Extra big business five days and big business two days."
Consensus—"Satisfactory picture, good puller."

SMILES (FOX) JANE AND KATHERINE LEE (FEB. 23) ... MAR. 8
"Lee children in one that sets a record for them."—M. P. News.

SPENDER, THE (METRO) BERT LYTELL (JAN. 6) ..... JAN. 4
"Excellent comedy backed by wholesome philosophy."—M. P. News.
Exhibitor Comment—"Excellent; great; let's have more of them." "Bert Lytell at his best since 'The Lone Wolf.' Made a great hit with the people. Cannot say enough for 'The Spender.'" "A dandy picture to extra big business. If any other company had this they would have made it a special."
Consensus—"Excellent picture, strong puller."

SUE OF THE SOUTH (BLUEBIRD) EDITH ROBERTS (FEB. 3) ..... FEB. 22
"Don't say any more about this than you have to."—M. P. News.

TASTE OF LIFE, A (BLUEBIRD) EDITH ROBERTS (MAR. 2) ..... MAR. 15
"One that will stand boosting; story handled carefully."—M. P. News.

TODD OF THE TIMES (PATHE) KEENAN (FEB. 9) ..... FEB. 1
"Star's work is good and story has been treated well."—M. P. News.
Exhibitor Comment—"Good actor, but has no drawing power here. Plays are too slow."

TRICK OF FATE, A (EXHIBITORS-MUTUAL) BARRISCALE (FEB. 24) ..... MAR. 1
"Bessie Barriscale is doing best work of her career."—M. P. News.
Exhibitor Comment—"Very pleasing story. Above the average program picture."

TWILIGHT (DE LUXE) DORIS KENYON (FEB. 23) ..... MAR. 8
(Six Parts)
"Delightful picture of youth; construction is good."—M. P. News.

TWO BRIDES, THE (PARAMOUNT) LINA CAVALIERI (FEB. 9) ..... MAR. 15
"An artistic production that also has the punch."—M. P. News.
Exhibitor Comment—"Poor star, too old, poor business."

UNDER THE TOP (ARTCRAFT) FRED STONE (JAN. 12) .. JAN. 18
"Star's new Artcraft stands up better than his first."—M. P. News.
Exhibitor Comment—"A big disappointment. Just a kid picture. Nothing to it. After advertising circus clowns, lions, etc., everyone wanted to see the circus. Not an animal in it. Business poor." "Pleased but drew poor."
Consensus—"Fair picture with ordinary drawing powers."

UNVEILING HAND, THE (WORLD) KITTY GORDON (MAR. 17) ..... MAR. 8
"A melodrama that often oversteps bounds."—M. P. News.

Index and Reports Concluded and "Flashbacks"

PICTURE BRAND STAR RELEASED PLAN BOOK

VAGABOND OF FRANCE, A (PATHE) KRAUSS (JAN. 26)..JAN. 18
(Four Parts)
"French-made picture shows padding. Titles need improving."—M.P.News.

VENUS IN THE EAST (PARAMOUNT) WASHBURN (JAN. 26) JAN. 8
"If you get by with this picture you should be satisfied."—M. P. News.
Exhibitor Comment—"The best picture that this star under his present management has given us." "Reviewer said 'Not very good.' We say 'Pleased a big majority. O. K.' Very satisfactory. Pleasing. Acting O. K. A good program picture. Big to average business."
Consensus—"Satisfactory picture, good puller."

VIRTUOUS WIVES (FIRST NATIONAL) STEWART (JAN. 5).JAN. 11
"Lavish production marks star's return to screen."—M. P. News.
Exhibitor Comment—"Splendid production. Pleased large audiences. Some complaints on story not following book." "Biggest business in theatre's existence." "True to the story. Wonderful cast. That's why it broke records. Extra big business nine days and big business balance in two-weeks' run in medium-size town."
Consensus—"Excellent production with exceptional drawing powers."

WAY OF A MAN WITH A MAID, THE (PARA) WASHBURN (DEC. 29) .....JAN. 11
"Good example of the 'better story' we hear about."—M. P. News.
Exhibitor Comment—"Washburn scored again in this every-day story that appealed to all sorts and cinditions of fans." "Fair story. Get by with it to big business." "Pleased well. Washburn's name as a star is secure. Big business."
Consensus—"Fine picture with very good drawing powers."

WHAT EVERY WOMAN WANTS (ROBERTSON-COLE) GRACE DARMOND (FEB. 10).....MAR. 8
"Looks good enough for treatment as a special production."—M.P.News.

WHAT LOVE FORGIVES (WORLD) CASTLETON (JAN. 6).JAN. 4
"Interesting with good comedy titles but not well balanced."—M.P.News.
Exhibitor Comment—"Just picture, no story or action." "Average business."
Consensus—"Fair picture with average drawing powers."

WHEN A MAN RIDES ALONE (AMERICAN) RUSSELL (JAN. 19) .....JAN. 11
"Rapid action Western is William Russell's latest."—M. P. News.
Exhibitor Comment—"Very poor, no story, no excitement, very tiresome, clean melodrama, not one redeeming feature." "Fine picture, big business." "Nothing to say."
Consensus—"Fair picture, average pulier."

WHEN MEN DESIRE (FOX) THEDA BARA (MAR. 9).....MAR. 22
"Theda Bara makes miraculous escape from Germany." M. P. News.

WHERE THE WEST BEGINS (AMERICAN) WILLIAM RUSSELL (MAR. 2) .....MAR. 1
"Another good picture to William Russell list."—M. P. News.

WHO CARES (SELECT) CONSTANCE TALMADGE (JAN. 19) JAN. 25
"Story of light pleasing sort; should be enjoyed by all."—M. P. News.
Exhibitor omment—"Constance was winsome in this light role and gave promise of great things when she is older in the emotional scenes." "This picture was very good. A little stronger in plot and story than most of this star's pictures. Star very good. Support also very good. Big and average business."
Consensus "Fine picture, good puller."

WHO WILL MARRY ME? (BLUEBIRD) MYERS (JAN. 27)..FEB. 8
"Comedy and pathos blended in this Universal film."—M. P. News.
Exhibitor Comment—"Good picture. Big business."

WHY GERMANY MUST PAY (SCREEN CLASSICS) (JAN. 19) JAN. 25
"German atrocities again, with a good romantic interest."—M. P. News.
Exhibitor Comment—"While war pictures are about played out, this is an exceptionally fine one and bound to draw. Excellent cast, fine story, good photography and in every way a good attraction. Advertise it 'right' and you've got something worth while. Attendance good every day. Big Sunday."

WICKED DARLING, THE (UNIVERSAL) PRISCILLA DEAN (FEB. 24) .....FEB. 22
(Six Parts)
"Strong picture that keeps interest alive all through."—M. P. News.
Exhibitor Comment—"Dandy story. Universal Special's usual fine photography. Cast is headed by that 'little devil of the screen.' We claim the honor of having 'discovered' Priscilla from an exhibitor's standpoint. Fine attendance for two days."

WIFE OR COUNTRY (TRIANGLE) MESTAYER (DEC. 29)..JAN. 11
"A good idea, but an ordinary picture."—M. P. News.
Exhibitor Comment—"Average business."

WILDCAT OF PARIS (UNIV.) PRISCILLA DEAN (DEC. 30) NOV. 30
"Picture is clean, strong, and should appeal universally."—M. P. News.
Exhibitor Comment—"A very interesting picture. A little bit rough but enjoyed by all. Great box office attraction." "My patrons thought it a fine production. It went over especialy big." "Strong picture for older people." "A very good drawing card. Picture well liked."
Consensus—"Fine production, big puller."

WINNING GIRL, THE (PARAMOUNT) SHIRLEY MASON (FEB. 23) .....MAR. 22
"Shirley Mason's latest is a nice little picture."—M. P. News.
Exhibitor Comment—"A good little picture to average business."

WISHING RING MAN, THE (VITAGRAPH) BESSIE LOVE (MAR. 10) .....MAR. 8
"It's naturalness puts it over; star is good."—M. P. News.

WOMAN ON THE INDEX, THE (GOLDWYN) PAULINE FREDERICK (FEB. 23).....
Exhibitor Comment—"Goldwyn makes about one good picture in seven. This is not one of the seven." "I did not like it, but my audience did, so let it go at that. It lacked outdoor scenery. Too stagy."
Consensus—"Satisfactory picture, average puller."

WOMAN, WOMAN (FOX) EVELYN NESBIT (JAN. 26)....FEB. 8
"Deals boldly with sex question; morals of heroine lax."—M. P. News.
Exhibitor Comment—"Average business."

WORLD TO LIVE IN, THE (SELECT) ALICE BRADY (FEB. 17) .....MAR. 8
"Presents star in a new role; some situations exaggerated."—M.P.News.

Individual Opinions on Earlier Releases Received During the Past Week

"Nine-Tenths of the Law" (Select)—"Skip this one if possible. Mitchell Lewis. Stars are like olives. You have to be educated to 'em before you like 'em. Average to poor business."

"Fifty-Fifty" (Triangle Reissue—Norma Talmadge)—"Here is another reissue that never fails to please. It drew four days and broke a house record on the third day (a holiday), but nevertheless a record for a reissue to make. Don't overlook this one."

"'Till I Return to You" (Paramount)—"Big business. Put it over immense, with music as the important feature."

"Arizona" (Artcraft)—"Big business. Drew a different line from previous releases."

"Too Many Millions" (Paramount)—"Clever. Good attraction and good business."

"Mickey" (State Rights)—"Best buy on the market. Broke all records for this house. Still packing 'em all about town. Extra big business for seven days."

"Under the Greenwood Tree" (Artcraft)—"Big to average business."

"Hidden Fires" (Goldwyn)—"Very good. Marsh's best. Big business."

"Daughter of the Old South" (Paramount)—"Star very good, but picture very weak."

"Kingdom of Youth" (Goldwyn)—"Very good picture to big business."

"The Squaw Man" (Paramount)—"This is an exceptionally good picture. Big business two days."

"String Beans" (Paramount)—"Very good picture. Ray always good. Big business."

"Mirandy Smiles" (Paramount)—"One little star that always gives satisfaction. Pleasing picture. Average business."

"Treat 'em Rough" (Fox)—"Mix is getting to be a big card. Extra big business."

"Moral Suicide" (Pathe)—"Extra big business."

"The Panther Woman" (First National)—"Big business two days."

"A Pair of Silk Stockings" (Select)—"Extra big business two days."

"Laughing Bill Hyde" (Goldwyn)—"Extra big business."

"Her Only Way" (Select)—"Big business two days."

"Thirty a Week" (Goldwyn)—"Big business."

"For Husbands Only" (Universal)—"Big business two days."

"Innocent" (Pathe)—"Average business."

"Law of the North" (Paramount)—"Big business two days."

"Venus Model" (Goldwyn)—"Average business."

"The Make-Believe Wife" (Burke-Paramount)—"Big business two days."

"Hell Bent" (Carey-Universal)—"Average business."

"Life's Greatest Problem"—"Good picture well directed with plenty of comedy action. Big business for three days in conjunction with 'Midnight Burglar.'"

"The Landloper" (Metro)—"Lockwood great favorite of the ladies."

"Hidden Fires"—"Good picture, but no knockout."

"Hearts in Pawn" (Exhibitors Mutual)—"A good picture. Opened big to average business following six days."

"Private Peat" (Paramount)—"Rotten and drew poor."

"All Woman" (Goldwyn)—"With Mae Marsh. Drew fine and pleased."

"The Great Love" (Artcraft)—"Drew fair and pleased likewise."

"Border Wireless" (Artcraft)—"Drew big and pleased more than usual."

"The Source" (Paramount)—"Drew well and pleased. A fine picture."

"The Hun Within" (Paramount)—"Drew fairly well and pleased."

"Eye for Eye" (Nazimova-Metro)—"Drew big and pleased. A fine picture."

"Code of the Yukon" (Select)—"Very ordinary feature to poor business."

"When a Girl Loves" (Universal)—"Great, but Mildred Harris has very small part. The male star is the whole show. Big to average to big business."

"Romance of Tarzan" (First National)—"An impossible inconsistent story, but drew fairly well."

"The Better Half" (Select)—"Pleased to average business."

"Queen of the Sea" (Fox)—"Drew fairly big first day. Second day ordinary."

"The Still Alarm" (States Rights)—"Not liked. Didn't draw."

"The She Devil" (Fox)—"One of Bara's best to big business."

"Fan Fan" (Fox)—"Good acting by children to average business."

"Under Four Flags" (World-Official U. S.)—"Good stuff. Big business. War pictures don't draw here."

"The Strange Woman" (Fox)—"A light comedy drama that the audience found very pleasing. Not strong enough for big results."

NEW THEATRES BUILDING

NEW JERSEY

With the intention of opening up on Labor Day, a new theatre will be erected in Newark at 15 Branford Place by Jacob Fabian, who already operates two theatres in Paterson and is President of the First National Exhibitors Circuit of New Jersey.

OREGON

A. E. Staples of Portland is erecting a new theatre there on 266 Morrison street, according to report.

OKLAHOMA

C. J. Harryman, proprietor of the Royal theatre at Enid, will erect another theatre there on Independence avenue to cost $75,000.

PENNSYLVANIA

Sharon will have a new theatre on Porter street at the rear of the Alpha theatre. Out-of-town people are interested.

Advance Information on All Film Releases

All forthcoming film, also current and earlier releases, made by both the independent and the regular producers, in short subjects as well as features, are arranged alphabetically with all the later releases at the top of each respective list instead of at the bottom.

AMERICAN FILM COMPANY, INC.

(See Pathe Exchanges)

ARTCRAFT PICTURES

(See Famous Players-Lasky Exchanges)

BEAR STATE FILM COMPANY

(At State Right Exchanges)

The Vigilantes

BURLINGHAM TRAVEL PICTURES

(See General Film Exchanges Through Sherry Service)

CHRISTIE FILM COMPANY COMEDIES

(At State Right Exchange)

Mar. 31—Marrying Molly 1
Mar. 24—Brides for Two 1
Mar. 17—Oh, What a Night 1
Mar. 10—Hard Luck 1
Mar. 3—Bobby Comes Marching Home 1
Feb. 24—Welcome Home 1
Feb. 17—Four of a Kind 1
Feb. 10—Salvation Sue 1
Jan. 27—You Couldn't Blame Her 1
Jan. 20—Good Gracious Bobby 1
Jan. 13—Oh, Baby! 1
Jan. 6—Five Hundred or Bust 1

COSMOFOTOFILM COMPANY

(At State Right Exchanges)

The Hypocrites 6

EDUCATIONAL FILM CORP. OF AMERICA

(Through State Right and Educational Exchanges)

Mar. 24—The Passing of the Crow 1
Mar. 17—The Eagle and the Fawn 1
Mar. 3—The Washington Air Patrol 1
Feb. 24—What Is a Mexican? 1
Feb. 17—A Day with Carranza 1
Feb. 10—An Indian Love Story 1
Feb. 3—Indian Life 1
Feb. 1—Photoplay Magazine Screen Supplement 1

BLACK AND WHITE COMEDIES (International)

Mar. 24—A Smashup in China 1
Mar. 17—Judge Rumhauser's Miscue 1

BRUCE SCENICS

18—Scenic Succotash 1
17—The Lonesome Pup 1
16—Frozen Thrills 1
15—Men Met in the Mountains 1
14—Nature—Hot and Cold 1
13—Horizon Hunters 1
12—An Essay of the Hills 1
11—The Pale Pack Train 1
10—The Tides of Yesterday 1
9—Before Breakfast 1
8—The Wolf of the Teetons 1
7—Sundown 1
6—The Restless Three 1
5—The Little High Horse 1
4—The River Gray and the River Green 1
3—The Wanderer and the Whoozitt 1
2—A Wee Bit Odd 1
1—'Tis Tough to Be Tender 1

EXHIBITORS MUTUAL EXCHANGES

Apr. —Diane of the Green Van (Alma Rubens) 5
Mar. —Hearts Asleep (Bessie Barriscale) 5
Mar. —The Turn in the Road (Special Cast) 5
Mar. —A Heart in Pawn (Sessue Hayakawa) 5
Mar. —The Lamb and the Lion (Billie Rhodes) 5
Feb. —Long Lane's Turning (Henry B. Walthall) 5
Feb. —A Trick of Fate (Bessie Barriscale) 5
Feb. —The Prodigal Liar (William Desmond) 5
Feb. —Final Half; Cannibals of the South Seas 5
Feb. —What Every Woman Wants (Grace Darmond) 5
Jan. —The Eleventh Commandment (Ralph Ince Production) 5
Jan. —Hoop-La (Billie Rhodes) 5
Jan. —Bonds of Honor (Sessue Hayakawa) 5
Jan. —Life's a Funny Proposition (William Desmond) 5

STRAND COMEDIES

Mar. 23—The Way of a Maid 1
Mar. 16—His Wife's Birthday 1
Mar. 9—The Door Between 1
Mar. 2—The Wig-Wag System (Elinor Field) 1
Feb. 23—Their Baby (Elinor Field) 1
Feb. 16—Almost a Hero (Elinor Field) 1
Feb. 9—Merely Marrying Mary (Elinor Field) 1
Feb. 2—How to be Happy Though Married (Elinor Field) 1
Jan. 26—Easy Payments 1
Jan. 12—Some Mother (Elinor Field) 1
Jan. 19—No Man's Land 1

ROTHACKER OUTDOORS

Feb. 16—Out Wyoming Way 1
Feb. 9—A Bit of God's Country 1
Feb. 2—Doing the Dells 1
Jan. 26—Western Stuff 1
Jan. 19—Bulls and Bears 1
Jan. 12—Geesers and Geysers 1

FAMOUS PLAYERS—LASKY EXCHANGES

ARTCRAFT

Mar. 23—The Girl Who Stayed at Home (D. W. Griffith's) 5
Mar. 16—The Poppy Girl's Husband (William S. Hart) 5
Mar. 9—The Marriage Price (Elsie Ferguson) 5
Mar. 9—Johnny Get Your Gun (Fred Stone) 5
Mar. 2—Alias Mike Moran (Wallace Reid) 5
Feb. 2—Breed of Men (William S. Hart) 5

PARAMOUNT

Mar. 30—Peppy Polly (Dorothy Gish) 5
Mar. 30—Little Comrade (Vivian Martin) 5
Mar. 30—The Sheriff's Son (Charles Ray) 5
Mar. 23—Pettigrew's Girl (Ethel Clayton) 5
Mar. 23—Partners Three (Enid Bennett) 5
Mar. 16—Extravagance (Dorothy Dalton) 5
Mar. 16—Three Men and a Girl (Marguerite Clark) 5
Mar. 9—The Poor Boob (Bryant Washburn) 5
Mar. 2—Alias Mike Moran (Wallace Reid) 5
Mar. 2—Puppy Love (Lila Lee) 5
Mar. 2—Good Gracious Annabelle (Billie Burke) 5
Feb. 23—Maggie Pepper (Ethel Clayton) 5
Feb. 23—Paid in Full (Pauline Frederick) 5
Feb. 23—The Winning Girl (Shirley Mason) 5
Feb. 16—Boots (Dorothy Gish) 5
Feb. 16—You Never Saw Such a Girl (Vivian Martin) 5
Feb. 9—Mrs. Wiggs of the Cabbage Patch (Marguerite Clark) 5
Feb. 9—The Girl Dodger (Charles Ray) 5
Feb. 9—Two Brides (Lina Cavalieri) 5
Feb. 2—Hard Boiled (Dorothy Dalton) 5
Feb. 2—Happy Though Married (Enid Bennett) 5

PARAMOUNT-ARTCRAFT SPECIALS

Feb. 16—The False Faces (Henry B. Walthall) 5

SUCCESS SERIES (Re-Issues)

Mar. 30—Sold (Pauline Frederick) 5
Mar. 23—Rose of the Rancho (Special Cast) 5
Mar. 16—Rags (Mary Pickford) 5
Mar. 9—Freckles (Jack Pickford) 5
Mar. 2—Temptation (Geraldine Farrar) 5
Feb. 23—Are You a Mason? (John Barrymore) 5
Feb. 16—Puddin' Head Wilson (Special Cast) 5
Feb. 9—Belladonna (Pauline Frederick) 5
Feb. 2—The Crucible (Marguerite Clark) 5

ARBUCKLE COMEDIES

Mar. 2—Love (Roscoe "Fatty" Arbuckle) 2
Feb. 16—The Pullman Porter (Roscoe "Fatty" Arbuckle) 2
Jan. 5—Camping Out (Roscoe "Fatty" Arbuckle) 2

DREW COMEDIES

Mar. 16—Once a Mason (Mr. and Mrs. Sidney Drew) 2
Feb. 2—Romance and Rings (Mr. and Mrs. Sidney Drew) 2

FLAGG COMEDIES

Mar. 30—Beresford of the Barboons (Montgomery Flagg Film) 2
Feb. 2—One Every Minute (Montgomery Flagg Film) 2

SENNETT COMEDIES

Mar. 23—Reilly's Wash Day 2
Mar. 9—The Village Smithy 2
Feb. 23—West Lynne with Variations 2
Feb. 9—Rip and Stitch—Sailors 2
Jan. 26—Never Too Old (Mack Sennett Film) 2

BRAY PICTOGRAPHS

Mar. 30—Comets 1
Mar. 23—Indoor Gold 1
Mar. 16—Most Popular Girl in World 1
Mar. 9—Birth of a Tornado 1
Mar. 2—Hatching an Eagle a Day 1
Feb. 23—A Kid Railroad 1
Feb. 16—Hand Grenades 1
Feb. 9—War Brides 1
Feb. 2—Winter Sports 1

BURTON HOLMES TRAVEL PICTURES

Mar. 30—Zamboanga 1
Mar. 23—Glorious Versailles 1
Mar. 16—Gay Parie in Wartime 1
Mar. 9—Making Sombereros in Manila 1
Mar. 2—Cabaret of Old Japan 1
Feb. 23—London Plays Ball 1
Feb. 16—War Women of England 1
Feb. 9—St. Dunstan's Happy Blind 1
Feb. 2—American Y. M. C. A. in London 1

FILM CLEARING HOUSE EXCHANGES

INDEPENDENT SALES CORPORATION

Dec. —Wanted for Murder (Elaine Hammerstein) 6
Dec. —A Romance in the Air (Bert Hall-Edith Day) 6

TEN-TWENTY-THIRTY SERIES

Dec. —Her Mistake (Julius Steger Production) 6
Dec. —Life's Greatest Problem (Blackton Production) 6
Dec. —A Woman's Experience (Bacon-Backer Production) 6

FIRST NATIONAL EXCHANGES

Feb. 3—Our Teddy (Roosevelt Pictures) 5
Jan. 5—Virtuous Wives (Anita Stewart) 5
The Romance of Tarzan (Elmo Lincoln) .....
Shoulder Arms (Charlie Chaplin) 3
Italy's Flaming Front (Italian Official War Pictures) .....
Pershing's Crusaders (Official Government Feature) .....
My Four Years in Germany (Ambassador Gerard's) .....

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6—A Wasmanipae Week-End....1
5—Guided and Miss Guided....1
4—Maid, Mermaids and More Maids....1
3—Ballahooing on the Anarika....1
2—Teddy Birds....1
1—From Scales to Antlers....1

FOX FILM EXCHANGES

STANDARD PICTURES

May 4—The Siren's Song (Theda Bara)....5
Apr. 20—Wolves of the Night (William Farnum)....5
Mar. 23—Thou Shalt Not (Evelyn Nesbit)....5
Mar. 9—When Men Desire (Theda Bara)....5
Feb. 23—The Man Hunter (William Farnum)....6
Feb. 9—Every Mother's Son (all-star cast)....5

VICTORY PICTURES

Apr. 13—Pitfalls of a Big City (Gladys Brockwell)....5
Mar. 30—Fighting for Gold (Tom Mix)....5
Mch. 16—Never Say Quit (George Walsh)....5
Mch. 2—The Forbidden Room (Gladys Brockwell)....5
Feb. 16—Hell Roarin' Reform (Tom Mix)....5
Feb. 2—Luck and Pluck (George Walsh)....5

EXCEL PICTURES

Apr. 6—Married in Haste (Albert Ray)....5
Mar. 23—The Rebellious Bride (Peggy Hyland)....5
Mar. 9—Gambling in Souls (Madlaine Traverse)....5
Feb. 23—Smiles (Jane and Katherine Lee)....5
Feb. 9—The Love Auction (Virginia Pearson)....5

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Feb. 16—The Darling of Paris (Theda Bara)....5
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Feb. 9—A Roman Cowboy (Tom Mix)....2

MUTT AND JEFF CARTOONS

Apr. 6—Mutt the Mutt Trainor....½
Mar. 30—A Cow's Husband....½
Mar. 23—Out and in Again....½
Mar. 16—William Hohenzollern, Sausage Maker....½
Mar. 9—Wild Waves and Angry Woman....½
Mar. 2—Firemen, Save My Child....½
Feb. 25—The Pousse Cafe....½
Feb. 16—Five Thousand Miles on a Gallon of Gas....½
Feb. 9—The Bearded Lady....½
Feb. 2—Landing An Heiress....½

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(At State Right Exchanges)

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My Own United States (Special Cast)....Through Metro
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SHERRY SERVICE, WILLIAM L.

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Feb. 2—The Son of a Gun (G. M. Anderson)....5
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Lovely Lucerne....1
The Riviera of Lake Leman....1
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Allied War Heroes Arrive in Switzerland....1
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Facing Death on the Blumlisalp....1

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Hooverizing (Lillian Vera-Eddie Bouldon)....1
The Pipe of Peace (Lillian Vera-Eddie Bouldon)....1
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How She Hated Men (Lillian Vera-Eddie Bouldon)....1
Some Judge (Lillian Vera-Eddie Bouldon)....1
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GOLDWYN EXCHANGES

STAR SERIES

Apr. 13—One Week of Life (Pauline Frederick)....5
Apr. 6—Spotlight Sadie (Mae Marsh)....5
Mar. 30—Daughter of Mine (Madge Kennedy)....5
Mar. 16—A Man and His Money (Tom Moore)....5
Mar. 9—The Brand (Rex Beach Cast)....7
Feb. 23—The Woman on the Index (Pauline Frederick)....5
Feb. 16—Sis Hopkins (Mabel Normand)....5
Feb. 2—The Bondage of Barbara (Mae Marsh)....5
Jan. 26—Shadows (Geraldine Farrar)....6
Jan. 12—Day Dreams (Madge Kennedy)....5

BENNISON SERIES

Mar. 23—Speedy Meade (Louis Bennison)....5
Feb. 23—Sandy Burke of the U-Bar-U (Louis Bennison)....5
Jan. 19—Oh, Johnny (Louis Bennison)....5

SPECIALS

The Border Legion (Blanche Bates-Hobart Bosworth)....6
For the Freedom of the World....7
The Manx-Man....7
Social Ambition....7
Honor's Cross....7
Blue Blood....6
Rex Beach's Heart of the Sunset....6
For the Freedom of the East (Betzwood)....6

CAPITOL COMEDIES

Apr. 6—The Midnight Alarm ("Smiling Bill" Parsons)....2
Mch. 23—The Potum of Swat ("Smiling Bill" Parsons)....2
Mch. 9—The New Breakfast Food ("Smiling Bill" Parsons)....2
Feb. 23—A Master of Music ("Smiling Bill" Parsons)....2
Feb. 9—Have Another ("Smiling Bill" Parsons)....2
Jan. 26—The Big Idea ("Smiling Bill" Parsons)....2

FORD EDUCATIONAL WEEKLY

Mar. 30—What Uncle Sam Had Up His Sleeve....1
Mar. 23—A Little Bit of Heaven....1
Mar. 16—The Story of Steel....1
Mar. 9—Good to Eat....1
Mar. 2—Rough Stuff....1
Feb. 23—Where "The Spirit that Won" was Born....1
Feb. 16—Mt. Edith Cavell....1
Feb. 9—Carrying Old Glory to the Seven Seas....1
Feb. 2—Old New England....1
Jan. 26—Hang It All....1

HILLER AND WILK, INC.

(Pictures Handled in the Open Market)

The Silent Mystery (Francis Ford Serial)....
Woman....
The Wrath of the Gods....
The Battle of Gettysburg....
Raffles, the Amateur Cracksman....

HART, FAIRBANKS, KEENAN, TALMADGE RE-ISSUES

Fifty Fifty (Norma Talmadge)....
The Social Secretary (Norma Talmadge)....
The Devil's Needle (Norma Talmadge)....
Going Straight (Norma Talmadge)....
Children in the House (Norma Talmadge)....
The Drab (Frank Keenan)....
Bride of Hate (Frank Keenan)....
The Sins Ye Do (Frank Keenan)....
Jim Grimsby's Boy (Frank Keenan)....
The Thoroughbred (Frank Keenan)....
The Americano (Douglas Fairbanks)....
The Matrimaniac (Douglas Fairbanks)....
American Aristocracy (Douglas Fairbanks)....
Manhattan Madness (Douglas Fairbanks)....
The Half Breed (Douglas Fairbanks)....
Flirting with Fate (Douglas Fairbanks)....
Reggie Mixes In (Douglas Fairbanks)....
The Good Bad Man (Douglas Fairbanks)....
Wolfe Lowry (William S. Hart)....
The Desert Man (William S. Hart)....
The Square Deal Man (William S. Hart)....
The Gunfighter (William S. Hart)....
Truthful Tulliver (William S. Hart)....
The Devil's Double (William S. Hart)....
The Return of Draw Egan (William S. Hart)....
The Dawnmaker (William S. Hart)....
Captive God (William S. Hart)....
The Patriot (William S. Hart)....

HODKINSON CORPORATION, W. W.

(See Pathe Exchanges)

Advance Information on All Film Releases

(Continued from preceding page)

INDEPENDENT SALES CORPORATION

(See Film Clearing House Exchanges)

IVAN FEATURE PRODUCTIONS

(At State Right Exchanges)

Life or Honor (Leah Baird-James Morrison).....7
Human Clay (Mollie King).....5

JEWEL PRODUCTIONS, INC.

(See Universal Exchanges)

KLEINE SYSTEM, GEORGE

(See General Film Exchanges)

KREMER FILM FEATURES, VICTOR

(Released on States Rights Basis)

Denny From Ireland (Shorty Hamilton).....5
The Snail (Shorty Hamilton).....5
The Ranger (Shorty Hamilton).....5
The Pen Vultur (Shorty Hamilton).....5

METRO EXCHANGES

Apr. 14—Out of the Depths (Bert Lytell).....5
Apr. 7—The Island of Intrigue (May Allison).....5
Mar. 31—Jeanne of the Gutter (Viola Dana).....5
Mar. 24—That's Good (Hale Hamilton).....5
Mar. 17—The Way of the Strong (Anna Q. Nilsson).....5
Mar. 10—Blind Man's Eyes (Bert Lytell).....5
Mar. 3—Satan Junior (Viola Dana).....5
Feb. 24—Peggy Does Her Darndest (May Allison).....5
Feb. 17—Johnny on the Spot (Hale Hamilton).....5
Feb. 10—As the Sun Went Down (Edith Storey).....5
Feb. 3—Faith (Bert Lytell).....5

NAZIMOVA PRODUCTIONS

Feb. 17—Out of the Fog (Nazimova).....7
Eye for Eye (Nazimova).....7
Toys of Fate (Nazimova).....7
Revelation (Nazimova).....7

SCREEN CLASSICS, INC., SPECIALS

Shadow's of Suspicion (Harold Lockwood).....5
The Great Romance (Harold Lockwood).....6
Why Germany Must Pay (Special Cast).....6
The Great Victory (Special Cast).....6
Pals First (Harold Lockwood).....6

NAZIMOVA PRODUCTIONS

(See Metro Exchanges)

OUTING-CHESTER PICTURES

(See First National Exchanges)

PATHE EXCHANGES

SPECIAL FEATURES

Apr. 27—Stars of Glory (Dolores Cassinelli-E. K. Lincoln).....6
Mar. 2—Common Clay (Fannie Ward).....7

EXTRA SELECTED STAR PHOTOPLAYS

Apr. 6—The Silver Girl (Frank Keenan).....5
Mar. 9—Carolyn of the Corners (Bessie Love).....5
Feb. 9—Todd of the Times (Frank Keenan).....5

PROGRAM FEATURES

Mar. 23—Go Get 'Em Garringer (Helene Chadwick).....5
Feb. 23—The Old Maid's Baby (Baby Marie Osborne).....5

AMERICAN FILM COMPANY, INC.

Mar.16—Put Up Your Hands (Margarita Fisher).....5
Mar. 2—Where the West Begins (William Russell).....5
Feb. 16—Molly of the Follies (Margarita Fisher).....5
Feb. 2—The Amazing Imposter (Mary Miles Minter).....5

HODKINSON, W. W., CORPORATION

Mar. 23—The End of the Game (J. Warren Kerrigan).....5
Mar. 9—The Forfeit (House Peters).....5
Feb. 23—The Love Hunger (Lillian Walker).....5
Feb. 10.—Come Again Smith (J. Warren Kerrigan).....5

MADE IN AMERICA (Series) Hodkinson

(Eight One-Reel Episodes)
Apr. 7—Eighth, Forward—Always Forward.....1
Mar. 31—Seventh, Overseas to Victory.....1
Mar. 24—Sixth, The Hated K..P.....1
Mar. 17—Fifth, Building the Soldier.....1
Mar. 10—Fourth, Victory Army in the Making.....1
Mar. 3—Third, The Rookie.....1
Feb. 24—Second, Nine Million Answer.....1
Feb. 16—First, The Call to Arms.....1

ROLIN COMEDIES

Apr. 13—Just Dropped In (Harold Lloyd).....1
Apr. 6—A Sammy in Siberia (Harold Lloyd).....1
Mar. 30—Next Aisle Over (Harold Lloyd).....1
Mar. 23—The Dutiful Dub (Harold Lloyd).....1
Mar. 16—Look Out Below (Harold Lloyd).....1
Mar. 9—I'm On My Way (Harold Lloyd).....1
Mar. 2—Hoot Mon (Stan Laurel).....1
Feb. 23—On the Fire (Harold Lloyd).....1
Feb. 16—Toto's Troubles (Toto).....1
Feb. 9—Ask Father (Harold Lloyd).....1
Feb. 2—Hustling for Health (Laurel).....1

TWO-REEL DRAMAS

Jan. 19—Corinne, Come Here (Gloria Joy).....2
Jan. 5—I Want to Be a Lady (Gloria Joy).....2

ONE REEL SPECIALS

Mar. 2—The Girl of Tomorrow.....1
Feb. 9—The Story of the Orange.....1

THE LIGHTNING RAIDER (Serial)

(Fifteen Two-Reel Episodes Astra Serial Starring Pearl White, Warner Oland, Henry Gsell)
Apr. 13—Fifteenth, Wu Fang Atones.....2
Apr. 6—Fourteenth, Cleared of Guilt.....2
Mar. 30—Thirteenth, the White Roses.....2
Mar. 23—Twelfth, Hurled Into Space.....2
Mar. 16—Eleventh, The Bars of Death.....2
Mar. 9—Tenth, The Baited Trap.....2
Mar. 2—Ninth, Falsely Accused.....2
Feb. 23—Eighth, The Cave of Dread.....2
Feb. 16—Seventh, Meshes of Evil.....2
Feb. 9—Sixth, The Mystic Box.....2
Feb. 2—Fifth, The Brass Key.....2
Jan. 26—Fourth, Through Doors of Steel.....2
Jan. 19—Third, Underworld Terrors.....2
Jan. 12—Second, The Counterplot.....2
Jan. 5—First, The Ebony Block.....3

THE TERROR OF THE RANGE (Serial)

(Seven Two-Reel Episodes Starring George Larkin and Bessie Compson; Produced by Diando)
Mch. 16—Seventh, Run to Earth.....2
Mch. 9—Sixth, Tangled Tales.....2
Mch. 2—Fifth, A Threat from the Past.....2
Feb. 23—Fourth, The Midnight Raid.....2
Feb. 16—Third, The Chasm of Fear.....2
Feb. 9—Second, The Hidden Chart.....2
Feb. 2—First, Prowlers of the Night.....2

NEWS AND REVIEW REELS

Sundays—Pathe Review (Educational).....1
Wednesdays—Pathe News.....1
Saturdays—Pathe News.....1

PERRET PRODUCTIONS, LEONCE

(Producing for the Open Market)

—A Soul Adrift (Dolores Cassinelli).....
—Stars of Glory (E. K. Lincoln-Dolores Cassinelli).....

RAPF PRODUCTIONS, HARRY

(At State Right Exchanges)

—Wanted for Murder (Elaine Hammerstein) Ind. Sales Corp.....6
—Sins of the Children.....

RAVER PRODUCTIONS,HARRY

(At State Right Exchanges)

—The Liberator (Maciste Serial).....

SELECT EXCHANGES

Mar. —The Probation Wife (Norma Talmadge).....6
Mar. —Marie Ltd. (Alice Brady).....5
Mar. —Experimental Marriage (Constance Talmadge).....5
Feb. —The World to Live In (Alice Brady).....5
Feb. —Children of Banishment (Mitchell Lewis).....5
Feb. —The Belle of New York (Marion Davies).....5
Feb. —Romance and Arabella (Constance Talmadge).....5

SPECIALS

The Hidden Truth (Anna Case).....5
Ruling Passions (Julia Dean-Edwin Arden).....5
The Midnight Patrol (Ince Production).....5
The Cavell Case (Julia Arthur).....5
The One Woman (Special Cast).....6

SELZNICK PICTURES CORPORATION

(No Distribution Plans Announced Yet)

—Upstairs and Down (Olive Thomas).....5

S-L PICTURES

(No Distribution Plans Announced Yet)

Virtuous Man (E. K. Lincoln) Ralph Ince Attraction.....

SHERRY SERVICE, WILLIAM L.

(See General Film Exchanges Outside New York State)

SOUTHERN FEATURE FILM COMPANY

(At State Rights Exchanges)

Beyond the Law (Emmett Dalton).....6

STATE RIGHT EXCHANGES

DOLL VAN FILM CORPORATION (CHICAGO)

(In Illinois, Indiana and Southern Wisconsin)
The Mad Lover.....
Public Defender.....
Carmen of the Klondike.....
The Grain of Dust.....
Hearts of the World.....
The Crucible of Life.....

Advance Information on All Film Releases

(*Continued from preceding page*)

Nine-tenths of the Law
The Belgian
The Zeppelin's Last Raid
Those Who Pay
Just a Woman

DOO LEE FILM COMPANY, INC. (NEW YORK STATE)

The Woman Who Dared....7
The Libertine....6
Babbling Tongues....7
Married in Name Only....6
Her Bargain....6
A Man's Law....5
Human Clay....5
One Law for Both....8
Sins of Ambition....7
A Slacker's Heart....7
Cleopatra....5
The Lonesome Trail....5
Mothers of Liberty....6
Gaumont News and Graphic
Jester Comedies (Tweed Dan) once a month....2
The Silent Mystery (Serial in Fifteen Two-Reel Episodes (Francis Ford Mae Gaston and Rosemary Theby)

TRIANGLE EXCHANGES

Mar. 30—Toton (Olive Thomas-Special)....5
Mar. 23—The Little Rowdy (Hazel Daly)....5
Mar. 16—It's a Bear (Taylor Holmes-Special)....5
Mar. 9—The Railroader (George Fawcette)....5
Mar. 2—Wild Goose Chase (Hazel Daly)....5
Feb. 23—Breezy Jim (Crane Wilbur)....5
Feb. 16—Child of M'sieu (Baby Marie Osborne)....5
Feb. 9—Secret Marriage (Mary MacLaren)....5
Feb. 2—Restless Souls (Alma Rubens)....5

UNITED PICTURE THEATRES

(*See World Film Exchanges*)

UNIVERSAL EXCHANGES

BLUEBIRD PHOTOPLAYS

Mar. 3—A Taste of Life (Edith Roberts)....5
Feb. 24—The Little White Savage (Carmel Myers)....5
Feb. 17—The Sealed Envelope (Fritzi Brunette)....5

SPECIAL ATTRACTIONS

Apr. 7—The Amazing Wife (Mary Mac Laren)....6
Mar. 31—A Silk Lined Burglar (Priscilla Dean)....6
Mar. 17—The Light of Victory (Monroe Salisbury)....5
Mar. 10—The Scarlet Shadow (Mae Murray)....6
Feb. 24—The Wicked Darling (Priscilla Dean)....6
Feb. 10—Creaking Stairs (Mary MacClaren)....6

JEWEL PRODUCTIONS, INC.

Feb. 10—The Heart of Humanity (Dorothy Phillips)....9

I-KO COMEDIES

Apr. 9—Charlie and the Babies (Charlie of the Orient)....2
Apr. 2—A Skate at Sea (Dorety-Novak-Reynolds)....2
Mar. 5—A Ragtime Romance (Lynch-Smith-Dunn)....2
Feb. 26—Lions and Ladies (Hardy-Mann-Gore)....2

CENTURY COMEDIES

Mar. 12—Society Stuff (Alice Howell)....2
Feb. 10—Behind the Front (Alice Howell)....2

NESTOR COMEDIES

Apr. 7—Charlie Treats 'em Rough (Pat Sullivan Cartoon)....1
Mar. 31—Lizzie's Waterloo (Special Cast)....1
Mar. 17—Home Run Bill (Billy Mason)....1
Mar. 10—The Hole in the Wall (Special Cast)....1
Mar. 3—A Poor Prune (Sammie Burns)....1
Feb. 24—The Movie Queen (Jane Bernoudy)....1

LYONS-MORAN STAR COMEDIES

Apr. 7—State Room Secrets....1
Mar. 31—The Wife Breakers....1
Mar. 17—Lay Off....1
Mar. 10—Chicken a La King....1
Mar. 3—Oh Ethel....1
Feb. 24—Mixed Tales....1

WESTERN AND RAILROAD DRAMAS..

Apr. 5—Bill Brennan's Claim (Neal Hart)....2
Mar. 29—Fighting Brothers....2
Mar. 22—The Gun Runners (Neal Hart)....2
Mar. 15—The Black Horse Bandit (Helen Gibson—Pete Morrison)....2
Mar. 8—The Flip of a Coin (Pete Morrison)....2
Mar. 1—Riding Wild (Helen Gibson)....2
Feb. 22—Raiders of the Range (J. Warren Kerrigan)....2

THE LURE OF THE CIRCUS (Serial)

(Eighteen Two-Reel Episodes Starring Eddie Polo.)
Mar. 17—Eighteenth, The Last Trick....2
Mar. 10—Seventeenth, a Race with Time....2
Mar. 3—Sixteenth, The Knockout....2
Feb. 24—Fifteenth, The Stolen Record....2
Feb. 17—Fourteenth, Flames....2

THE RED GLOVE (Serial)

(Eighteen Two-Reel Episodes Starring Marie Walcamp)
Apr. 7—Fourth, The Passing of Gentleman Yeoff....2
Mar. 31—Third, The Vulture's Vengeance....2
Mar. 24—Second, The Claws of the Vulture....2
Mch. 17—First, The Pool of Mystery....2

NEWS AND MAGAZINE REELS

Mondays —Hearst News (International)....1
Wednesdays—International News....1
Fridays —Current Events (International)....1
Fridays —New Screen Magazine (Universal)....1

VITAGRAPH EXCHANGES

May 5—A Stitch in Time (Gladys Leslie)....5
Apr. 28—The Usurper (Earle Williams)....5
Apr. 21—A Yankee Princess (Bessie Love)....5
Apr. 14—The Unknown Quantity (Corinne Griffith)....5
Apr. 7—The Cambric Mask (Alice Joyce)....5
Mch. 31—Fighting Destiny (Harry T. Morey)....5
Mch. 24—Miss Dulcie from Dixie (Gladys Leslie)....5
Mch. 17—A Gentleman of Quality (Earle Williams)....5
Mch. 10—The Wishing Ring Man (Bessie Love)....5
Mch. 3—The Girl Problem (Corinne Griffith)....5
Feb. 17—Silent Strength (Harry T. Morey)....5

VITAGRAPH SPECIALS

Mch. 10—From Headquarters (Special—Anita Stewart)....5
Feb. 24—The Lion and the Mouse (Special-Alice Joyce)....6
Jan. 5—The Common Cause (Rawlinson-Breamer)....7

BIG V SPECIAL COMEDIES

Mar. 24—Jazz and Jailbirds (James Aubrey)....2
Mch. 10—Damsels and Dandies....2
Feb. 17—Scamps and Scandal....2

LARRY SEMON COMEDIES

Apr. 14—Well I'll Be....2

THE MAN OF MIGHT (Serial)

(Fifteen Two-Reel Episodes Starring William Duncan)
—Fifteenth, The Rescue....2
—Fourteenth, The Living Catapult....2
—Thirteenth, The Flood of Despair....2
—Twelfth, The Volcano's Prey....2
—Eleventh, The Ship of Dread....2
—Tenth, Double Crossed....2
—Ninth, The Crashing Horror....2
—Eighth, The One Chance....2
—Seventh, Into the Trap....2
—Sixth, The Height of Torment....2
—Fifth, The Human Shield....2
—Fourth, The Gripping Hand....2
—Third, The Creeping Death....2
—Second, The Leap Through Space....2
—First, The Riven Flag....2

THE IRON TEST (Serial)

(Fifteen Two-Reel Episodes Featuring Antonio Moreno and Carol Holloway)
Jan. 27—Fifteenth, Riding with Death....2
Jan. 20—Fourteenth, Desperate Odds....2
Jan. 13—Thirteenth, Hanging Peril....2
Jan. 6—Twelfth, The Span of Terror....2
Dec. 30—Eleventh, The Red Mask's Prey....2
Dec. 23—Tenth, In the Coils....2
Dec. 16—Ninth, The Pit of Lost Hope....2
Dec. 9—Eighth, The Man Eater....2
Dec. 2—Seventh, The Whirling Trap....2
Nov. 25—Sixth, Fiery Fate....2
Nov. 18—Fifth, The Tide of Death....2
Nov. 11—Fourth, The Noose....2
Nov. 4—Third, The Blade of Hate....2

WARREN, EDWARD, PRODUCTIONS, INC.

(*At State Right Exchanges*)

Weavers of Life
Souls Redeemed

WESTERN IMPORT COMPANY

(*At State Right Exchanges*)

Mickey (Mabel Normand)

WORLD FILM EXCHANGES

Apr. 28—The Price of Doubt (All Star Cast)....5
Apr. 21—The Quickening Flame (Montagu Love-June Elvidge)....5
Apr. 14—The Scar (Kitty Gordon-Irving Cummings)....5
Apr. 7—The Little Intruder (Louise Huff-Johnny Hines)....5
Mch. 31—The Love Defender (June Elvidge)....5
Mch. 24—Hit or Miss (Carlyle Blackwell and Evelyn Greeley)....5
Mch. 17—The Hand Invisible (Montagu Love)....5
Mch. 10—The Unveiling Hand (Kitty Gordon)....5
Mch. 3—Crook of Dreams (Louise Huff)....5
Feb. 24—The Moral Deadline (June Elvidge)....5
Feb. 17—Courage for Two (Carlyle Blackwell)....5
Feb. 10—Mandarin's Gold (Kitty Gordon)....5

SPECIALS

Mar. 16—The Better 'Ole....7
Feb. 10—What Shall We Do With Him?....5
Jan. 6—Under Four Flags (Official Government Picture)....5

UNITED PICTURE THEATRES

Mar. 30—Her Code of Honor (Florence Reed)....5
Feb. 23—A Man in the Open (Dustin Farnum)....6
Jan. 26—Adele (Kitty Gordon)....6
Jan. 5—The Light of Western Stars (Dustin Farnum)....6

NEW REELS

Tuesdays—Kinograms....1
Saturdays—Kinograms....1

CENTRAL STATES

NEW YORK OFFICE, 729 Seventh Avenue CHICAGO REPRESENTATIVE, 220 So. State Street

Springfield Papers Editorialize on Censorship

THE daily papers of Springfield, Ill., are fighting the Buck censorship bill. The News-Record recently had two articles opposing the measure, and the State Register, Democratic morning paper, printed the following editorial on Friday, March 7:

MOTION PICTURE CENSORSHIP

A bill is now pending in the state legislature providing for state censorship of motion pictures. Under the plan the power for censoring motion pictures would be delegated to a board, that could arbitrarily say what the people could see and what they could't see. This board would be politically appointed and politically controlled. Public approval or public disapproval would have no voice. A group of men, probably prejudiced, probably with their hands out, could dictate to the millions of people of the state of Illinois the films they would be allowed to enjoy.

No matter how many boards or commissions there are, the demand is always being made for the creation of more. The supply of job holders has never yet run out, and as long as there is an oversupply politicians are always looking for a way to appease the hungry.

In the matter of motion picture censorship, if there is any public demand for the proposed board provided for in the bill before the Illinois legislature, the State Register has yet to come in touch with that demand. Motion pictures today are cleaner all the way through than ever before. The film companies realize that the success of their business depends upon the quality of goods presented. If the motion pictures were deteriorating in moral tone, public sentiment would demand their suppression. There are laws enough on the statute books to prevent the showing of libelous, obscene, indecent, immoral or impure motion pictures. Police powers are sufficient to cope with any situation that might arise.

Does anyone think for a moment that the motion picture companies are going to court public disapproval by turning their business into a demoralizing influence. The fact is the creation of state censorship could do nothing but what can be done today, except to give arbitrary powers to a board, which could be prostituted for personal aggrandizement, and place an additional financial burden on the motion picture theatres.

The agitation for a state board of motion picture censorship is not backed by public sentiment, and the bill now pending in the Illinois state legislature should be decisively defeated.

It is understood that The State Journal, another morning paper, will also devote space to defeat the bill.

War Picture Makes Hit in Springfield

THE GAIETY in Springfield, Ill., opened Sunday, March 9 for a week's run with "The Heart of Humanity," and "Fatty" Arbuckle in "Love." A special augmented orchestra was used with "The Heart of Humanity," and the picture was put on in elaborate manner. Altogether the program was one of the biggest and best in the history of the theatre and the opening day's business was all that could be desired. The heavy advertising campaign put on by the house was the talk of the town, and produced the necessary results. Patrons of the Gaiety were most lavish in their compliments to the management.

JUST when the public was supposed to be sick and tired of war pictures, and when every exhibitor was saying to himself, "No more battle stuff for me," "The Heart of Humanity" comes along and puts all theories, ideas and conjectures on the blink. "The Heart of Humanity" is a war picture, pure and simple, from first to last, with numerous killings, and all the things that go to make a thrilling epic of Mars, yet it got the business in Springfield.

Wisconsin Faces Drastic Censorship Bill

THAT films exhibited by charitable, religious and fraternal organizations or public schools, libraries and similar institutions do not need to be censored but that every means should be taken to dictate to theatres showing photoplays is the gist of one of the most drastic censorship bills yet proposed, which was introduced in the Wisconsin state assembly by Assemblyman George Oakes, of St. Croix, Wis.

The bill provides, according to advices from Milwaukee, that every slide, film, poster, photograph or lobby display must be passed upon by a board of three censors in the state capital at Madison. Any of the above mentioned organizations or institutions may exhibit identical films without any application of the law, according to one of its sections.

"Forbidden Room" Scores in Springfield

GLADYS BROCKWELL delighted Lyric patrons in Springfield, Ill., with "The Forbidden Room," a fine Fox drama, on Sunday and Monday, March 9 and 10. Barney Sherry and a star cast helped the picture tremendously.

May Allison was the next attraction, appearing in Metro's "Peggy Does Her Darndest," a breezy comedy. Norma Talmadge was due on March 13, 14 and 15 in "The Forbidden City," which was to be her first appearance in this city in six months.

THE CENTRAL STATES

March 29, 1919

Opposition Dates Do Well in Flint

THE worst snowstorm of the winter which visited Flint, March 9, failed to interfere with the openings of two of the most heavily advertised productions ever played in local motion picture theatres.

"The Heart of Humanity" opened at the Orpheum for a a run of one week and "Mickey" started a four-day run at the Garden. Capacity houses were the rule at both of these theatres from the opening shows at 12:30 and 1 p. m., respectively on Sunday, and most of the time after that there were lines extending outside of the lobbies of the theatres into the heavy snowstorm which was raging and which had all but blocked traffic.

Managers Charles Garfield of the Orpheum and C. Edgar Momand of the Garden, playing the strongest opposition which any two motion picture theatres have ever planned against each other in Flint, expressed themselves as highly pleased with the patronage their rival attractions had drawn, in view of the very bad weather.

Both theatres had literally plastered the billboards, available windows and newspapers with advertising for days in advance of their openings and they got away to a neck-and-neck start as far as business was concerned.

Manager Garfield's trump card in the rivalry was the publication of a letter from J. Dallas Dort, millionaire motor car manufacturer, who had seen "The Heart of Humanity" in New York and recommended it highly. Manager Momand's best advertising stunt was the securing of an entire display window in a large five and ten-cent store which coupled advertising of "Mickey" at the Garden with the advertising of "Mickey," the song for sale in the store.

"Damaged Goods" for State Right Buyers

THERE has been considerable rumor in film circles that "Damaged Goods"—the American Film Company's success featuring Richard Bennett and the original cast—would shortly be released to state rights buyers. This statement is now confirmed by a definite statement from John R. Freuler, secretary-treasurer of the American Film Co., Inc.

In discussing the matter, Mr. Freuler said: "Yes it is true that we are going to offer 'Damaged Goods' to state rights buyers. Insistent demands from exhibitors who wanted to run it, and letter after letter from state rights buyers eager to secure a certain territory, have finally induced us to yield to the demand. As you doubtless know all prints of 'Damaged Goods' in the United States and Canada were withdrawn some months ago. The subject hasn't been put on a screen in this country or in Canada for a considerable time. Just about the time the 'flu' ban was lifted from the theatres we began receiving letters from exhibitors inquiring where a print of 'Damaged Goods' could be secured. Soon afterwards a nationally famous state rights buyer sent us a wire asking if we would consider a bid for a certain exclusive territory on 'Damaged Goods.' The demand kept up and now we have yielded to it and are considering offers and territory by state rights buyers. We shall allot all the territory in the United States and Canada under terms by which we will guarantee exclusive territory."

Continuing, Mr. Freuler explained: "The subject, as the whole trade knows, is one that scored a wonderful success wherever it was exhibited. It stars Richard Bennett and the original speaking stage company which appeared in all the big cities in America. It is a picture that has been endorsed in the highest terms by medical men, civic welfare bodies, women's clubs and reform associations. It played to capacity business for runs of unusual length in many of the leading theatres of the United States and Canada. It always was played at advance prices and many of the requests we have received for bookings of the picture are from exhibitors who have already shown it one or more times, yet who are now again wanting to present it, so convinced are they of its money-making powers. The mere announcement that it is available will unquestionably result in the state rights offices being flooded with requests for bookings. In my own opinion, now is a psychological time for offering it, and we believe it will establish new records for big business in cases where it is advertised in the same big fashion as was done when it was first presented at advanced prices."

Here and There in Fond du Lac

THE Bijou did a big business three days—Monday, Tuesday and Wednesday, March 10, 11 and 12, on Zane Grey's smashing big story, "The Light of Western Stars," featuring Dustin Farnum. Few pictures have given better satisfaction.

"SPORTING LIFE," scheduled for presentation at the Bijou March 24, 25 and 26, gives promise of pulling well. Manager Smith has made an extra heavy billing and is making liberal reservations for newspaper copy.

"COMMON CLAY," with Fannie Ward, was the attraction at the Henry Boyle for the five days beginning Monday, March 17.

"THE BIRTH OF A RACE" will be shown four days at the Henry Boyle, beginning Sunday, March 23.

THE universal experience of the managers of Fond du Lac moving picture houses is that business is holding up well during Lent. With the exception of Wednesdays business has been heavier than before Lent, when there wer so many counter attractions.

DOROTHY GISH in "The Hope Chest," was the attraction at the Orpheum Monday, Tuesday and Wednesday, March 17, 18 and 19. This program was followed the last three days of the week by Wm. S. Hart in "Border Wilds."

CAPACITY houses are scarce in Lent, but Manager Ainsworth contrives to get them just the same. Tom Mix in "Treat 'Em Rough" is to blame. They simply packed them in at the Orpheum on Saturday and Sunday, March 8 and 9 for this picture.

FOND DU LAC moving picture house managers have received notices from the producers to the effect that if the Wisconsin legislature passes the Oakes censorship bill they will refuse to send films into the state.

In order that the little folks might see their favorite story, Louise M. Alcott's "Little Women," in picture form, Manager Ainsworth provided six cent matinees on Monday and Tuesday, March 24 and 25. "Little Women" was the attraction for three days, being followed on March 27, 28 and 29 by Geraldine Farrar in "The Hell Cat."

MANAGER AINSWORTH will soon make a strong play for after Easter business by opening on Easter Monday with D. W. Griffith's "Greatest Thing in Life." The picture will be at the Orpheum four days and will be shown at advanced prices, the price being up to 25 cents.

In Indianapolis and Indiana

THE fight of the Hoosier motion picture interests for legalized Sunday shows died with the adjournment of the Indiana Legislature. The McCray bill, introduced by the Indianapolis Senator, which would make pictures lawful during the afternoon and evening on Sunday died when sine die was pronounced during the early hours Tuesday morning. It had been hoped that at the last moment the bill would be revived and forced through with the usual rush of bills when the log-rolling process is in full blast. Senator McCray made several valient attempts to get the bill over, but each time it failed because of a lack of a constitutional majority. The opposition could not, however, muster enought votes to kill the measure. Each time the bill was called for a vote twenty-five of the fifty members of the body voted for it. The twenty-sixth vote necessary could not be found.

FRICTION has developed between the motion picture houses and the Indiana industrial board. Recently that board sent out an order forbidding any theatre from permitting crowds to gather in the rear of the houses. The order went so far as to forbid the standing of signs in the corridors. Attorneys for the motion picture houses appeared before the board and argued that the the theatres, especially the larger ones, had been constructed with large spaces in the rear for the purpose of taking care of the overflow crowds. As a result of the front put up by the theatres the Industrial Board has not pressed its order, which was issued at the urging of a disgruntled few who seem to have had it "in for" the play houses.

THE overflow crowd problem is going to be met in a way that no public official can raise objection at the new Lyric theatre which will soon be under construction. A large room is to be provided in the basement to take care of the waiting crowd, and stairways are to be arranged so that the patrons can pass up into the auditorium as those who have seen the show pass out through other exits.

Seeing Shows Around Dubuque

"HEARTS OF THE WORLD," David W. Griffith's master film, played at the Star theatre, at Decorah, Ia., on Thursday and Friday, March 13 and 14. A special matinee was given on Friday.

THE Gem theatre at Platteville, Wis., presented "Virtuous Wives" with Anita Stewart on Thursday and Friday, March 13 and 14. The picture was shown at advanced prices.

ON Thursday, March 6, Norma Talmadge, "the 100 per cent star," was featured at the Star theatre at Decorah, Ia., in "Ghosts of Yesterday," an old but wonderfully interesting photoplay. On Friday and Saturday that popular Goldwyn star, Tom Moore, was presented in "Thirty a Week." Monday's feature was "The Frozen Warning," with Charlotte, the noted fancy ice skater.

THE Gem theatre at Oelwein, Ia., has a splendid program on Sunday and Monday, March 9 and 10. It was "Riddle Gawne," that much-talked of William Hart feature. The picture brought good business both days.

"SHADOWS," a Geraldine Farrar production, is scheduled for showing at the Orpheum theatre at Oelwein, Ia., during the week of March 23.

LOUISE GLAUM, known as the "Peacock Woman," was the star at the Orpheum theatre at Oelwein, Ia., on Friday and Saturday, March 7 and 8. Her picture, "An Alien Enemy," was well liked by the large audiences who turned out to see it.

FATTY ARBUCKLE in "The Sheriff" and Charles Ray in "His Own Home Town" brought big business at the Grand theatre at Anamosa, Ia., on Saturday, March 8.

ALICE BRADY in "The Indestructible Wife" delighted the audiences at the Dreamland theatre at Galena on March 7. The picture was indeed a pleasure to witness—it presented Miss Brady in a most charming role.

"THE SHEPHERD OF THE HILLS" played to big houses at the Cascade theatre at Cascade, Ia., on Saturday, March 8. The attendance in the afternoon was very good, while in the evening the house was packed. The picture played to capacity houses at the Majestic, at Dubuque, a few weeks before.

Elgin Temple Plays Up "Heart of Humanity"

ONE of the features of advance advertising which Manager Fay of the Temple theatre in Elgin, Ill., expected to aid valuably in putting "The Heart of Humanity" over big at his playhouse the second week in March, was a private and complimentary showing of the film the week before.

Obtaining the film for the morning of Thursday, March 6, Manager Fay invited the Mayor and Commissioners, prominent club women, press representatives and professional men to view the showing as his guests. They were enthusiastic in their acclaim of the film's worth in interest and entertainment, and are spreading the gospel among their friends to an extent that must profit it considerably when brought for public showing.

Every possible medium of advertising was employed by Manager Fay previous to the coming of the picture. Bill boards, screen ads, newspaper display and text ads and other ways were used. Local papers were generous with announcements, and a record patronage in his managerial career was prepared for Mr. Fay.

MID-WEST

Money Makers for Wisconsin Exhibitors

Craig Kennedy
Fifteen Episodes

Lockwood-Allison
Four Five-Reel Re-issues

Woman
Maurice Tourneur's Production

Mid-West Distributing Co.
RALPH A. WETTSTEIN, *Gen. Mgr.*
TOY BUILDING MILWAUKEE

They Say in Chicago That—

O. F. SPAHR, general manager of the Enterprise Optical Co., manufacturers of the Motiograph projecting machine, is one of Chicago's hardest working citizens. Business is booming—motiographs sell faster than ever.

ACCORDING to reports, S. A. Lewis, president of the Rialto Supply Co., Minneapolis, made a cleanup at the recent exhibition in Minneapolis.

PENNY ROSS, the well-known cartoonist and originator of Mother's Angel Child, feature of the Chicago "Tribune," and which is syndicated to fourteen of the leading dailies of the country, is more enthusiastic than ever over the outlook of his forthcoming picture production of Mother's Angel Child, the company for the producing of which is now being organized.

ELMO CAMERON LOWE, who is in charge of the entire Y. M. C. A. Motion Picture Activities in Europe, is home. Mr. Lowe is an architect by profession. In addition to supervising the "Y" Cinema Department he also published the "Overseas Weekly," a joint enterprise of the Y. M. C. A. and the Signal Corps of the U. S. Army.

ALL of Richard C. Travers Chicago friends, and he has many, are wondering what next Dick will be driving at. The army was the last, now it's back to pictures; in a big special, understood to be financed by Cleveland capital. All the exhibitors who remember him personally from the Essanay days are wishing him good luck.

HARRY WEISS of the Central Film Co. has just hit the trail again, and swears his pockets will bulge with contracts on his return.

R. C. CROPPER of the Beehave Exchange, Chicago, Milwaukee, and Indiana, made one of his world renowned quick getaways in thorough keeping with "The Silent Mystery."

JUDGING from reports Albert Martin of the Chicago Beehive Exchange, traveling through Indiana, is very fond of turkey. Reports differ as to what portion of the bird Al likes the best—Albert, kindly clear the atmosphere.

W. P. STEVENS, manager of the Eagle theater, Princeton, Ill., accorrding to reports, is able to get business even when the storms tie up his shows and he has to run a picture two or three days longer than booked.

MEARLE EASTBORN of the Star theater, Watseka, Illinois, has been a Chicago visitor.

R. C. SEERY of the First National Chicago office has about made up his mind to grace the White Way in little old New York in April—who will get the worst of this, New York or Seery?

A FEW signs of spring are: Sig Faller of the Bijou Dream in a new overcoat; George Moore of the Orpheum taking down the storm doors; Roy Seery practicing golf, and Louis Marks of the Marshall Square has taken his fur collar off. Harry Beaumont of the Calo has started to carry his fur-lined coat, and Bruce Gottschalk of the Adelphi still wears his, for reasons which would only be disclosed if he took it off. Harry Ascher has turned himself loose on a long trip; "Billy" Lamoreaux of the Chateau is dolling up his house and Roy MacMillan of the Kenwood started March 13th wearing canary colored silk gloves.

PETE SARANTOS of the Family theatre, Elkhart, Indiana, was in Chicago recently giving them all the once over, evidently looking for some good features.

CRESS SMITH of the Metro reports that Nazimova in "Out of the Fog" is still doing remarkable business.

S. BARRETT McCORMICK, he of the Circle theatre, Indianapolis, Ind., fame, has been in Chicago looking over the leading picture houses of the windy city.. Joe Koppel, manager of Balban and Katz's sumptuous Riviera theatre, chaperoned Mr. McCormick through all the nooks and corners of that palatial house, undoubtedly to the enjoyment and enlightenment of the "gentleman from Indiana."

J. E. WILLIS of Willis & Eckels has found it necessary to give up all connections with the Capital Film Co. and devote his entire time to his Filmcraft business, coming attraction and general announcement trailers, which are being used by the leading picture palaces of the country.

CHICAGO exhibitors are considerably wrought up over the running of motion pictures in the Terrace Garden Cafe and seem to be inclined to make it interesting for the management of the Hotel Morrison. The chief of Chicago's fire prevention bureau is quoted as being against the issuing of a theatre license to the Terrace Gardens that will permit them to exhibit films. In addition to the hotel, Harry Moir operates the Boston, Alcazar and Rose theatres, which are in the heart of Chicago's loop and three of the best paying properties in the city.

MANY farmers attending the recent industrial exhibition in Minneapolis bought projecting machines to be used in their various community clubs—what next for the poor downtrodden farmer.

CLARENCE PHILLIPS, Chicago manager of the Capital Film Co., reports that business is great, passing all expectations.

ARTHUR FEIHERY of the Wharton Releasing Co. has been giving Chicago the once-over for a few days.

MANAGER PANTY of the Garden theatre, Michigan City, Indiana, has been in Chicago looking over the market, evidently Michigan City will presently enjoy some large features.

NOW that the Illinois State Branch of the Motion Picture Exhibitors League of America has put on a new dress called the Illinois Exhibitors Alliance, it proposes to extend its activities to embrace the whole state. The new League headquarters will be in the Century Building and will be governed by a commission of twelve exhibitors. Samuel Atkinson, manager of the Hoyburn theatre, may be called the father of the organization, inasmuch as it was his suggestion a long time ago that the Exhibitors League should be conducted by a commission.

I. L. LESSERMAN, manager of the Universal Chicago office, has just closed a contract with Ascher Bros., who will use his star specials in all their theatres. The contract will amount to many thousands of dollars, attesting the popularity of Universal stars and justifies Mr. Lesserman's elation over his success in procuring the contract.

S. H. GOLDBERG, who controls the Sun, Muse, Princess theatres, Omaha, Nebraska, and who is building another large house in that city, which has not been named, has been in Chicago absorbing some new ideas to use on the natives of his home town.

MANAGER BAILEY of the Lincoln Square theatre, Valparaiso, Indiana, has been spending a few days in Chicago looking over the features that the various exchanges are offering.

Heard in Detroit

JOHN H. KUNSKY has raised to evening, Sunday and holiday prices, at the Madison and Adams theatre with the following schedule: main floor, 40 cents; main floor loges, 75 cents; and balcony loges, 55 cents. The daily matinee prices will be 20 and 30 cents as usual.

MACK SENNETT'S "MICKEY," is still breaking records in Detroit. Last week it played the Ferry Field, Rialto, Lakewood, Drury Lane, and Colonial theatres and for actual attendance broke records in all of those playhouses.

"SIS HOPKINS," Mabel Normand's new picture is booked for the Majestic and Regent theatres respectively. The Majestic gets it for the week of March 16.

HARRY GARSON, owner and producer of "The Unpardonable Sin," has been investigating the drawing power of film stars all over the country and declares that the result of his investigation shows Priscilla Dean to be one of the best money-getters.

LAST week was "University of Michigan week" at the Majestice, Detroit.' The Society of University of Michigan Women entered into a deal with Manager Charles G. Branham whereby they got a share of the receipts providing they sold the tickets. The attraction was Madge Kennedy in "Day Dreams."

MRS. CHARLES S. SEAMAN, of Grand Rapids, Mich., wife of Charles H. Seaman, general manager of the Consolidated Theatres Inc., died last week of pneumonia at Blodgett Memorial Hospital. She was an active charity and war worker and devoted most of her time to the Red Cross. She was 26 years old and well known in Grand Rapids society circles.

THE lobby of John H. Kunsky's Adams theatre, Detroit, has been handsomely redecorated in lavender and old rose tapestry. A picture gallery at the end of the lobby is after Louis XIV in pale antique gold with a panoramic frieze representing a fox hunt. Vine foliage covers the ceiling and the relief work is treated in Venetian gold. Arrangements have been made for an ornate and expensive new stage setting by Charles Darrell the manager.

"THE HEART OF HUMANITY," will have its first public showing in Detroit at the Broadway Strand theatre beginning Sunday, March 30. Judging from the reception given the picture elsewhere, it is anticipated that it will have a long run at the Broadway Strand. Charles Garfield, of Flint, showed the picture for a week and reports a high attendance record shattered in his house. An unusual advertising campaign is being planned by W. D. Ward, Jewell manager, who reports that practically every city in the state has booked the feature.

SIDNEY L. ALEXANDER, 1550 Penobscot building, Detroit, is promoting a new theatre on Oakman boulevard, an exclusive residential district. Plans are that the theatre will seat 800.

Happenings in Madison

THE distinctively modern way of giving a big feature a good publicity boost was used by the Fuller Opera House, Tuesday, to advertise "The Heart of Humanity." A private exhibition of this well known war picture was given and the murmur of approval through the select audience was gratifying to Manager Flannery and promises a big run on the picture, which will be given all next week at advanced prices. The invitation list embraced the names of prominent people in the Legislature, a number of Madison best-known families, and a few exhibitors from different parts of the state. Joe Roderick, manager of Universal Film Exchange, asked the audience to advertise the picture among their friends and to notify the manager of the Fuller if they were pleased with the picture. Manager Flannery has now on his desk a neat pile of these expressions of pleasure, with the attached signatures of some of Madison's most influential people. In spite of the absence of the symphony orchestra, which accompanies the big picture, it went over in great style. Every bill board in the city has the catchy poster reading, "The eyes of the world are on 'The Heart of Humanity.'" The university students have taken it up for a slogan. It has been one of the most efficiently advertised pictures ever shown in this city. The last touch will be the small red pasteboard heart hung on the doorknob of every house.

FULLER also announces that one performance of "The Greatest Thing in Life" will be a benefit for the French hospitals. Some public-spirited women have asked Mr. Flannery to allow them to sell additional tickets for this cause, and he gladly consented.

AN unusual picture of an educational nature was given at the Grand theatre this week. Miss Vashta Dalton lectured in connection with the screening of an Eskimo picture. Miss Dalton, who has spent several years in the snows of Alaska, told a strikingly realistic story of this country. She was attired in typical costume common to the district of Service's Yukon.

MARION DAVIES in "Cecilia of Pink Roses" drew a good attendance. The Grand made an auspicious start with the "Lion and the Mouse." For four days next week the Grand will show Nazimova in "Out of the Fog."

THIS picture had a big run in Milwaukee for an entire week and there is little question but what the picture will have the same reception in Madison.

MANAGER MAC WILLIAMS of the Grand has been honored with the appointment as state chairman of the Censorship board. He is already communicating with the men he has appointed on his sub-committees to be placed in every Congressional district in the state.

FATTY ARBUCKLE in "Camping Out" in a matinee performance "knocked them cold," says Manager Desormeaux of the New Strand theatre. Three days this coming week the Strand will show "False Faces," and closely following that is "Mrs. Wiggs of the Cabbage Patch."

THE program at the Majestic theatre included: Mary Mac Laren in "Secret Marriage," Peggy Hyland in "Bonnie Annie Laurie," Harry Carey in "Roped" and Carmel Myers in the "Little White Savage."

SERIALS are apparently becoming popular in Madison. There is one running at the Grand, at the New Strand, at the Gem, and the Orton has three.

F. L. KOPPELBERGER is negotiating for a new theatre for La Cosse.

MR. RICE of the State theatre of Milwaukee is building a new theatre in Oshkosh.

CHARLES PACNI, owner of the Majestic and the Butterfly theatres in Kenosha, is negotiating for the construction of a third house in the same city.

Caruso Makes Hit in Dubuque

ENRICO CARUSO made his debut in pictures in Dubuque on Wednesday, March 5, in his initial Artcraft picture, "My Cousin." As the picture's first run was on Ash Wednesday there was not such a big attendance, but on Thursday and Friday the business was satisfactory. Caruso seemed to please Dubuque fans, so a good attendance at his second picture is assured.

News and Gossip of Springfield Theatres

THE GAIETY has installed a new mirror screen.

THE ROYAL has signed for Exhibitors Mutual Service.

THE EMPRESS, southside neighborhood theatre, has also contracted for Paramount and Artcraft pictures.

AL ATTORA, chief operator of the Princess, but now in France with the A.E.F., is reported on his way home, and will again be back at the Kunz playhouse.

GUS KERASOTES advertised "Under Four Flags" for two days' showing, Monday and Tuesday, March 10 and 11, but the picture did not come. So Gus was forced to use a makeshift bill. A great many people were disappointed, as the picture was quite heavily advertised. Other pictures booked at the Royal for the week of March 9-15 were: "The Lure of the Circus," chapter 14, and "The Silent Sentinel"; "The Appearance of Evil," with June Elvidge; "The Girl of Today," George Walsh in "I'll Say So," and Billie Rhodes in "Hoop-La."

THE CAPITOL theatre has contracted for the Paramount-Artcraft Star series, and will show the first one—a Charles Ray production—about the latter part of March. Manager Maisel has also contracted for the Olive Thomas and Taylor Holmes Triangle plays, and these together with the Paramount-Artcraft Star series and Paramount Success series will give the Capitol one of the best programs of any theatre in Springfield. The Capitol is doing nicely, and with the new program coming in should find patronage the best in the history of the house.

THE GAIETY has signed for the new Drew-Paramount comedies. The first of these is "Romance and Rings."

THE SAVOY started the new Vitagraph serial, "The Man of Might," on Sunday, March 9. Helen Gibson in "Riding Wild" was on the same bill. Other pictures at the Savoy for the week of March 10-15 were as follows: Monday, Margarita Fischer in "The Mantle of Charity"; Tuesday, Grace Darmond in "The Crucible of Life"; Wednesday, "Five Nights," with all-star cast; Thursday, Violet Mersereau in "The Nature Girl"; Friday, Ann Luther in "Her Moment"; Saturday, Frank Keenan in "The Midnight Stage."

THE PRINCESS was disappointed in not getting "Her Code of Honor" for March 9, 19 and 11. The picture was put back a week on the release sheet, so Corinne Griffith in Vitagraph's "The Girl Problem" was substituted for two days. Bessie Love was then brought in for one day in "The Wishing Ring Man." For March 12 and 13 the Princess had "The Great Victory," or "Wilson or the Kaiser." For March 14 and 15, Bessie Barriscale was booked in "A Trick of Fate." Nazimova then follows for three days in "Out of the Fog," her latest Screen Classics production.

DOROTHY DALTON had a great opening with "Extravagance" at the Vaudette on Sunday, March 9. The picture was one that appealed especially to women, the fine clothes and jewels having a strong drawing power. "Fatty" Arbuckle in "Fatty Chases Crickens" and a Burton Holmes Travelogue were also on the bill, which ran for four days. Bryant Washburn followed for three days in "Poor Boob." Washburn is a great favorite here, having many personal friends from his days at the Essanay studio, Chicago.

THE BILL at the Capitol for the week of March 9-15 was as follows: Sunday, "The Lightning Raiders," chapter 10, and Sennett comedy, "Whose Little Wife Are You?" Monday, William Desmond in "Deuce Duncan, and a two reel Fox comedy, "His Bomb Policy"; Wednesday, Harold Lockwood in "Pals First," and Ford Sterling in "His Wild Oats"; Thursday, Jack Pickford and Louise Huff in "Seventeen," and Lloyd comedy, "Going, Going, Gone"; Friday, William Desmond in "Life's a Funny Proposition," and "Accidental Heroes," Strand comedy; Saturday, "Terror of the Range," number 6, and Shorty Hamilton in "The Champ."

THE GAIETY had four fine days with "The False Faces." This is the first picture with Walthall that Springfield has turned out to see since "The Birth of a Nation." East Lynne With Variations," Sennett comedy, was also on the bill and made a terrific hit. For the last three days of the same week the Gaiety had Pauline Frederick in "The Woman on the Index," and "Smiling Bill" Parsons in "Bill Camps Out."

THE LYRIC had a fine week, March 2-8, with the Lee kids in "Smiles" for two days, Hale Hamilton in "Johnny-on-the-spot" for two more, and William Farnum in "The Man Hunter" for the last three days of the week.

PAULINE FREDERICK had in "Paid in Full" the best picture since Watts signed for Paramount service. "Paid in Full" was the attraction at the Vaudette on March 2, 3, 4 and 5. Lila Lee followed for three days in "Puppy Love" and did only fair business, due in some respects to the bad weather. "Safety First Ambrose," a Sennett comedy reissue, was on the same program.

FRANK KEENAN pleased for three days at the Princess in "Todd of the Times," one of his best pictures. Grace Darmond followed him in "What Every Woman Wants" and this was succeeded by Henry Walthall in "The Long Lane's Turning."

THE GAIETY had W. S. Hart in "The Poppy Girl's Husband" for four days, starting March 16. "The Village Smithy," Sennett comedy, was on the same bill. Other pictures coming to the Gaiety soon are Elsie Ferguson in "The Marriage Price," Fred Stone in "Johnny Get Your Gun," and "The Brand," Rex Beach-Goldwyn production.

MARGUERITE CLARK came to the Vaudette March 16 for four days in "Three Men and a Girl," her newest Paramount play. Dorothy Gish followed for three more in "Boots."

PICTURES at the Lyric were Madlaine Traverse in "Gambling in Souls," here on Sunday and Monday, March 16-17. On the 18 and 19, Manager Loper had Viola Dana in "Satan, Junior." And on the 20, 21 and 22, Alice Brady was seen in "The Better Half."

BEN ROVIN continues to bat around .300 with his Amuse-U. There isn't a day in or out that Ben doesn't do a whale of a business, and it's all on Fox pictures mostly. Ben is a 100 per cent Fox exhibitor, and is proud of the fact. The last cleanup Ben had was on "Les Miserables," shown on March 9. Dustin Farnum in "The Spy" was due at the Amuse-U on March 12.

THERE will be several shifts among the operators here in the near future, as some of the soldier boys are returning and are going back to their old places.

OUTLYING houses—Empress, North End Circle, Pekin and Palace—report that things are good with them, with no cause for complaint.

Warn Against Spread of Influenza in Milwaukee, Wisconsin

MILWAUKEE, Wis, theatres here are running slides warning against the spread of influenza as a result of a third outbreak of the disease. The health department has started another campaign against the evil and reports 100 cases with 22 new ones in a single day.

Film Flickers from Flint

MARTIN JOHNSON'S "Cannibals of the South Seas" was the featured attraction at the Palace vaudeville theatre in Flint for the first four days of the week beginning March 16. Manager Frank Butterfield gave the picture preference over five acts of vaudeville in his newspaper advertising

THE feature picture for the week of March 16 at the Garden theatre was Cecil B. De Mille's "Don't Change Your Husband." The picture was booked for three days, March 18, 19 and 20. For March 16 and 17 "The Way of a Man with a Maid," with Bryant Washburn, was the offering.

THE second showing of "Hearts of the World" at popular prices (25 cents for all seats), at the Strand, was given March 17 and 18. This is the second run within a month of the same picture at the Strand. Besides this the picture played at the Palace at $1.50 top, and at the Garden at popular prices for a week and four days, respectively, previous to the two Strand showings.

MANAGER LESTER MATT of the Strand is accomplishing the largest part of the remodeling of his theatre building with business going on as usual. While he has been playing to large audiences workmen have been building the side walls up 15 feet more and putting on a new roof over the old one. When this work is done the theatre will be closed long enough to allow the removal of the old roof and the construction of a balcony of 600 seats, giving a total capacity of more than 1,200. The building will also have an elaborate new front.

W. S. BUTTERFIELD of Battle Creek, head of the Bijou Theatrical Enterprise Co., which controls theatres in practically every large city in Michigan, and already is operating three in Flint, has taken over a fourth, the Royal. This is located on Saginaw street, the main business thoroughfare, and is to be remodeled into a large picture house, it is understood. The complete plans of Mr. Butterfield regarding his new property have not been announced. Mr. Butterfield now operates the Garden, playing pictures; the Palace, pictures and vaudeville, and the Majestic, stock and road attractions, in this city.

On the Screens of Dubuque

ANOTHER Gilbert Anderson film, "Red Blood and Yellow," was shown at the Star theatre on Sunday, March 9. Dubuquers, especially the boys, haven't forgotten Broncho Billy, and hundreds of his old admirers were there to see him.

A PHOTOPLAY highly tinged with comedy, romance and adventure was "Up the Road with Sally," the Sunday feature at the Family theatre. The star, Constance Talmadge, is one of the most delightful comedians on the screen. The picture was a second runner, but it drew the crowds, especially at the four o'clock and the evening performances.

VITAGRAPH features continue to be shown at the Princess theatre every Sunday. On March 9, "The Beloved Impostor" with Gladys Leslie, was exhibited to record houses. Miss Leslie is a dainty little actress with a captivating smile—hence her admirers are many.

COMING so near to the Fifth Liberty Loan drive, "On the Jump," starring George Walsh, was a most timely feature. It was shown at the Liberty theatre on Sunday, March 9, and it must have made a satisfactory impression on Liberty patrons, for there were no "kicks" coming. The agile George leaped and jumped and hopped from one adventure into the other—all in the interests of the government and the Liberty Bond campaign.

CECIL DE MILLE truly made of his second filming of "The Squaw Man" a screen masterpiece. The picture was splendid—it followed the book more than the majority of adaptations, the settings were correct in every way; the direction exceptionally good. The cast, headed by Elliott Dexter and Ann Little, was admirable. Elliott Dexter's portrayal of Jim Wynnegate can easily be counted as the best thing he has done to date. Ann Little was equally as good as Naturich, while Katherine MacDonald, Theodore Roberts, Jack Holt and Monte Blue were well liked in their respective roles.

"HER ONLY WAY," with Norma Talmadge, ran a successful two days engagement at the Princess theatre beginning March 10. The beautiful Norma was better than ever in this picture—she portrayed her role as only a finished actress could.

BARBARA CASTLETON, assisted by John Bowers and little Madge Evans, played at the Liberty theatre Monday, March 10, in "Heredity." Centering around the descendants of a strong, fearless man, who inherited all of his characteristics, the picture boasted of an unusually interesting story. It drew average houses.

MARY MILES MINTER played at the Dreamland theatre Tuesday, March 12, in "The Eyes of Julia Deep." Dainty Mary drew good evening houses.

WORK on the Strand theatre is progressing at a fast rate. A large force of men are at work tearing out the old furnishings, and from all appearances the theatre will be completed during May.

AN old Tom Mix feature, "In the Days of the Thundering Herd," attracted large crowds at the Star theatre, where it was shown on Tuesday, March 11. Mix is a favorite at the Star, as he is at the Dreamland and the Liberty, and whether his features are old or new, they draw the crowds.

"WIFE OR COUNTRY," starring Harry Mestayer and Gloria Swanson, played at the Liberty theatre on Tuesday, March 11. In addition to this feature "The Human Shield," a chapter in "The Man of Might," was presented.

SPEAKING of serials, Dubuque theatres are showing four of them. The Family has "The Wolves of Kultur" and "The Brass Bullet," the Liberty and the Star show "The Man of Might" and the Grand has "The Lightning Raider." Every one is a business getter.

"PRUNELLA" with Marguerite Clark, played at the Family theatre on Tuesday, March 11, to the customary Marguerite Clark houses.

Elgin Items of Interest

BESSIE BARRISCALE'S new picture, "Trick of Fate," led the bill at the Temple in the second March week, showing there Sunday. The double program bill of Monday included the Houdini serial, the Universal Special News Weekly, Eddie Polo in "Lure of the Circus," and the comedy, "Caught in a Trap." The remainder of the week was given to "The Heart of Humanity."

KITTY GORDON in "The Nurse's Story," advertised "not a war picture," "that the war-drama-tired might not be discouraged in attendance, was leader of the bill at the Star the second week in March. A Sidney Drew comedy was shown with it. It led the bill Tuesday.

ON Sunday and Monday of the week the Peggy Hyland picture, "The Girl With No Regrets" was shown, and the Harold Lloyd comedy, "Going, Going, Gone."

HAROLD LOCKWOOD in the society feature, "The Great Romance," featured the bill on Wednesday and Thursday. With this was shown the Unique comedy, "The Cop."

ALICE HOWELL in comedy, Fatty Arbuckle in "At Coney Island" and Pearl White in "The Lightning Raider" made the Friday bill, and Gladys Brockwell in "The Call of the Soul" completed the week's attractions.

GRAND patrons eagerly awaited the coming of Dorothy Gish in her first Paramount picture, "Battling Jane," to the Grand on Monday and Tuesday, March 10 and 11. Dorothy has been received with tremendous enthusiasm in every picture of her appearing at the Grand, and eagerness to see her under Paramount direction promises good patronage for "Battling Jane."

LILA LEE and Harrison Ford, practically new stars to Elgin audiences, were shown in "The Cruise of the Make-Believes" at the Grand, Wednesday and Thursday, March 6 and 7. The Allied War Review was shown in conjunction with it.

WILLIAM S. HART in "The Border Wireless" featured the bill at the Grand on Friday and Saturday, March 14 and 15.

BIG audiences at the Orpheum the week-end of March 7 and 8 expressed enthusiastic pleasure in "The Sea Waif," with Louise Huff and John Bowers." Pictures of the week that followed included Ethel Barrymore in "The Divorcee," Theda Bara in "A Fool There Was" and in "The Light," and Barbara Castleton and Johnny Hines in "What Love Forgives."

FRITZI BRUNNETTE in "The Sealed Envelope" was highly praised by Temple patrons when shown there Saturday, March 9. "As good as many special features," was the verdict of many.

THAT Marguerite Clark is as sweet and dainty and clever as ever, but that "Out of a Clear Sky" is a very weak vehicle for her return after a long absence, to the Grand, was verdict of its patrons on Friday and Saturday, March 8 and 9. The crowds were good, the favoritism of Miss Clark in the Sub-Deb stories, the last Clark pictures to be brought here previously, encouraging the large patronage.

What Racine Is Doing

CHARLES RAY in "The Cutter," recently shown at the Rialto, is a play few real fans failed to see. Charles Ray is a big favorite here.

THE Strand theatre, which for years has been in existence under different names in this city, put on an educational and interesting play last week entitled, "Are You Fit to Marry"? The matinee was given entirely over to the women, and evening for men. The show was well attended. The Strand Theatre's productions are usually along educational lines, which are attracting considerable attention here.

The Orpheum, Racine's only exclusive vaudeville house, which seats about a thousand people, has gone into new hands. Allert Brothers of Chicago, have transferred their lease to another big concern in the Windy City, who have changed the policy of the house, and will immediately put it into effect. This new policy will include several reels of film, and half dozen acts of first class vaudeville, matinee and evening.

THE HEART OF HUMANITY was shown at the Rex Theatre on Monday, March 10. The leading lady in this play is Dorothy Phillips, supported by Wm. Stowell, Walt Whitman, Robert Anderson, Frank Braidwood, George Hackathorn, Gloria Joy, Margaret Mann, Lloyd Hughes and Pat O'Mally.

MANAGER Tom Norman held a special performance at his theatre, midnight, of March 6, to which he invited several local newspaper scribes, who "wrote 'em up right" in the dailies. Every prediction was that the Rex would be filled to capacity when this production is thrown on the screen. CHARLES CHAPLIN will be at the Bijou next week in "The Pawnshop." Charlie is still a great favorite with local movie lovers in this city, especially with the "kiddies."

EDDIE POLO in "The Lure of the Circus," is seen at this theatre weekly in this successful serial, eight parts of which have already been played.

"RESTLESS SOULS," featuring Alma Rubens promises to be a big drawing card at the Palace. Under its new policy, and the management of Mr. Beecher, this theatre, in connection with the Rialto is doing a big business.

THE Ja-Da trio, three Jackies from the Great Lakes, and writers of the song hit Ja-Da, were a "scream" at the Rialto last week. The whole town turning out to see them during their four-day stay there. As a result of this enormous turnout, Manager Blumberg has secured the services of Benny and Confrey, also of the Great Lakes, but performing in civilian clothes.

With Dubuque Exhibitors

"TILL I COME BACK TO YOU," the Cecil De Mille production featuring Bryant Washburn, played at the Princess theatre in Dubuque, March 5 and 6, to full houses. The star is popular in Dubuque—in fact, he is one of the best-liked male players on the screen here.

WILLIAM DESMOND and Louise Lovely explained to Dreamland fans that "Life's a Funny Proposition" on Wednesday and Thursday, March 5 and 6. William Desmond was splendid in the leading role, and his co-star, Louise Lovely, was as lovely as her name. Both players have a large following in this city.

"THE LONE AVENGER," a gripping tale of how a strong man metes out justice to those who have wronged him, played at the Star theatre Thursday and Friday, March 6 and 7, to exceptionally good houses on both days.

A CLEAN, wholesome drama with an interesting plot, a likeable star, an excellent supporting cast, good direction and pleasing settings—that sums up "Faith," the bill at the Dreamland theatre Friday and Saturday, March 7 and 8.

"INFATUATION" must have infatuated Dubuque picture fans for it drew fine houses, afternoon and evening, during tht three days of its engagement at the Majestic, Thursday, Friday and Saturday, March 6, 7 and 8. Gaby Deslys was fascinating in the leading role, but the other characters were only fair. Most of the people who saw the play liked it, however, and encouraged other fans to see it.

BILLIE BURKE and Thomas Meighan—a combination that will pack a theatre, regardless of the weather. These stars appeared at the Family theatre Thursday in "Eve's Daughter," and brought Manager Yount a capacity house. Everyone in the North End is a devotee of Billie Burke, and when she plays with Thomas Meighan, the theatre can't hold their admirers.

THE Friday and Saturday bill at the Princess theatre was "Green Eyes," with that charming player Dorothy Dalton. As usual, Miss Dalton attracted a good house—and then some. The story was interesting, and proved a good hour's amusement.

THE WEST COAST

Communications Pertaining to "West Coast" Section Should Be Sent to Our
LOS ANGELES REPRESENTATIVE Telephone Pico 780 618 WRIGHT & CALLENDER BLDG.

"Hearts of Men" Shown at California Theatre

THE first photoplay to be produced by its star was given its public premiere March 10 at the California theatre, Los Angeles, when "Hearts of Men" was shown to the public for the first time. The producer and star of this is George Beban.

For more than twelve months Mr. Beban has been working on this film play. Every scene was made under his personal supervision, and it has been re-edited and partially retaken, until it is a close knit drama of suspense building qualities filled with humor and pathos that pleases as few releases do.

The producer-star appears in the role of an Italian florist, who in the hope of improving his mother's health, buys land in high and dry Arizona, spoken of by the real estate shark as "Paradise Valley." The action of the remainder of the play is laid in the western desert country, and portrays the action of rough men in aiding a deserving but unfortunate man. Little four-year-old George, a son of Bedan, appears as the Italian's son; Mabel Van Buren has the role of the Rose of Napoli, and renamed the She Devil by the western men of brawn. Of the supporting cast composed of Clarence Burton, Harry Rattenberry, George Pierson, Sarah Kernan and others, only the highest praise can be given.

The picture is to be distributed by Hiram Abrams, and if it is received by the public and press all over the country as warmly as it has been received in Los Angeles, the film will prove one of the most successful releases of the year.

Incidental music for "Hearts of Men" was prepared by Nicola Donatelli, and an atmosphere creating setting, arranged by Presentation Director Harry Leonhardt of the California Theatre, named "Night Time in Italy," added much to the program. During the showing of this the California trio sang "O Sole Mio" and "Night Time in Italy."

"Pettigrew's Girl" Gets Showing on Coast

A PRE-VIEW of "Pettigrew's Girl," Ethel Clayton's Paramount release of March 23, in which Monte Blue has the leading role, was given to invited guests at the Iris theatre, Hollywood, last week. Practically every star and player of note in the studio colony was present. The ovation given the picture was decidedly out of the ordinary. Seldom has a feature been so praised by experts.

One famous star expressed himself in believing that it was the best human interest picture he had ever seen. Others were just as high in their praises. The audience, sophisticated and picture-tired as it was, laughed and wept and applauded with enthusiasm and frequency. After the picture was over Miss Clayton, Mr. Blue and the director, George Medford, were overwhelmed with congratulations.

Among those present were Cecil B. DeMille, Douglas Fairbanks, Gloria Swanson, Elliott Dexter, Wallace Reid, Lila Lee, Bryant Washburn, Donald Crisp, Shirley Mason, Hugh Ford and others of prominence.

"Pettigrew's Girl," is an adaptation of Dana Burnet's story in the Saturday Evening Post. It was scenarized by Will M. Ritchey. Miss Clayton has the role of a Broadway chorus girl, Daisy Heath.

Universal Family Holds Reunion at the Studios

JOY rides were the rage at Universal City last week when Universal's big family held a re-union at the studios. With the assembling of the big production family came several stars with their new benzine buggies and not one was content until each of the gasoline chariots had been examined by the officials in attendance and pronounced the best ever. After flipping coins with Monroe Salisbury and Dorothy Phillips, Priscilla Dean won the right to take the party on a joy ride in her new McFarlan six. When Miss Dean threw in the clutch and whizzed away from the studios her car was carrying twice its capacity and Allen Holubar followed with those Miss Dean could not accommodate, in his new Stutz.

Just before starting Miss Dean drew her car up before a still camera and the above reproduction resulted. Carl Laemmle, Universal's president; his son, Julius; Monroe Salisbury, Dorothy Phillips, Mary MacLaren, Eddie Lyons and Lee Moran and T. D. Cochrane, Universal's oriental representative, were with Miss Dean in the machine. In Holubar's car were, Marie Walcamp, Eddie Polo, Jim Corbett, Rupert Julian, and William Stowell. Following a ten-mile ride the party returned to Universal City for an informal dinner party at which all of Universal's female stars acted as hostesses. P. A. Powers, Joe Brandt, P. D. Cochrane and William Sistrom, studios manager, greeted the two cars upon their return to the studios. This get together party brought together the largest galaxy of Universal stars and executives ever assembled at the studios at one time.

THE WEST COAST

In and Around Denver

SUPREME PHOTOPLAYS CORPORATION of Denver announces the purchase of "Wives of Men," a seven-reel photodrama featuring Florence Reed, which has been booked for a showing at the Rivoli on Curtis street the last week of March. This picture was shown to capacity audiences for two full weeks at the Casino theatre in New York City. It arrived here this week. They have also purchased a six-reel picture, "Once to Every Man," from Larry Evans' novel, starring Jack Sherrill and Mabel Withers.

"THE RED GLOVE," a Universal serial starring Marie Walcamp, opened at the Strand theatre on Friday, March 14. This is the first time in the history of Curtis street that a serial has been used in a first-class house, and the booking is taken as indicating probable future bookings of first class serials in such theatres.

J. B. MacMEEKIN, of Universal, is back from the Black Hills circuit. He reports having booked "The Heart of Humanity" solid in that section.

MISS M. K. MALONEY, who for six years past has been employed as cashier at the local Pathe exchange, has been granted a leave of absence for six weeks by the Home office in New York, in order that she may have an operation performed on her eyes. Miss Maloney enjoys the personal acquaintance of every exhibitor in this territory. Considering continuous service, she is the oldest exchange cashier in Denver and exceedingly popular.

H. T. HOOPES has purchased the Temple theatre at Cody, Wyoming, and will continue the business. Mr. Hayes, the former owner, has made no plans for the future.

H. T. REAUGH has sold the Star theatre at Chama, New Mexico, to Boyer & Cochnauer of that place. Mr. Reaugh is looking for a new location.

MRS. A. L. HEWITT has sold the Liberty theatre at Rapid City to A. J. Rose.

OTTO J. RABEN, of Armour, S. D., is figuring on opening a new theatre at Rapid City.

"THE BRAND," Rex Beach's latest picture, opened March 8 at the Rivoli and drew big crowds. The S. O. S. signs were out early after the opening.

RUMORS are current that a $30,000 combination theatre and motion picture house is to be built at Ordway, Col., by Ordway capitalists. Ordway is in the heart of the Rocky Ford melon district of the Arkansas Valley.

D. T. McELHINNEY has returned from Camp Logan at Houston, Texas, and has resumed his former position as road salesman for Fox out of Denver. When hostilities ended he held the rank of "top" sergeant in the Sanitary division of the army.

JOSEPH J. GOLDSTEIN, of the Arrow Photo Plays Corporation, has closed with the Broadway, Denver's most exclusive legitimate theatre, for a week's showing of Paul Smith's seven-reel production, "The Finger of Justice," starring Crane Wilbur. Mr. Smith will be in Denver that week, and will give a private showing to a selected audience of Denver clergymen and dramatic critics, explaining fully the merits of the picture and why he produced it.

W. B. MORRISON, one of the best known theatrical men in Colorado, who for several years was connected with the Madison Square Garden, New York, has cast his lot with Mr. Goldstein and is now in Salt Lake City with the "Finger of Justice." He expects to cover the entire territory.

THE STAR THEATRE at Pagosa Springs was destroyed by fire on March 18. The loss is approximately $10,000. The management expect to open in a temporary location in a few days. District Representative H. I. Krause of the World is back from southern Colorado and northern New Mexico with a big bunch of new business. He reports conditions in those sections practically back to normal.

MANAGER GILMORE, of United Picture Theatres, announces March 30 as the release date in this territory for "Her Code of Honor."

R. H. McCLUSKEY, of Exhibitors-Mutual, is confined to his home with a very severe attack of neuritis. He had just returned from a very successful trip covering western slope points.

MANAGER CASSIDY, of Exhibitors-Mutual, reports bookings of "Cannibals of the South Seas" by the Rialto, Pueblo; Rex, Walsenburg; Rex, Raton, and the Rex at Trinidad.

SEGERBURG BROS. have taken over the Metropole at Telluride, formerly operated by Harry Bateman.

Spokane News and Views

F. E. KIRCHNER, well known musician of Spokane, has gone to Sacramento, Cal., where he has an engagement to play in a symphony orchestra in one of the large picture theatres there. Kirchner was head of an orchestra here bearing his name for a number of years.

THE CLEMMER announces among its advance bookings, the Thomas Dixon feature, "The One Woman," Alla Nazimova in "Out of the Fog" and Fanny Ward in "Common Clay." Some of the March bookings include Anita Stewart in "Virtuous Wives," March 16; Cecil B. De Mille's special, "Don't Change Your Husband," March 23; William Faversham and Barbara Castleton in "The Silver King," March 30. April bookings include John Barrymore in "Raffles," April 9. Special Fox attractions on the books for the next thirty days are Annette Kellerman in "Queen of the Seas," "Ali Baba and the Forty Thieves" and "Why I Would Not Marry."

"HEARTS OF THE WORLD," the D. W. Griffith production, played an eight-days return engagement at the Auditorium, with daily matinees. The show has proved a sensation in the screen world.

"INFATUATION," with Gaby Deslys, a Pathe feature, held the boards at the Liberty four days.

MANAGER STILWELL is showing first run pictures at the Rex theatre, presenting stars of first magnitude there. He started off the program with Bessie Barriscale in "The Heart of Rachel," a Hodkinson production. At the Casino, another Stilwell house, Dorothy Phillips in "Heart of Humanity" played a week's engagement. The show was extensively advertised, the uni-phone playing popular airs in elaborately decorated float, parading Riverside avenue daily. Manager Stilwell's third theatre, the Class A, showed the Goldwyn production, "The Racing Strain," starring Mae Marsh.

MANAGER ALLENDER had record houses at the Majestic with the Fox production, "Salome," starring Theda Bara, and "Submerged Eye" at the Lyric.

New Idea Discussed at Seattle Luncheon

THE Northwest Film Board of Trade, of Seattle, recently had a luncheon for the managers of both motion picture and theatrical houses of the Northwest. The object of the luncheon was to discuss plans for the complete organization of the various branches of regular amusements under one strong central body. This body will be a co-operative one, although the Board of Trade and the exhibitors will act separately, attending to their own special business as heretofore, but will unite when the necessity arrives.

The idea was originated by George Eden of the Select Exchange in Seattle. The dinner was attended by about seventy-five managers, the majority of whom saw the necessity of sticking together, especially at these times when more taxes are being suggested to be thrown on the industry and when a movement is again being started by some "godly" reformers who wish to have all forms of amusements take a rest on Sundays. A special case was told the managers by Harry Sigmund, secretary and attorney for the Film Board. While the object of the Film Board is not to fight cases for the house managers and owners of motion picture houses of the state, nevertheless they are willing to help whenever necessary. The city council of Yakima, Wash., recently decided to close all motion forms of amusements on Sundays. As Manager Mercer, the owner of the largest ones in Yakima was out of the city, the Film Board of Trade, sent down to Yakima at their own expense, Mr. Sigmund, to show the council where and why they were wrong. He was successful in keeping the Yakima theatres open.

Many of the managers immediately saw the need of such an organization and decided to become associated with the Northwest Board of Trade. They did so not only in words, but paid their initiation fees and dues for one year right on the spot. President Dick Rosebaum, of the Board, introduced Jack Korpell as toastmaster. Other meetings will be held in Spokane, Portland and Butte. The exchange managers are instructing their salesmen to explain the measure to those who could not attend and the necessity of all joining. When the organization is completed, an office in charge of a secretary will be opened.

Coughlin at Showing in Spokane, Washington

WALTER A. COUGHLIN, Montana representative for Pathe Exchanges, Inc., arrived in Spokane last week to be present at the screening of some Pathe current productions, in the projection room of the Pathe Exchange such as "Common Clay," the great American play, given first prize by Harvard University, and which ran one year at the Republic Theatre in New York, and which is booked at the Rialto Theatre at Broadway and 44th Street, New York.

Mr. Coughlin will make a short trip to the larger cities of the inland empire, and then return to the Treasure State of Montana, where he reports business for the exhibitors and Pathe is booming.

Metzger Arrives on the Coast

G. A. METZGER western division manager of Universal Film Exchanges, arrived in Los Angeles March 9 for a stay of a week or more after a trip over all of the other territory in this division.

Short News of San Diego

THEATRE-GOERS with whom Miss Leatrice Joy is a favorite have the privilege at present of seeing her in stock with the Virginia Brissac company at the Strand, and also in the film drama, "The Man Hunter," with William Farnum at the Pickwick.

AT the Plaza for the week Nazimova, in the picture feature, "Out of the Fog," has been a big drawing card, for, added to the popularity of the star, there has been a local interest in that the play is an adaptation of "'Ception Shoals," written by H. Austin Adams, a local playwright.

THE D. W. Griffith feature, "Hearts of the World," has been drawing well at the Isis theatre for a week, showing that interest in war films still continues strong in spite of the "big league" talk on the other side of the pond.

MANAGER R. E. HICKS found that he picked a good thing when he secured "Mrs. Wiggs of the Cabbage Patch," featuring Marguerite Clark, for the Cabrillo's bill for the week.

"CHEATING CHEATERS," starring Clara Kimball Young, has been showing for a week at the Superba. Following the recent production of the play by the Brissac company at the Strand, many San Diegans took advantage of the opportunity to compare the film with the spoken drama.

CONSTANCE TALMADGE, in "Who Cares," proved during the week's presentation at the Broadway that she holds a strong place in the hearts of Manager Black's patrons at that film theatre. The newspaper subscription receipt-ticket plan which the Broadway followed so successfully during January and February is being continued during March.

Seattle Exchanges and Accessory Firms

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What They Say in Seattle

CHARLES CHRISTIE, president of the Christie Comedy Film Company, was a recent visitor along the row. Mr. Christie was in conference with Jack Lannon, who distributes the products of the Christie "fun factory" through his organization, the Greater Theatres Company, throughout the four Northwest States. From Seattle Mr. Christie goes to Vancouver, B. C.

BEN H. COLLIER, well known in the Montana territory, has been added to the Fox organization in Seattle as salesman. Mr. Collier will cover that territory.

MANAGER CARL STEARN of the Metro exchange in Seattle, recently returned from a two weeks' jump, covering part of the Northwest. While on his trip he visited Boise, Idaho, Spokane, Wallace, and other cities. He found that there was great demand for the Nazimova and Harry Lockwood productions his company produces and was successful in closing contracts for them.

THE Pantages recently had a very successful "Scotch Night," but Manager "Eddie" Milne admits that Pearl White in the serial, "The Lightning Rod," was one of the features that made it succesful.. "Eddie" now has a house where he can entertain the boys of the hockey teams.. Hockey is one of Eddie's favorite diversions.

Los Angeles Exchanges & Supply Houses

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Distributors of Universal, Jewel and Lois Weber Productions, Blue Bird Photoplays, Century and Lyons & Moran Comedies
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Heard in Los Angeles Town

ADVICE has reached the Los Angeles Metro Exchange that W. E. Atkinson, general manager Metro Exchanges, left New York on March 10th for a tour of all the Metro branches, and will arrive in Los Angeles the latter part of March. Mr. Atkinson will spend several days at the studio of the Metro Company while in the west.

Reports from all the thirteen western and intermountain states to District Representative Harry Lustig of Metro are to the effect that the two Screen Classics "Why Germany Must Pay" and "The Great Victory," are having exceptionally good bookings in every section, pointing out that the belief of many that war pictures were not wanted was not based on the desires of the public or the theatre owners, but the opinions of distributors and producers.

BEN FISH, manager of the Los Angeles Goldwyn Exchange, has been handing out cigars to his patrons and acquaintances with the explanation "it's a boy."

JAMES GRAINGER, formerly district manager for the William Fox Exchanges in the central west, is in Los Angeles on a business trip.

MORRIS FENNENBOCK, owner of the Star Theatre, Fellows, California, was a visitor on Los Angeles Film Row the week of March 15th, and while there became a hundred per cent Metro exhibitor by booking all Metro releases.

THE CALIFORNIA THEATRE in Los Angeles has booked the forthcoming Nazimova production "Out of the Fog" for the week of March 31st. During the recent showing of the Nazimova "Eye for an Eye" the California played to exceptional business, and it is predicted that the coming attraction will prove even more popular than the previous production of this star.

WILLIAM ALEXANDER, western division manager for United Picture Theatres Corporation, returned to Los Angeles from a four weeks' tour to Salt Lake, Denver, Spokane, Seattle, Portland and San Francisco, and found business conditions for the theatres in all of these cities and territories above normal.

"THE UNITED THEATRES PRODUCTIONS have first-run contracts with the best theatres in every city in the western division," Mr. Alexander reported, "and statements made by the theatre owners indicate they are well pleased with the outlook for greater box office returns in the coming attractions of the United. The most recent first-run house to be added to our list is that of the Strand, owned and managed by M. L. Markowitz at San Francisco.

LOUIS HYMAN, for the past year manager of the Los Angeles branch of the All Star Feature Distributors, is leaving for San Francisco, where he will become general manager and supervise the Los Angeles, as well as the San Francisco, branches, relieving Sol. L. Lesser of this work, that he may give more attention to the national distribution of "Yankee Doodle in Berlin," and the showing of the D. W. Griffith "Hearts of the World," throughout the seventeen western states. Mr. Hyman has been identified with the All Star organization for the past two years or more, serving as associate manager at the San Francisco branch previous to becoming manager in Los Angeles. In the latter city he has made many friends among the exhibitors and exchangemen, and was one of the prime movers in the formation of the Los Angeles Film Exchangemen's Board of Trade. Elmer Benjamin, who has been affiliated with the San Francisco branch, will be Mr. Hyman's successor in the Los Angeles territory.

MORE EFFICIENCY on the part of Harry Ballance, manager of the Paramount-Artcraft Los Angeles Exchange, is expected by his associates, inasmuch as he has now purchased a home projecting machine which will enable him to see the new releases of this program at his residence in the evening. Mr. Ballance believes the additional time will now permit him to have interviews with exhibitors by this means, for heretofore a portion of each week has been taken up with previewing new pictures upon their arrival.

W. T. NORTON, formerly manager of the General Film Exchange at Portland, who later served the Pathe organization in a similar position at Portland, has been engaged as city salesman for the Exhibitors' Mutual Distributing Exchange in Los Angeles, and with Manager G. R. Patton, hopes to materially increase the business of the Los Angeles branch.

With Los Angeles Theatres and Exchanges

NORMAN H. BOSLEY, formerly booker of the Triangle, who has been in the service for the past eighteen months, has been engaged by Louis Hyman, manager of the All Star Feature Distributors, as manager of the "Mickey" company which will tour Southern California. Two prints are being used in this territory, one to play in Los Angeles, and the other in the outside territory.

THE Universal Exchange reports four to seven-day bookings for Allen Holubar's "The Heart of Humanity" in all of the principal towns of Southern California. This picture will go to the Florence at Pasadena for five days; Pastime, Bakersfield, five days; Strand, San Bernardino, four days; Plaza, San Diego, one week; Strand at Phoenix, four days, and one print has just completed a week's run at the Laughlin Theatre, Long Beach, California. Four prints will be necessary to meet the requirement of Los Angeles territory booking.

RECORD serial bookings have been made by the Universal Exchange in the Southern California territory with "The Lure of the Circus," produced by J. P. McGowan, and reports to the exchange indicate that this serial is bringing better results for the exhibitor than any previous serial released. This has been booked into many houses that heretofore did not play serials.

J. H. GOLDBERG, formerly identified with Los Angeles and San Francisco Film Exchanges as salesman, has returned from service in the Marines, and accepted the position as manager of the Consolidated Film Corporation branch at 730 South Olive Street, Los Angeles.

J. J. COSTIGAN of the Orpheum Theatre at Flagstaff, Arizona, made his semi-annual pilgrimage to the film shrine, and completed negotiations for services of his theatre.

E. STEWART has sold the Photoplay Theatre No. 1 on West Washington Street, Los Angeles, to George Hosford. The sale was made through Leo Ryan. Another reported sale of the week is that of the Majestic at Santa Monica to George Zimmerman.

A new house is being built at Corona, California, by Mrs. Pembrose, owner of the Star at Elsinore.

JAMES COOK of El Centro and E. O. Emmert, Calexico, who co-operate with theatre owners at Brawley, Imperial and Holtville in booking by circuit, spent several days in Los Angeles the week of March 8th securing services for five theatres in the Imperial Valley.

MANAGER WALSH of the Pickwick Theatre, San Diego, formerly branch manager of the Fox Exchange in Los Angeles, was a visitor on Los Angeles Film Row this week.

HERMAN BOSLEY, manager of the Alhambra Theatre, Los Angeles, gave the members of the Universal Exchange staff a severe shock during the past week when he tore down the barriers that had prevented him from booking Universal subjects, and wrote out a check for the two-reel comedy "Lions and Ladies." C. L. Theuerkaul is accredited with breaking into this heretofore untouched territory.

THE opening of Allen Holubar's "The Heart of Humanity" at the Strand Theatre, San Francisco, was made an event by the presence of President Carl Laemmle, Miss Dorothy Phillips, the star, Director Holubar, and Manager Dave Bershon of the Los Angeles Universal Exchange. Miss Phillips and Mr. Holubar both made personal appearances at the Strand on the opening day, Miss Phillips singing the song recently dedicated to her by two returned American soldiers.

W. J. MULLANEY, Pathe Arizona representative, is back from a trip over his forty-eight towns, and succeeded in booking serials in forty-two. In many instances Mullaney made contracts with exhibitors that provide for the showing of episodes from two or three serials each week. In all of the forty-two towns Mullaney has booked the following serials: "The Lightning Raider," "The Terror of the Range," "Hands Up," "Wolves of Kultur" and "The Tiger's Trail." Manager E. D. Tate of the Pathe Los Angeles Exchange makes the claim that the only thing that prevented Mullaney from making additional bookings was that the Pathe did not have more serials on the market at the present time.

J. G. CONNER has arrived in Los Angeles from New York and taken charge of the management of the distribution of American Film Company subjects in the Southern California territory succeeding G. J. Crawley. En route to the coast Mr. Conner investigated conditions at Philadelphia, Pittsburg, Indianapolis, Chicago and San Francisco. Conner was identified with the Mutual distributing system for four years preceding a year with the Government Division of Films prior to taking up work with the American.

With Los Angeles Producers

THE BRENTWOOD FILM CORPORATION has begun the production of its second film, a comedy drama titled "Better Times," which is being produced under the direction of King W. Vidor, who is the author-director of "The Turn in the Road" and also of the present subject. David Butler, remembered for his work in "The Greatest Thing In Life," Zasu Pitts and George Hackathorn are among the prinicpals. "The Turn in the Road" has been sold by the Brentwood Film Corporation to Robertson-Cole.

CLARA KIMBALL YOUNG has this week completed the filming of "The Better Wife." Most all of the exterior scenes were made in the millionaire colony at Montecito near Santa Barbara, where the company spent two weeks. With the finishing of this film, perhaps one of the most important casts ever essembled for one picture disbanded, the personel besides Miss Young including Lillian Walker, Kathleen Williams, Ben Alexander, Barbara Tennant, Nigel Barry and others.

ATTENTION centers on the first H. B. Warner production for Robertson-Cole at the Jesse D. Hampton studios which is titled "The Man Who Turned White," for the reason that William Desmond is on a vacation of one month, and the Jack Kerrigan Company this week completed the filming of "The Best Man." The latter was made under the direction of Thomas Heffron. The new Hampton star, Mr. Warner, has Barbara Castleton as his leading woman, and the play is being made under the personal supervision of Mr. Hampton, with the co-direction of Park Frame.

DIRECTOR AL CHRISTIE of Christie Comedies, has now finished and titled the first two-reel release which is to go to the exhibitors the latter part of March, the name given being "Sally of the Chorus." The making of this film has at the Christie studio been considered the most important work since the plant was opened more than two years ago, and Director Al has given his undivided attention to the making of all scenes. The comedy is the first of a series in which Fay Tincher will be starred with a cast made up of Christie head-liners. Playing opposite Miss Tincher is Harry Depp, and the players of the picture are Molly Malone, Harry Edwards, Patricia Palmer, Roscoe Karns and a chorus of twenty beauties who do the shimmy dance.

"SUNNYSIDE," the third Charles Chaplin release, was promised for delivery to the laboratories by March 22, on which date Sid Chaplin left for Chicago with the negative and first print.

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News of the Week in San Francisco

"CHEATING CHEATERS," with Clara Kimball Young, made an exceptional hit at the California theatre. On Sunday night a line of patrons was before the ticket office as late as eleven o'clock at night, and the house has been crowded at every performance. At Los Angeles the picture made such a success at the new Broadway that after the first three days of the run T. A. Tally, the manager, telegraphed an extension of his time from one week to two, and said he might want it for a third week.

"A PROBATION WIFE," with Norma Talmadge as the star is scheduled for the week beginning March 30 at the California in this city. The Select management in this city is so enthusiastic over the picture that it expects a great deal of double time, and predicts that the picture will win as much approval as "Cheating Cheaters."

THE Majestic theatre at Reno, which is owned by Mrs. George Nixon, who so generously entertained Film Row over the Washington Birthday holidays, is constantly making improvements in its equipment. The latest is the installation of a new motor, which was sold by G. A. Metcalfe.

THE "Community Center" at Crockett has installed a motion picture outfit. Crockett is a sugar town.

W. STEWART WEBSTER of the Strand theatre circuit, Sacramento, was a visitor to San Francisco. He came to renew some equipment as well as to make bookings for his circuit.

G. A. METCALFE of San Francisco has received a carload of Speer carbons. This is one of the largest shipments of carbons to the Coast ever made.

DURING the past week it is reported that four former saloonkeepers of Nevada were in San Francisco arranging to go into the motion picture business in the now "dry" State of Nevada. Some of the local trade believe that when prohibition becomes effective in California there will be a boom in new houses, as many of the old-time saloons will be used to display motion pictures. They also assert that the people will have more money to spend on amusements when the State goes "dry."

C. J. CUNNINGHAM, former owner of the St. Francis theatre, opposite the St. Francis Hotel, on Geary street, this city, has taken over the Rex theatre at Sixteenth and Mission streets. He has been running his new house but a short time, but says he is perfectly satisfied with the business that is developing there.

THE Universal Film Exchange, Inc., has had an unusual number of prominent visitors. Carl Laemmle, president of the Universal Film Co. came in on the 8th to see how the "Hearts of Humanity" was going at the Strand theatre. He was very well satisfied by the success of the picture at this theatre.

TOM COCORAN, head of the Universal, at Tokio, was in for a day, and sailed for Japan on the 10th.

ALLEN HOLUBAR was here to arrange a prologue and music for the "Hearts of Humanity" at the Strand. He has just returned to Universal City.

DOROTHY PHILLIPS is appearing in person in connection with "Hearts of the World," every afternoon and evening. When she arrived in San Francisco she was met at the Ferry station by Captain O'Brien of the police force, with a squad of policemen and escorted to the St. Francis Hotel.

GUS METZGER, district manager of the Universal, covering the Northwest is in San Francisco, accompanied by his wife, as is also Sales Manager J. J. Schnitzer. While here they laid out the policy of the San Francisco office for future bookings, etc. They later left for Los Angeles, where Mr. Metzger will spend about three weeks and where later he will make his headquarters.

THE largest recent deals in motion picture trade circles was recently consummated by Sol Lesser, president of the All Star Feature Co. of this city, and president of the State Rights Distributing Corporation, with headquarters in New York, when he bought outright the exclusive rights covering the entire United States to Mack Sennett's feature film, "Yankee Doodle in Berlin," together with the producing rights to the act in which the Sennett Bathing Beauties appear in person. Lesser proposes to cover California and the Pacific Coast with the organization appearing at the Tivoli, the success of which, he says, encourages him to undertake the national enterprise. For Eastern and Middle Western presentation, Lesser says he is privileged to draw further on the Sennett corps of beauties in Los Angeles, so the picture and accompanying act presented by the Sennett girls in person will be uniform in quality all over the United States.

ELMER E. BENJAMIN, formerly with Sol Lesser in this city, has been transferred to the Los Angeles branch.

M. J. COHEN of the All Star has returned from a trip to Stockton and neighborhood, where he went to tell them all about "Mickey." No. 1 Road Show of "Mickey" has started on its travels and has its opening at San Jose on March 12. Joe Carey is the agent ahead of the show, and Sam E. Allen the representative with the show.

THE World Film Corporation announces that exhibitors are anxiously awaiting a chance to book "The Better 'Ole." The literature and advertising matter has arrived, but as yet the date for release in this territory has not been announced, nor has it been settled which theatre will be fortunate enough to secure the first run in San Francisco.

SAMUEL H. LEVIN, manager and owner of the Coliseum theatre, at Ninth and Clement streets, has created on his staff the position of House Hostess. Miss Louise E. Taber has the post. "It is my desire that patrons of the house be treated as guests," says Levin. "The House Hostess will pass most of her time in the mezzanine lounge." The Coliseum is said to be the first house in the city to create such a position.

PLANS for a $40,000 brick theatre at Pittsburgh, Cal., for E. Enea and Brothers are being prepared by Architect A. W. Cornelius, in this city.

FRANK ATKINS of the Atkins theatre, Marysville, spent a few hours in the city this week on his way back from Pasadena and Santa Ana, where he has a musical comedy company.

FRANK VESELY of the Brown's Opera House, Salinas, was a visitor to Film Row this week.

Select Shows "Cavell Case" Privately

A PRE-VIEW of "The Cavell Case," with Julia Arthur as the martyred nurse, was given March 12 at the St. Francis Hotel in San Francisco. The Select Pictures Corporation arranged to give the showing, which was considered one of the important events in motion picture trade circles of the year in San Francisco. Invitations were sent out to 2,000 people and admission was by invitation only.

In Portland Film Circles

WHILE Portland theatres of all kinds are enjoying unusual prosperity the up-state theatres are beginning to show signs of new life. The "flu" scare is safely over—exhibitors knock on wood when they say it, however—soldiers are coming back home, and some of the houses are planning to exhibit more days a week, and plunging on more expensive pictures.

GEORGE E. JACKSON, former Mutual manager in Portland, and more recently with World following his discharge from the army, is now a salesman for Universal, with Portland his headquarters.

THE COLUMBIA THEATRE is to show "Hearts of Humanity" for two weeks. Gus Metzer, Universal Western chief, asserts that Jensen and Von Herberg paid the record price for a picture for Portland when they bought the Alan Holubar special. Paul E. Noble is planning a big publicity campaign in connection with the showing.

MAUDE MUNSON, manager of the Rainbow theatre, at McMinnville, Ore., has leased the Star of the same town and now controls the exhibition situation there.

ISSAC GELLER has re-opened the Peninsula theatre, at Kenton, a Portland suburb. The house was closed for a number of months.

"T. T. O." are the initials Paul E. ("No-Bull") Noble is affixing to his signature these days. They stand for "Tough Traffic Officer." Paul is a traffic cop, a special, delegated to enforce the ordinance which prohibits the parking of cars in front of theatres.

ROSS NELSON and C. W. Hinkle, who own the Isis theatre, Independence, Ore., were recent Portland visitors.

OREGON is on the band wagon when it comes to theatre names, "Liberty" and "Victory" predominating when new houses are opened or changes made in names.

VERNON R. MOORE, new publicity man for Paramount in the Oregon territory, is back from a trip to Eastern Oregon.

A BIG meeting of the Northwest Film Board of Trade is soon to be held in Portland. At the present this organization is composed of film distributors but an effort is to be made to bring exhibitors into the fold, thus inaugurating a regime of closer cooperation in the industry. H. G. Rosebaum, Seattle manager for Famous Players-Lasky, is the president of the board.

SAMUEL FLEISCHMANN, of the Rex theatre, was fined $250 in the federal court for bringing nine quarts of whiskey into Portland in a film can.

THE theatre at Hermiston, Ore., is now being run by the Hermiston High School. Miss Viola Crandall is student manager and Dorothy Ross, another student, operates the projection machine. They say the innovation is proving a huge success.

C. F. HILL, the exchange man who quit the Goldwyn Northwest managership to go into the exhibition game, is rapidly expanding his theatre holdings. He has the Globe and Rolfe at Albany, Ore., and has just added the Rialto, at Medford, and the Antlers, at Rosenburg, to his chain of houses.

EXHIBITORS wail that the persistent showing of Hart, Fairbanks and Chaplin pictures in Portland is killing these stars as drawing cards. The week of March 8 showed a sudden shift in the star situation, with five William Farnum pictures shown in the downtown theatres.

The Peoples offered Farnum for a week in his new Fox production, "The Man Hunter"; the Globe had the new edition of "The Spoilers" for the same period; the Sunset showed two popular ones, "Riders of the Purple Sage" and "The Rainbow Trail," the first for four days and the second for three, while the Circle intruded on Tuesday with "Rough and Ready."

Directory of San Francisco Exchanges

MICKEY THE BIG SUCCESS
Yankee Doodle in Berlin
Mack Sennett's 5 Reel Attraction
Rentals and Percentages on D. W. GRIFFITH'S
HEARTS OF THE WORLD
"TIMELY TOPICS" FROM LITERARY DIGEST — "GAUMONT" NEW AND GRAPHIC
ALL STAR FEATURES DISTRIBUTORS, Inc.
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BRECK PHOTOPLAY SUPPLY COMPANY
DISTRIBUTORS OF
Simplex Projectors
Theatre Equipment and Supplies
NATIONAL CARBONS
98 Golden Gate Ave., San Francisco

Wren Slide Company Opens

A NEW slide making company has been opened by E. C. Wren at 804 South Olive street, Los Angeles, and is known as Wren Slide Service. This company has a number of novelties in advertising slides, and will shortly introduce some attractive features for motion picture theatres.



Benny Leonard Had a Party at the Metro Studios on the Coast, and Doug Fairbanks Helped Make It a Success

Flickers on the Screens of Butte

B. H. COLLIER, who has been making Montana for various picture companies, is again in the state, this time for the Fox exchange out of Seattle.

B. H. ROSENBERG, Metro Picture corporation man, from Salt Lake, spent several days in Butte the past week.

FIRST run World and Metro productions have been booked by Manager Welling for the Liberty, a house which continues to play to increasing business. March 15 the Liberty will have Kitty Gordon in "The Unveiling Hand." The house has also booked first run Triangle-Keystone reissues, starting March 3 with "My Valet."

J. D. SOLOMON, with the World Picture corporation exchange at Salt Lake, spent a few days in Butte the past week and then departed for a tour of northern Montana. He booked Kinograms, said to be the highest priced news service, at the Liberty. Solomon is well known to Montana exhibitors and is a live wire.

THE AMERICAN has just added a sweet voiced soprano to its evening's entertainment, Miss La Cross opening with solos there the past week.

"THE HEART OF THE WORLD" played to record business for five days at the American, opening Feb. 25. "We broke all records despite the knocks we had to endure," said Publicity Manager Raleigh. Chief "knocking," which however proved the usual "boomerang" and resulted in doing more good than harm, was done by a local Bolshevist daily which claimed that a charge of 50 cents to see this big feature was exorbitant. The theatregoer refuted the claim by cheerfully paying that for the pasteboards.

LOUIS BENNISON is now claimed as a Great Falls star. A short while ago he was Butte home boy. Anyhow he is popular throughout Montana where he once lived.

H. B. DOBBS, former manager of the Select exchange in Seattle, was in Montana this week. He is now sales manager for the Film clearing house and is booking the big feature, "Wanted for Murder." He is also signing up for "Romance of the Air."

WILD women and wild men were shown at the Rialto engagement beginning March 1 of Martin Johnson's Cannibals of the South Seas.

THE showing of "Cheating Cheaters" with Clara Kimball Young in the star role again met with hearty response in Butte. The picture was offered by Manager Taylor of the Ansonia and it stood 'em out into the street.

MEL WILSON, representing Famous Players-Lasky, in Montana has just returned to Butte after a visit to eastern Montana. He says that he had to wade through deep snow which recently fell in that section, and that showmen are doing good business.

W. H. RANKIN of Seattle, representing the W. S. Brewster attractions and Great Features Company, was in Butte the past week on business.

"THE WARRIOR." played to big business at the Ansonia, opening March 10. Manager Taylor used a street car, placarded with large lettering, to advertise the big Maciste attraction.

GEORGE BOURKE, popular manager of the Universal exchange, returned the past week from Denver where he attended a meeting of the Western managers. He reports the show shops in the Colorado city and Salt Lake doing great business. Butte is also playing to unusual business. Mr. Bourke is now on the road for a short while looking after the interests of "The Heart of Humanity." The super-feature played to heavy business in Great Falls and Lewiston this week.

HARRY CAREY in "A Fight for Love" was given an advance showing at the American this week.. The opinion of the exhibitors and newspapermen who saw it was that it will rank as one of Carey's best.

A STRING sextette is an added feature of the American orchestra.

A. C. RALEIGH of the American theatre gave a talk to the Butte advertising club the past week on advertising. He is publicity manager for the local Bailey house.

AL FINKLESTEIN, De Luxe representative for the past four years, is back in Montana, looking after bookings for his firm. His headquarters are in Seattle.

WILLIAM BOEDECKER of the Lyric, Bozeman, was in Butte the past week. He reports good show business in the Gallatin city.

MANAGER RUFFNER did great business with a double bill opening March 9, when he showed the second installment of Martin Johnson's cannibals, together with Dorothy Gish in "Boots." Patrons were highly pleased.

IT has been some time since a more pleasing feature was shown at the Rialto than "False Faces." Walthall's acting was characteristic and deeply impressive.

CHARLIE CHAPLIN proved his popularity in Butte when he came here for the second time in his second "million dollar production," "Shoulder Arms." This was shown at the Orpheum and it packed 'em.

CHARLES RAY drew the patrons to the Liberty the past week in a re-showing of "The Millionaire Vagrant." It pleased the usual Ray way.

THE PEOPLE'S HIP, E. W. Keeler, manager, started the serial, "The Red Glove," March 8. This house shows Hippodrome vaudeville.

Christie Places Specials in Many Territories

AMONG the important deals made by C. H. Christie on his tour of the Pacific Coast states just closed, were the signing of the new Christie Specials in two reels for the entire territory of the Pacific Coast states and New York.

In San Francisco, contracts were signed by Fred Dahnkem, representing the First National Exhibitors' Circuit, for the release of Christie two-reel subjects, production of which was undertaken last month, for New York and northern New Jersey. The First National of New York, which has already been handling the Christie one-reel comedies, will distribute the new specials in that territory.

E. H. Emmick, of the Peerless Film Service at San Francisco, contracted for the two-reel specials for his firm, to be handled for all of California, Arizona and Nevada. The Peerless has marketed Christie comedies over a long period of time, practically since the inception of the Christie Company as an independent producing organization, and subjects before the filming of the first release was completed.

While in Seattle, Mr. Christie completed a deal for all of the Northwest territory in the United States, including Washington, Oregon, Idaho and Montana. In this territory the special comedies will be handled by the Greater Features Company, through Mr. Jack Lannon, general manager. This was Mr. Christie's first visit to Seattle, although the Christie one-reel comedies have been handled in that territory for a long time by Greater Features.

Simplex

TEN YEARS AHEAD OF ANY OTHER PROJECTOR

WHEN THE NOW-FAMOUS SIMPLEX PROJECTOR WAS FIRST INTRODUCED IN 1912, THIS REMARK WAS GENERAL CONCERNING ITS PRINCIPLE AND ITS QUALITY *** SINCE THEN THE SIMPLEX HAS FIGURED IN THOUSANDS OF FIRST-CLASS THEATRE INSTALLATIONS *** TODAY—IN 1919, WE STILL HAVE TIME BY THE FORELOCK—KEEPING YEARS AHEAD OF OTHERS—NEVER WAITING TO BE URGED FOR IMPROVEMENTS THAT OUR CONSTANTLY PROGRESSIVE INDUSTRY DEMANDS—BUT ACTUALLY ANTICIPATING BY YEARS WHAT IS REQUIRED ***

***FROM THE FIRST PLAN DRAWN TO THE FINISHED PRODUCT THE IDEAL THAT PREDOMINATED ALL ELSE WAS—STABILITY PLUS PRECISION—

THE INSTANT RECOGNITION BY THE INDUSTRY OF THE WORKMANSHIP AND FEATURES INCORPORATED IN THE SIMPLEX PROJECTOR AND THE DETERMINATION TO ALLOW NOTHING TO INTERFERE WITH ITS HIGH QUALITY OF MATERIAL AND ARTISAN SKILL IS ONE OF THE REASONS WHY IT IS LIKE SEARCHING "FOR A NEEDLE IN A HAY-STACK" TO FIND A SIMPLEX REPLACEMENT.

And Gordon, too, Chooses Simplex

To the already lengthy list of million-dollar theatre Simplex installations is added the Gordon Amusement Company's Liberty Theatre of Cambridge, Mass., whose owners, after years of observation and earnest investigation decided in favor of Simplex.

Mr. A. J. Kreist, Jr., Lessee and Operator of the Oakland—Howland—Central—Eagle and White Palace Theatres in Michigan has this to say about the "Extralite" shutter—— * * * "To say that both myself and Mr. Wilbur, my Manager, are well pleased with the results obtained is putting it very mild. We had our chief electrician attach the shutter to SIX SIMPLEX MACHINES in the various houses and in each case we were more than satisified. * * * Kindly rush as early as convenient three [3] more of the three blade and one of the two blade to use on alternating current machine. * * * If the latter gives the result the other has, it will do away with the extra expense of a generator I have been considering purchasing for one of the houses, and incidentally, save me considerable money on the purchase of same. * * *

THE PRECISION MACHINE CO. INC.
317 East 34th St.-- New York

The Philadelphia North American says—

"It ranks among the great. There is thrill and excitement and suspense but, in addition, there is a stirring appeal that goes down under the skin and makes every spectator live and breathe with the characters on the screen".



"THE HEART OF HUMANITY"

The Picture that will Live Forever
Allen Holubar's Superproduction
Starring
DOROTHY PHILLIPS
Released thru

JEWEL Productions, Inc.
1600 Broadway New York City

APRIL 5, 1919

Motion Picture News

Reg. U. S. Patent Office

DOMINATES THE FIELD



ADOLPH ZUKOR PRESENTS A

JOHN EMERSON-LOOS ANITA

PRODUCTION

"OH, YOU WOMEN!"

With ERNEST TRUEX and LOUISE HUFF

A Paramount Picture

Booking Now on the Open Market Plan
Available for Every Exhibitor—Everywhere

FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR, Pres. JESSE L. LASKY, Vice Pres. CECIL B. DE MILLE, Director General

NEW YORK

ARTCRAFT PICTURES

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Published Weekly—$3.00 a year

Chicago — 729 Seventh Avenue, New York — Los Angeles

and Capellani knows!



February 21st,1919.

Mr. Carl Laemmle,
Universal Film Mfg. Co.,
1600 Broadway
New York City.

My dear Mr. Laemmle:

The Heart of Humanity is an achievement. It is big. Big in many ways and for many reasons. Too many reasons to state here. However, to Mr. Holubar and Universal I must express my congratulations and gratitude. Gratitude because as a Frenchman I noted with sincere admiration Mr. Holubar's acceptance and introduction of the strong French technique. This is the first indication of the American director's incorporation and blending of this technique with the ingenuity of American production.

The result speaks for itself.

Cordially,

Capellani

"The HEART OF HUMANITY"

Dorothy Phillips

in Allen Holubar's Super-Production

Released thru Jewel Productions, Inc.

The Picture that will live forever



JESSE L. LASKY PRESENTS

VIVIAN MARTIN

IN

"LITTLE COMRADE"

Adapted from "The Two Benjamins"- by Juliet Wilbor Tompkins
Scenario by Alice Eyton. Directed by Chester Withey

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, Pres. JESSE L. LASKY, Vice Pres. CECIL B. DE MILLE, Director General
NEW YORK

ARTCRAFT PICTURES

You are wasting your opportunities if YOU ignore advertising.


JESSE L. LASKY PRESENTS~
VIVIAN MARTIN

IN "LITTLE COMRADE"

A Paramount Picture

The Fate of the World

WON'T be settled by "Little Comrade," It presents no deep problem to solve; it is not an epic of the great war nor an argument for the League of Nations!

¶ But it does

Entertain, delight, charm

¶ By the humor of its story; by the beauty of its scenes and by the appeal of Vivian Martin.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, Pres. JESSE L. LASKY, Vice Pres. CECIL B. DE MILLE, Director General
NEW YORK

ARTCRAFT PICTURES



You are wasting your opportunities if YOU ignore advertising.


VIVIAN MARTIN
"LITTLE COMRADE"
A PARAMOUNT PICTURE
6 SHEET
VIVIAN MARTIN
"LITTLE COMRADE"
A PARAMOUNT PICTURE
3 SHEET
FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK
ARTCRAFT PICTURES
MIGHT as well shoot a popgun as a "big Bertha" if your shell doesn't explode. The best picture on earth will fizzle unless you let people know it's at your theatre. "Little Comrade" is a bear of an attraction. But you've got to play your organ to make the bear dance. Advertise! Make this picture make you money.
3 SHEET
VIVIAN MARTIN
"LITTLE COMRADE"
A PARAMOUNT PICTURE
THESE splendid advertising accessories will help you put "Little Comrade" over:—The attractive paper you see illustrated on this page; three sizes of lobby photos; ten scene cuts ranging from one to three columns; one, two and three column ad cuts; also a beautiful one-sheet rotogravure showing Vivian Martin's head and four scenes. Use these helps. Advertise!
1 SHEET
VIVIAN MARTIN
"LITTLE COMRADE"
A PARAMOUNT PICTURE
VIVIAN MARTIN
"LITTLE COMRADE"
A PARAMOUNT PICTURE
1 SHEET

MARY PICKFORD







in "Captain Kidd, Jr."

An ARTCRAFT Picture

They've been waiting since September 15th for a new Mary Pickford picture.

Here it is! A clean-up for you! Give it a long run.

By Rida Johnson Young. Scenario by Frances Marion. Directed by William D. Taylor.

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

ADOLPH ZUKOR PRESENTS A

JOHN EMERSON-LOOS ANITA

PRODUCTION



"OH, YOU WOMEN!"

A Paramount Picture

With ERNEST TRUEX and LOUISE HUFF

BOOKING NOW ON THE OPEN MARKET PLAN

HERE'S a chance for *every* exhibitor to clean up. A production of sweeping appeal, available for every exhibitor—everywhere.

A roaring comedy poking fun at the insincere women who want to run the universe—

Glorifying the patriotic women who are genuinely helping the returning soldiers.

Funny! Gee whiz, yes!

Your exchange is showing it now. Bookings are coming in fast. Better hurry!

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES





SELZNICK PICTURES



OLIVE THOMAS
in
"UPSTAIRS & DOWN"

The "Baby Vamp"
and the Polo heroes

YES

I believe in my father's principle of guaranteed profits.
Profits will be guaranteed to franchise holders on all my productions.

MYRON SELZNICK

MYRON SELZNICK
Pres. & Gen. Mgr.

SELZNICK PICTURES
CORPORATION
501 Fifth Avenue • New York

CHARLES GIBLYN
Vice-Pres. & Director Gen.

PICTURES
FOURTEEN SEVENTY-SIX BROADWAY
NEW YORK

March 17th, 1919.

Mr.John H. Kunsky,
Madison Theatre Building,
Detroit, Mich.

My dear Mr. Kunsky:-

Your inquiries of February 28th and March 10th regarding our initial production "VIRTUOUS MEN," starring E. K. Lincoln, have been received.

My delay in answering your letters has been due to the fact that I did not wish to make any statement in regard to the picture until it was finally assembled and titled so that I could see it in its completed form.

Appreciating that you are a leading exhibitor with extensive theatre interests and knowing that your success has been due solely to sound judgment, - I wish to call your attention to the fact that in the making of this picture our first consideration was that it should contain all the basic elements of box office value.

Now that I have seen the picture on the screen, I can say with real conviction that under the masterful hand of Ralph Ince, this exacting standard has been fulfilled.

Combining a powerful story, a notable cast, elaborate sets, perfect photography and last but not least,- a wonderful title, it leaves nothing to be desired to spell success and make it the biggest box office clean-up of the year.

We know that we have a great picture and we would like to have you see it so that you may decide whether you will book it in your Madison Theatre for one week, two weeks or longer.

Very truly yours,

S - L PICTURES,

Robert Lubin

President.

P. S. - I forgot to tell you that in one scene over five thousand people appear.

S L



Clara Joel ~ Robt. W. Cummings ~ W. B. Mack
from Virtuous Men
Ralph Ince Film Attraction



Grace Darling ~ E.K.Lincoln
In a Big Moment
The Initial

VIRTUOUS MEN

Starring

E. K. LINCOLN

Is The Great Melodrama of the year

Because it contains

Massive Sets, Gorgeous Gowns,
Suspense, Thrills, Love, Hate, Beauty

A Fight that will make Screen History
2500 People in The Great Carnival Ball Scene
and
The most Spectacular Dramatic Scene ever screened in which 5000 people participate

Seven months in the making By the Master Director

RALPH INCE



FOREIGN DISTRIBUTORS
J. Frank Brockliss, Inc.

"WELL I'LL BE ——!"

LARRY SEMON

will "set em wild" with this first of his big new feature comedies. Albert E. Smith, President of Vitagraph, told Larry the lid was off the cash-box and Larry spent 93% of what was in the till on this one.

Well I'll Be ——!"

is a comedy of super feature quality.

Go to it—and clean up!



Stand in the back of your theatre while this comedy is running—

The riot will drive you to your nearest Vitagraph Branch Office with a yell for first crack at every one of the

LARRY SEMON COMEDIES





Albert E. Smith
presents

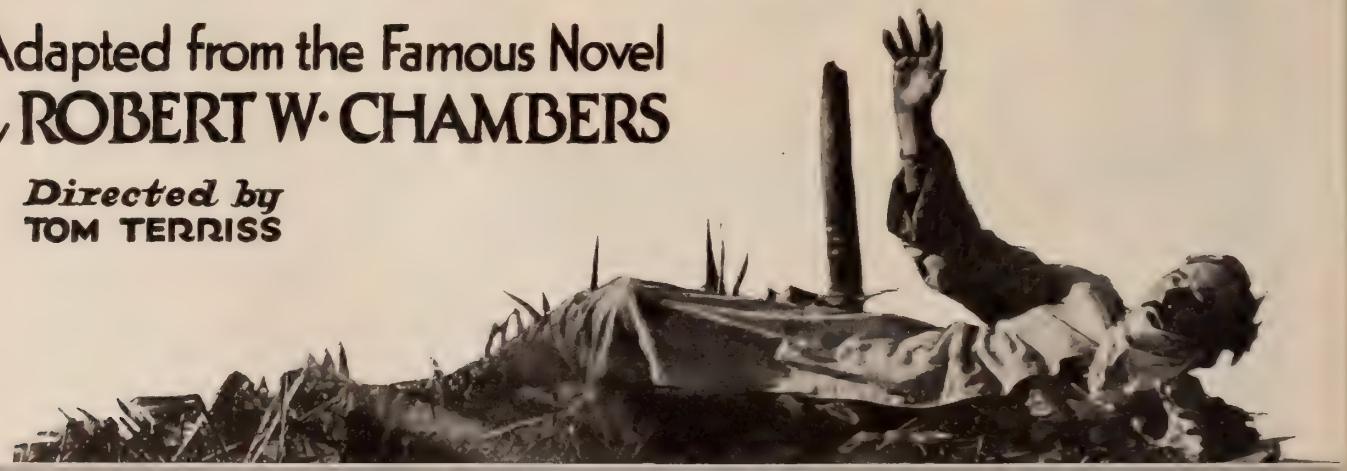
ALICE JOYCE

in

"THE CAMBRIC MASK"

Adapted from the Famous Novel
by ROBERT W. CHAMBERS

Directed by
TOM TERRISS







ALICE JOYCE AT HER BEST

in



A Popular Box-Office Star—A Famous Author—
A Production Finished in Every Detail—

this is just the kind of a feature that will pack your theatre. Its throbbing, thrilling story, will mean satisfied audiences on the first day of your run and overflow crowds on the following days.

VITAGRAPH


Brilliant Star in exceptionally powerful picture.
M. P. NEWS
Florence Reed
in
Her Code of Honor
Story by Irene Reals
Directed by John M. Stahl
Tribune Productions Inc.
United Picture Theatres of America Inc.
J. A. Berst pres.

Watch the imitators of United.



Dustin Farnum
in
A Man In The Open

'It will make many new friends for me'
Dustin Farnum

By Roger Pocock

Directed by Ernest C. Warde.

United Picture Theatres of America, Inc.
J.A. Berst, pres.

Thanks, Mgr. O'Leary Big Specials on Your



PRESENTED IN MOTION PICTURES WITH **JANE GREY** AND A POWERFUL SUPPORTING CAST

"Last night

'LIFE'S GREATEST PROBLEM'

played to all that could squeeze in," writes F. J. O'Leary of the Queen Theatre, Eagle Lake, Texas.

"Our doors did not close until 2.10 this morning, on account of having such large crowds"

"We are more than pleased with the 10-20-30 Contract, and trust you will continue to furnish us with features that draw the crowds as this one did."

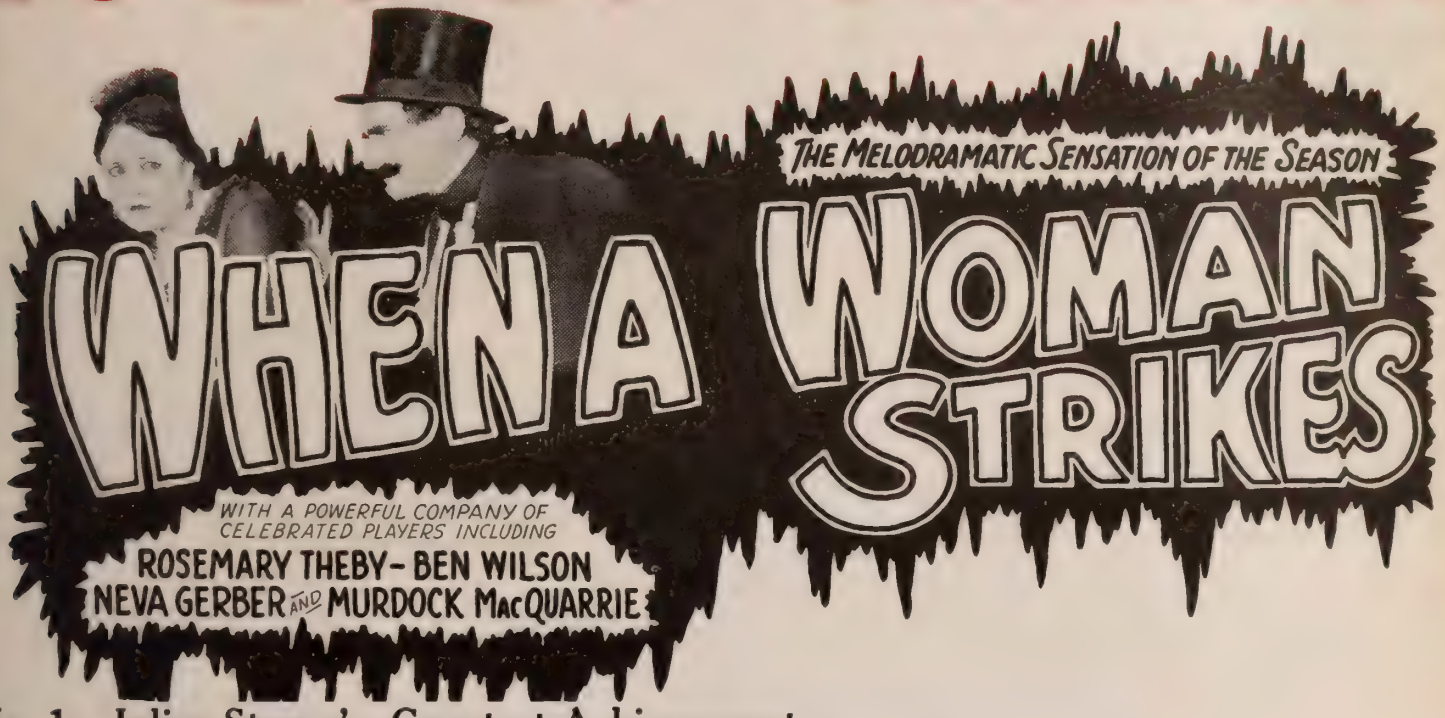
EVERY SECTION OF THE COUNTRY WITH THE

Bookings placed by

INDEPENDENT SALES CORP.

FRANK G. HALL

Here Are Two More 10-20-30 Contract



No. 1 Julius Steger's Greatest Achievement
Evelyn Nesbit and her son Russell Thaw in
"HER MISTAKE"

No. 2. The sensational J. Stuart Blackton Super Feature
"LIFE'S GREATEST PROBLEM" Starring Mitchell Lewis

No. 3. The Great Bacon-Backer Production of Paul M. Potter's Dramatic Masterpiece
"A WOMAN'S EXPERIENCE" Starring Mary Boland

No. 4. The sensational Frank Reicher Production of Isabel Ostrander's world-famous novel
"SUSPENSE" Starring Mollie King

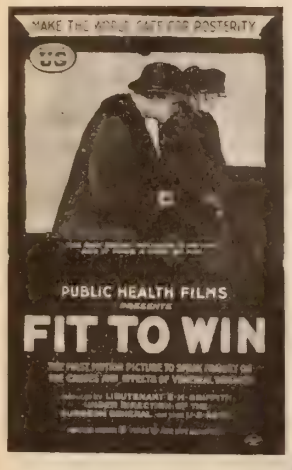
REPORTS TREMENDOUS BUSINESS 10-20-30 SERIES.

Distributed Thru

FILM CLEARING HOUSE, INC.

PRESIDENT

"FIT TO WIN"



Produced for

WAR DEPARTMENT

Commission on Training
Camp Activities

with

SGT. RAY McKEE

as

"BILLY HALE"



Personally Directed by

Lieut. E. H. GRIFFITH

Complete Line of Advertising Matter



AUTHORIZED BY US PUBLIC HEALTH SERVICE

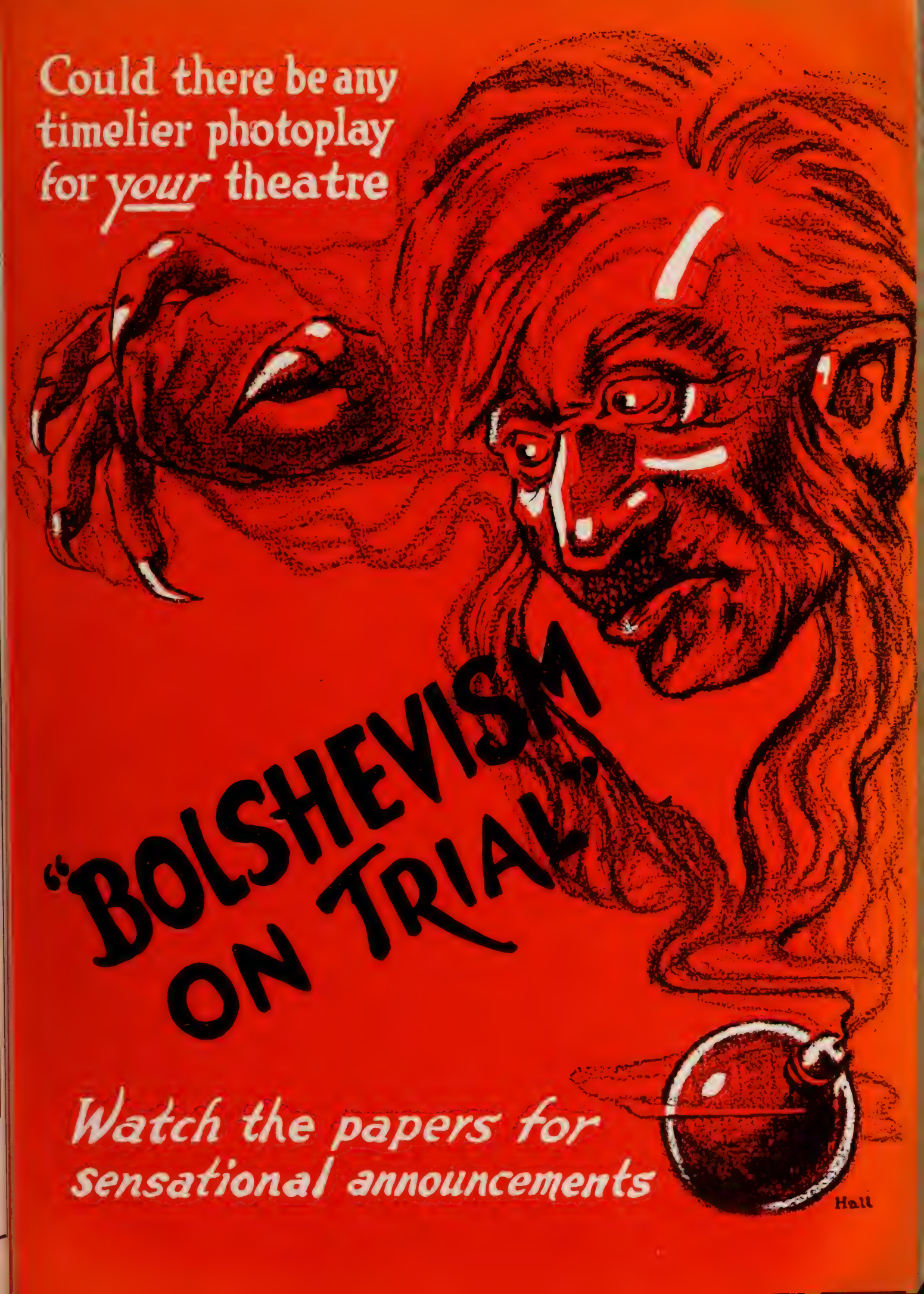
"Fit to Win" Calls a spade a spade

The opening gun of the government's nation wide campaign to make civilian life cleaner

PUBLIC HEALTH FILMS

1493 BROADWAY SUITE 211 PHONE BRYANT 9496 NEW YORK

Could there be any timelier photoplay for *your* theatre



"BOLSHEVISM ON TRIAL"

Watch the papers for sensational announcements

Hall

SELECT SP PICTURES

presents

"BOLSHEVISM ON TRIAL"

OF all the specials ever offered to the nation's exhibitors this is the most timely, as it reaches the theatres at a moment when the fate of the entire world seems to hang upon the progress or the downfall of Bolshevism.

In this great photodrama is shown what might happen to an American community if it should be dominated by a Bolshevistic leader. It is a story which enthralls and fascinates from start to finish.

"BOLSHEVISM ON TRIAL"

is not propaganda—is not a preachment—is not "made to order"—is not inspired or projected by any person or group of persons as a moulder of public opinion. It is a photodrama only, but a photodrama whose theme and central interest happen to be the most interesting topic of the civilized world today. It is entertainment of the sort which grips and thrills, which amuses and terrifies, and which never fails at any moment to *entertain*.

"BOLSHEVISM ON TRIAL"

is ready for immediate presentation. The production will be kept before the public by a consistent campaign of advertising and publicity.

This feature is adapted from Thomas Dixon's great novel, "Comrades," with continuity and titles by Harry Chandlee. The story was produced by Mayflower Photoplay Corporation, Isaac Wolper, President, and is presented in six reels.

Book Immediately Through All Exchanges

SELECT PICTURES CORPORATION

United States and Canada

SELECT SP PICTURES









SELECT SP PICTURES

Lewis J. Selznick

presents

CONSTANCE TALMADGE

in

"EXPERIMENTAL MARRIAGE"

from the play

"SATURDAY TO MONDAY"

by William J. Hurlbut

Scenario by Alice Eyton

Directed by

ROBERT G. VIGNOLA







Samuel Goldwyn presents

MADGE KENNEDY

in Daughter of Mine

By Hugo Ballin
Directed by Clarence G. Badger





Rosie Mendelsohn of Ludlow Street and New York's tragi-comedy East Side—and Charles Howard, the hungry, homeless young author. Love and romance; youth that finds happiness in each other's arms. And the great Law of Israel to build a wall between them.

Here is the sweetest and most human love story Madge Kennedy has ever had, as well as a happy, wholesome, laughter-giving comedy. Advertise this to your patrons as "the story of people you love to meet." The public is going to say "we like this better than any other Madge Kennedy picture."

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDWYN *President*

16 East 42nd Street New York City



Samuel Goldwyn
presents

The Eternal Magdalene

By Robert H McLaughlin

One of the most important motion picture productions of the year.

First released April 20 as an Easter-season Special production, "The Eternal Magdalene" is being booked by the leading first run theatres and behind it every exhibitor is devising and carrying out one of the biggest publicity and advertising campaigns that he has ever made on a motion picture.

A panorama-drama of *the hunted woman* in ten thousand towns; in your town and my town. A story of love and loyalty; of temptation and redemption; a story of human hearts and hypocrites. A plot of the present moment about men and women and boys and girls with whom you rub elbows every hour of your life.

GOLDWYN PICTURES CORPORATION
SAMUEL GOLDWYN *President*
16 East 42nd Street New York City



We have secured good advertisers to talk to YOU. Listen to them!



The S. R. O. Sign Is Out an Hour Earlier Than Usual at the Rialto!

This is what the latest remarkable Rex Beach production, made with the customary Goldwyn care and fineness of detail, is doing in New York, as well in all the larger first-run cities of America. All over America exhibitors are giving it extra playing dates and many are raising their prices.

More Verdicts of Important Critics

New York Telegraph: The S. R. O. sign is out an hour earlier than usual at the Rialto. Impressive and engrossing in plot describes "The Brand." Crowds stand in the rain waiting to get in.

New York Globe: A strenuous melodrama is "The Brand" told against a majestic Yukon background of snow and pines.

New York Times: "The Brand" at the Rialto has inherent force and beauty. It is one of Rex Beach's powerful stories of Alaska.

New York Post: Rex Beach's "The Brand" is a big, entertaining picture of the Alaskan country.

New York Tribune: The wonderful scenes in "The Brand" make you hold your breath and be thankful for motion pictures which have made such things possible.

New York Mail: A marvelous picture of Alaska is "The Brand," the week's headliner at the Rialto.

Chicago American: Another blinding glimpse of Rex Beach's Alaska, where man's blood runs hot and red. A great story of a strong man and a weak woman.

Chicago Post: It takes a picture like "The Brand" to show us how vividly the screen can present a story. Rex Beach always appeals to the heart and the eye.

GOLDWYN DISTRIBUTING CORPORATION
SAMUEL GOLDWYN President
16 East 42nd Street New York City



LOUIS BENNISON

"is running the leader a close race... His future is full of promise."

This is the Philadelphia *North American*'s comment on the star of Betzwood's thrilling, dramatic "Speedy Meade." Of this picture it says: "A great advance over his other pictures."

"Here is the real Western picture; every reel crowded with action and Bennison to offer a great deal more than good looks," says the Philadelphia *Press*.

"Speedy Meade" is Louis Bennison's strongest, fastest, best picture," says the Philadelphia *Inquirer*. ' This star is a leader, right from the beginning."

"You'll see what a great actor Louis Bennison is the momen you see 'Speedy Meade'," says the Philadelphia *Record*. "He shows you the meaning of personality."

"Quite at his best—a breezy, ingratiating hero," says the Philadelphia *Bulletin*.

"Louis Bennison's feats in 'Speedy Meade' will give you all the thrills you will want or ought to have in a picture," says the Philadelphia *Ledger*.

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDWYN, President

16 East 42nd Street New York City



The most conclusive and convincing proof of the popularity of "Smiling Bill" Parsons in Capitol Comedies is found in the presence of Capitol Comedies in more than 3,000 motion picture theatres.

By the greatest stretch of your imagination you will be unable to name more than six screen comedians appearing in one or two-reel comedies. Of this number three, at the outside, are able to offer twenty-six comedies a year. The others produce and offer less.

Therefore in 14,000 theatres, many of them with daily or thrice-a-week changes, three comedians are the reigning favorites of the American public, making a sustained number of appearances. Goldwyn's distribution and "Smiling Bill" Parsons' clean, laughable comedies have given him the actual leadership, based on the number of accounts served.

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDWYN *President*

16i East 42nd Street New York City

ZANE GREY'S powerful story The BORDER LEGION

Starring Blanche Bates and Hobart Bosworth
Directed by T. Hayes Hunter

A series of bandit battles that make you fairly hold your breath.

A pursuit and running fight on horseback with as daring riding as has ever been pictured on the screen.

A love story of a woman who saved the life of a wounded outlaw—her own and her lover's worst foe.

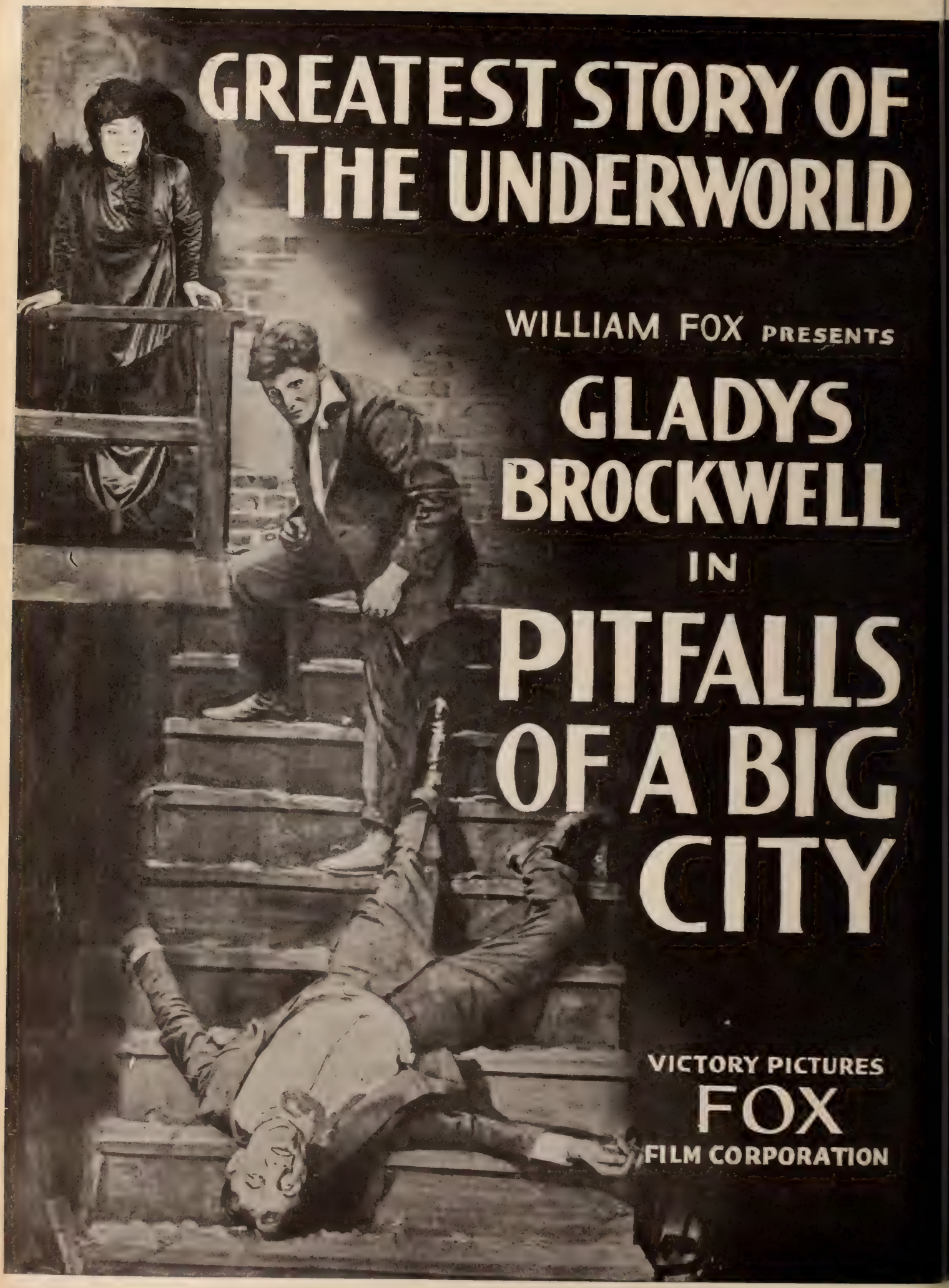
The story of a coward who became a man. A drama of muscle and might in picturesque California in the gold-mad days of '49.

These are elements that have established the instant success in first-run and subsequent-run theatres of "The Border Legion."

See and book this production at the nearest Goldwyn office.

GOLDWYN DISTRIBUTING CORPORATION
SAMUEL GOLDWYN *President*
16 East 42nd Street New York City




GREATEST STORY OF THE UNDERWORLD
WILLIAM FOX PRESENTS
GLADYS BROCKWELL
IN
PITFALLS OF A BIG CITY
VICTORY PICTURES
FOX
FILM CORPORATION


A STARTLING REVELATION OF THE SNARES
AND WICKEDNESS OF THE UNDERWORLD
THE TRIUMPH OF MISS BROCKWELL'S CAREER


FOX
SUNSHINE
COMEDIES
BOOK THESE LAUGH MAKERS NOW!
"A LADY BELLHOP'S SECRET"
"THE MERRY JAILBIRDS"
"VIRTUOUS HUSBANDS"
FOX
FILM CORPORATION



SIGN UP NOW!

THE FIRST OF A SERIES OF THE SWEETEST STORIES EVER TOLD

MARRIED IN HASTE

INTRODUCING TWO NEW STARS

ALBERT RAY WITH ELINOR FAIR

IN ROLES TYPICAL OF IDEAL AMERICAN YOUTH

A WILLIAM FOX PRODUCTION

EXCEL PICTURES **FOX** FILM CORPORATION

How can an advertiser continue advertising? By giving YOU value.

Jester Comedies



The New two-reel Super Series has everything for successful exploitation.

The pictures themselves are far above the average comedies in entertaining value.

The advertising matter is most complete.

Prints are being shipped to eighteen centers for prospective buyers to view on the "Show You Plan."

If interested we will arrange a screening for you.

TERRITORIAL SALES CORPORATION
1600 BROADWAY NEW YORK CITY


TRIANGLE SPECIAL PRESENTATION
Launched amid an ovation!
The new star series presenting the renown
TAYLOR HOLMES
He sailed right through a storm of applause in his first Triangle comedy drama. It was a bear.
Now he's presented as
"A REGULAR FELLOW"
Let your audiences laugh at the antics of this star, as a stowaway woman-hater who is captured by a fair female and locked behind the bars of romance.
Then you can anchor with satisfaction. Come along boys, sail on the sea of popularity and let this jovial star pilot your profits to port.
Entertain your audiences with mirth. Steer them away from world cares and war worries. Rock them on the cradle of merriment.
Call on your Triangle Exchange and book your passage today. For time and tide do not tarry.
Each picture is a whaler.
And, remember, they're released by the organization that assures smooth sailing.
"Bon Voyage"
TRIANGLE DISTRIBUTING CORPORATION, NEW YORK


RELEASED APRIL 13
TAYLOR HOLMES IN
TRIANGLE DISTRIBUTING CORPORATION



A WOMAN HATER'S ROMANCE

Dalion didn't care for girls,
Until a fair one shook her curls
Right in his face. Then this chap he
Smiled knowingly.

He stowed away aboard a ship;
His transportation he had to skip;
For pockets had been picked, you see,
Quite ruthlessly.

Eight bells, and all is well!
Of this tale there's more to tell;
For this chap he just raised the dickens,
Once he developed a taste for chickens!

Firing furnaces, mopping a deck;
Then, from a girl to win respect,
He beats a bully who is yellow.
See Taylor Holmes in "A Regular Fellow."

A Triangle special presentation

"A REGULAR FELLOW"

1457 BROADWAY, NEW YORK CITY

You are wasting your opportunities if YOU ignore advertising.

Suggestions for the Use of Press Cuts

Triangle Special Presentation

Taylor Holmes in "A Regular Fellow"

Herewith we illustrate two single and one double-column press cuts available at your local Triangle exchange on this special production. Thumb-nail and star cuts also are available. These can be used in numerous ways by the progressive exhibitor to sell "A Regular Fellow" to his patrons.



TAYLOR HOLMES
IN
"A REGULAR FELLOW"

Poor chap. Men disliked him and he hadn't many friends. You see he despised women.

Not that he was born to hate the fair sex. All his life he had been pursued by a girl whom relatives had selected as a mate for him.

But gallantry overstepped the bounds of propriety when he finally fell for "the beautiful one."

And he found himself behind the bars of romance.

Then beauty reformed him and he became a regular guy.

3 days of wit and humor with this jovial star

It starts tomorrow

YOUR THEATRE

On this sheet two of the cuts have been arranged with copy, suggesting newspaper ads, ready for the press. The two-column cut is featured in an ad 5 inches across two columns, while a single-column cut has also been arranged with copy, as a two-column ad, 2½ inches.

We suggest the use of these cuts with this copy as ads that will pull results. But the wide-awake exhibitor who views this production before his performances can utilize all of the cuts in numerous different ways, perhaps adjusting copy from an angle that will make an original appeal in accordance with his own particular territory.

Remember that, while the copy or type "Taylor Holmes in a Regular Fellow" is a part of the cuts, this can be eliminated by your pressman and the cuts used as illustrations without type, if you so desire.

For instance, the single-column cut of Mr. Holmes in the life preserver might be used for decorative purposes where the line cut of type, announcing his name and the title of the picture, could be better placed elsewhere. Your pressman can remove this line of type.

This illustration, by the way, would be excellent for a throwaway or a circular. Its use is suggested as an illustration for a circular for your mailing list, in connection with the four verses of the little poem exploiting this show. You will find this copy used in connection with this series of ads or on the press sheet of "A Regular Fellow."

Use the press sheet on "A Regular Fellow." It contains suggestions for lobby displays, copy for program readers, long and short synopses, and many little stories for advance press publicity.



WHO LOOKS AFTER YOUR FURNACE?

This woman-hater lived to see the day when he gladly shovelled coal for "the girl of his dreams."

But then he became

"A REGULAR FELLOW"

see

TAYLOR HOLMES

Your Theatre All Week



TAYLOR HOLMES
IN
"A REGULAR FELLOW"

ROTHAPFEL UNIT PROGRAMME

COMPLETE FROM OVERTURE TO FINAL CURTAIN

MUSIC
ESPECIALLY ARRANGED FOR THE WHOLE PERFORMANCE

EFFECTS
SCENIC AND LIGHTING EFFECTS PECULIAR TO THE PICTURES

FEATURE
AN ELABORATELY STAGED SPECIAL PRODUCTION

COMEDY
THE LAST WORD IN UP TO THE MINUTE HIGH CLASS COMEDY

TOPICALS
EXCLUSIVE-SERVICE NEWS AND MAGAZINE REELS

NOVELTIES
SCENIC CARTOON AND NOVELTY SUBJECTS

SPECIALS
ANIMATED TITLES AND ANNOUNCEMENTS

ALL PRODUCED UNDER THE PERSONAL SUPERVISION OF

SAMUEL L. ROTHAPFEL

Booked by
INDEPENDENT SALES CORP.

Distributed thru
FILM CLEARING HOUSE, INC.

FRANK G. HALL, PRESIDENT

The New York Times.

EDITORIAL

January 12, 1919

SAMUEL L. ROTHAPFEL'S resignation as Managing Director of the Rialto and Rivoli Theatres came as a surprise, ... Of course Mr. Rothapfel is not the only artistic exhibitor in the world, but he has certainly been a pioneer in placing exhibitions on a higher and ever higher plane. New York has him, more than any other man, to thank for the presentation of motion pictures in a way attractive to persons of taste and intelligence.

Mr. Rothapfel is creative. He not only selects the best photoplays available, and the most important topical and educational films, but instead of just showing what pictures he has, he builds programs out of his material, each of which is as harmonious a whole as he can make it. He was one of the first, if not the first to realize the power of music and setting to enrich a motion picture entertainment, and employing his own unusual abilities, and those of the most talented artists he could engage, he has made his programs richly effective. And in building them he has not been a slave to the idea that a photoplay must always be the cornerstone. He has had a venturesome initiative to build his programs around any film that seemed to him to represent a distinctive accomplishment of the motion picture camera.

The announcement of Mr. Rothapfel's departure from the Rivoli and Rialto Theatres caused a keen sense of regret until—and here is the important, encouraging fact that came with second thought—it was realized first that Mr. Rothapfel had established his theatres so firmly that they could go on without him, and second that he would enter some new field of motion pictures where he would probably be able to release energy and ability that cannot find expression in the management of theatres. This means that the public will gain by his change of work. It will still have the results of Mr. Rothapfel's work in a new field.



WILLIAM RUSSELL IN "BRASS BUTTONS"

By STEPHEN FOX Directed by HENRY KING

P.S. Harrison, in Motion Picture News, March 1st issue, says of the last William Russell release:

"With 'Where the West Begins' Russell adds another good picture to the long list of his successes. The plot is full of action and it has been handled well. It holds the interest undiminished from start to finish."



LADIES will gasp at the way Russell woos and wins the society girl he thought a ladies' maid.

MEN will thoroughly enjoy the scenes in which Russell, as a New York cop, bluffs the gunmen of Sawtooth, Arizona, who had boasted that no sheriff could tame them.

EXHIBITORS will proclaim this picture one of the peppiest they ever screened and make arrangements to repeat it.

WILLIAM RUSSELL PRODUCTIONS

Distributed by
PATHÉ

William Russell Successes Now Available:
"Hobbs in a Hurry"
"All the World to Nothing"
"When a Man Rides Alone"
"Where the West Begins"

How can an advertiser continue advertising? By giving YOU value.

FRANK POWELL

Presents

¶ "THE FORFEIT."

¶ Starring HOUSE PETERS supported by JANE MILLER. From the novel by Ridgewell Cullum. Produced by the Sunset Pictures Corporation, San Antonio, Texas.

¶ Distributed by W. W. Hodkinson, Inc., through the Pathe exchanges.

¶ Booked in the entire Loew circuit.

¶ Praised unanimously by trade paper critics.

¶ Motion Picture News said:

"Striking exteriors of Southwestern country, snappy Western action . . . 'The Forfeit' is a good bet." The Moving Picture World said: "With House Peters and Jane Miller in the principal roles it makes a powerful appeal to the heroic emotions of human nature, since it possesses the big spiritual events made by the clash of strong personalities . . . Drives straight through to sympathy and appreciation."

¶ To be followed by

¶ "THE PROMISE."

¶ From the popular novel "Sundown Slim," by Henry Herbert Knibbs. With JANE MILLER and a strong supporting cast.

Release Plans on "The Promise" Announced Later

FRANK POWELL

Announces

¶ A series of "different" features--produced by the Sunset Pictures Corporation, San Antonio, Texas.

¶ Created amid the wealth of scenic grandeur and picturesque color of the glorious Southwest.

¶ Meeting the demand for something "new"--answering the problem of the exhibitor whose patrons are weary of hackneyed settings and time-worn locations.

¶ Each production based on the rock-bottom, sure-fire foundation of *a good story*--a successful novel by a popular American author,

¶ Starring HOUSE PETERS.

¶ A definite output of Epics of the Great Outdoors, produced with the unlimited facilities of the Sunset Pictures Corporation, aimed pointblank at box office success and audience satisfaction.

¶ All productions personally supervised by FRANK POWELL.

Watch for Important Distribution Announcement Soon



Foreign rights controlled by Federal Photoplays, Inc. 3 East 44th St., New York

FRANK POWELL *presents*

HOUSE PETERS *in* THE FORFEIT

Supported by JANE MILLER

THIS picture is a corker through and through—a smashing big south-western play, well written, well directed, well acted and well produced. It will hold your audience from first to last—and it will pack your house, performance after performance.

(*Or will it pack your competitor's house?*)

DISTRIBUTED BY

W. W. Hodkinson Corporation

THROUGH PATHÉ EXCHANGE, INC.

THE TURN IN THE ROAD

"One picture in a thousand" Exhibitors Trade Review



EXHIBITORS EVERYWHERE PROCLAIM IT AN EXTRAORDINARY SPECIAL

Moore's Rialto Theatre, Washington, D. C. put some big pictures on the shelf to show it—read what they say in the Washington Star of March 16th:

> "The strongest alignment of film plays ever booked for premiere presentation in Washington has been set back to make room at the Rialto this week for the most human drama ever enacted before the camera."

Kunsky shelved a regular booking to play it a week at the Madison, Detroit, Michigan's exclusive picture theatre.

A Brentwood Production directed by King W Vidor

Released through
EXHIBITORS MUTUAL

ROBERTSON-COLE COMPANY
DIVISION OF FILMS'
BANKERS AND EXPORTERS'
FOR THE PRODUCER

BESSIE BARRISCALE

in

Heart's ASLEEP

A romance that will make your audiences say they have seen a mighty good picture—and a star that never fails to play to big business.



Released through

EXHIBITORS MUTUAL

ROBERTSON-COLE COMPANY
DIVISION OF FILMS
BANKERS AND EXPORTERS
FOR THE PRODUCER

WILLIAM DESMOND



in

White-Washed Walls

by Ethel and James Dorrance

Produced by JESSE.D.HAMPTON

He slapped the pompous little governor on the back and asked him to have a drink.

Yankee blarney saved him from death against the "white washed wall" in a Latin-American republic.

It's a hilariously funny comedy-burlesque on Central American politics.

Distributed through

EXHIBITORS MUTUAL

ROBERTSON-COLE COMPANY
DIVISION OF FILMS
BANKERS AND EXPORTERS
FOR THE PRODUCER







NOT since Camille has there been presented to the drama, silent or spoken, a role so rich in pathos so appealing to the sympathies, so compelling in the sublimity of its art as the part of Jeanne in "The Parisian Tigress".

Its lights and shadows are so wonderfully portrayed by the best of the screen's younger stars that we want you to see it first for your own delight and then with reference to its power over the patrons of your theatre.

It is a big special released as a *Metro All Star Series* production.









Metro presents

VIOLA DANA

in the Albert Capellani-June Mathis drama

THE PARISIAN TIGRESS

Adapted by Finis Fox and directed by Herbert Blache in 5 acts

Released by

METRO

MAXWELL KARGER, *DIRECTOR GENERAL*

March 31 st.

When
you see

NAZIMOVA

in

The RED LANTERN

you will see
the beginning
of a new era in
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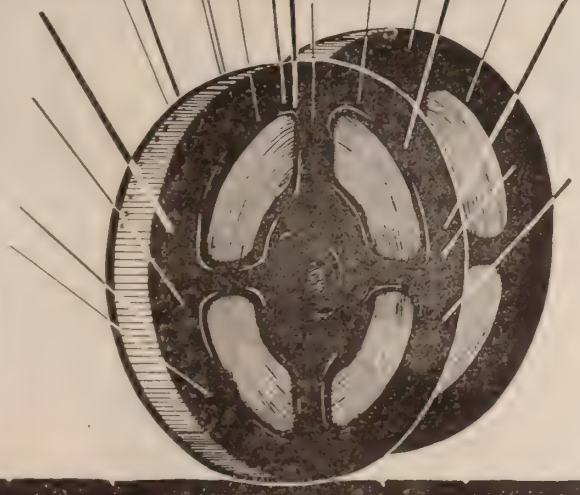
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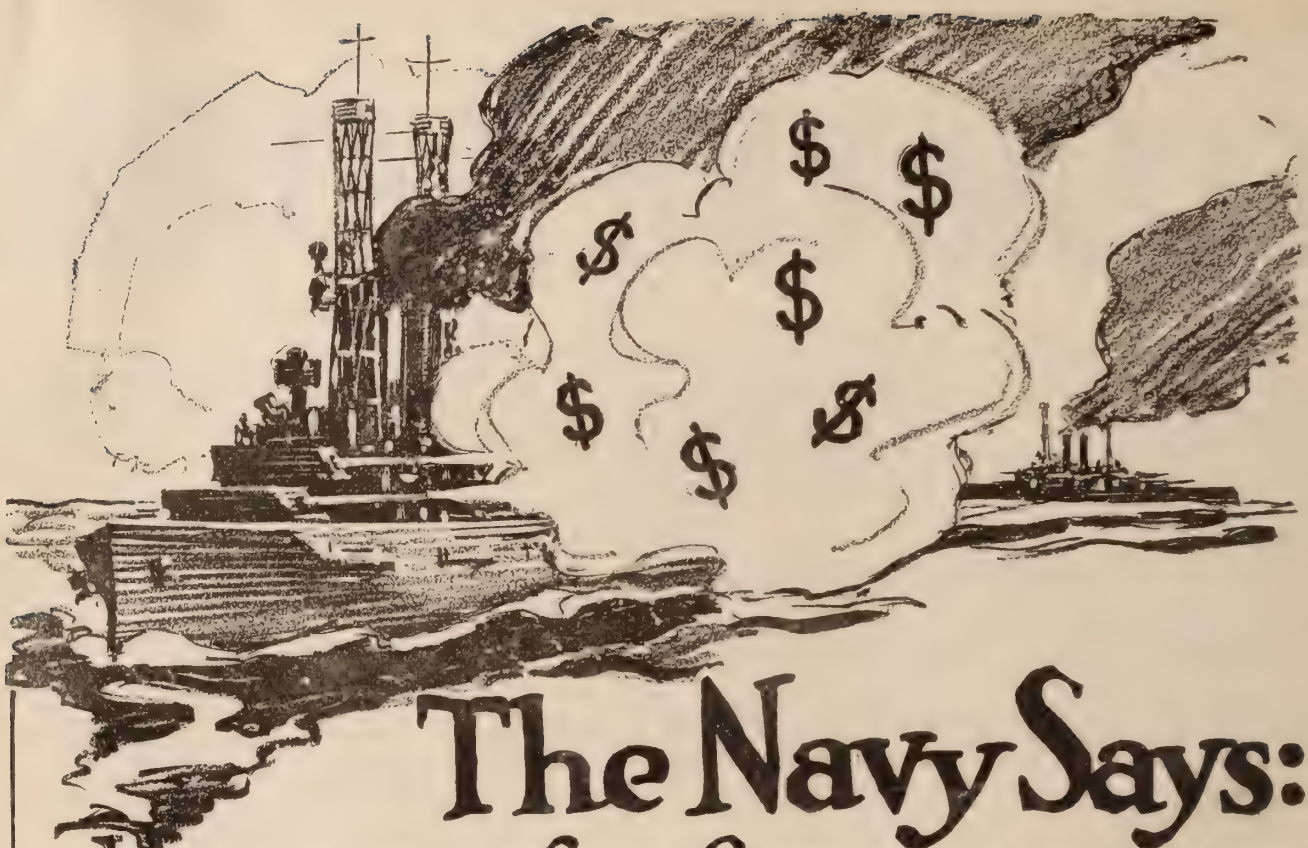
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729 Seventh Avenue, New York City.
Lewis J. Selznick, President.

As Usual—12 Pages of Exploitation Aids in the Service Bureau This Week—See page 2107

Motion Picture News

Vol. 19 No. 14. April 5, 1919

The Week in the Film World at a Glance

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DETROIT, MICH.
Standard Film Service Co.,
602 Jos. Mack Building,

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Standard Film Corporation,
406 Film Exchange Building,

ST. LOUIS, MO.
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Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

Volume 19, No. 14 April 5, 1919

The Star and The Story

A PROMINENT magazine editor sends us, in confidence, a heated criticism of present production policies.

There are points in his statement open to argument, and, like many other writers, he is radically intolerant of present picture conditions because he knows so little of the causes of them.

If he knew these causes, and knew also that, excusable or not, they nevertheless exist and that the stage for instance went through a similar development, he would be more patient with the present and much more optimistic of the future motion picture.

At the same time his contention, though well-known undoubtedly to many picture people, is worthy of serious thought.

* * * * * *

First—The Star System

HE attacks the star system—that is to say, the policy of making the star the fundamental if not the only production value and the resultant star contracts which are largely the basis of picture production today.

He relates that he submitted to a leading producer what was freely agreed to be a story of exceptional originality and strength. It was adapted in every way to picturization, "except," said the scenario editor in chief, "*it doesn't fit any of our stars and we cannot use it at all.*"

"If you are making pictures on this basis," charges the editor, "then Heaven help the development of your art, and more practically, Heaven help your hold upon the public.

"If it is your sole ambition to photograph pretty faces and exploit pleasing personalities—then all well and good. You are going about it in the right way.

"But," he concluded, "I had a totally different conception of the motion picture, its field today and its future."

In the present star contract system the editor finds an answer for: "the many inexcusably weak or hopelessly mediocre pictures; the dreadful monotony in themes; the fact that the best writers of the day do not freshly create for pictures; the wild scramble and tremendous prices paid for vehicles which happen to fit the stars."

* * * * * *

Let's Think it Over

ALL of which is partly true, and not wholly fair—but decidedly a basic and serious matter for consideration.

The rise of the star is a very natural one.

In the beginning the motion picture gave to its personalities a quick and widespread circulation unprecedented and unapproached in the entertainment world.

Their continued appearance upon the screen would, within a limited period, make them known to millions of the public. They stood out, also, by contrast with the stories which in the earlier days were of little consequence.

This possibility of sudden and tremendous popularity with the public exists today—in even greater degree; though now the story and other production values have come to the front and we see stars made and unmade by these other values.

Again, in the earlier days and until recently the exhibitor did little advertising; he could not, as many now do, exploit a strong non-star picture and break his house records. He coveted the star picture because all he had to do was to feature the star's name before his theatre or elsewhere and the public knew and came.

* * * * * *

There's a Demand—And a Supply

SO, because the market demanded star pictures, it was perfectly natural for the producer to stock up with stars; and so it is today, for the market still asks for stars, or we had best say, star values *along with other values.*

And in order to have and hold stars it is perfectly natural that the star contract system should come in being—and should still exist.

It was the more natural a few years ago—when the stars first loomed large in power and salary—because then the power of the story was not appreciated as today, and there were few scenario editors in chief of ability and discrimination. There were few producers, too, experienced enough in the making of photo dramas to create successfully and independently of the star's name and popularity.

* * * * * *

Times are Changing

TODAY the situation has changed. The story has gradually grown important in the eyes of the producer till now the scramble for vehicles is about as intense as the effort to contract for stars.

This does not mean that the star value has lessened. It simply means that the story value has increased, has come into its own; and not merely the story in itself, but very importantly its development for and transmission to the screen—which is where supervision and direction, two mighty big values, too, come in.

Exhibitors know the value of the story today; so do producers and distributors—and also the stars themselves. No star is above story value. That has been proven. But since we know that stories make and unmake stars it would seem that the story, plus its true adaptation, is above the star value.

(*Continued on next page*)

Editorially Speaking:

Times Are Changing

(*Continued from preceding page*)

If this is true, will the story tolerate the star contract system?

Are stories to be created for stars and restricted to just that extent? And is it wise in any entertainment field to restrict creative effort? Or is it best to leave creative effort wide open—and therefore ever fresh, original, experimentive, and so appealing broadly and successfully to all kinds of human minds and emotions.

It would clearly seem that the story must precede all other values—that it must be the genesis of the photo drama, and the star, the cast, the adaptation, all of these selective matters based upon the story.

The stage went through the same star and story development.

* * * * * *

Going Through the Cycle

THIRTY years ago saw the stage star contract system at its height. And then slowly and inevitably the situation changed. Producers grew up who built their business upon plays, not stars, and because of their success and increasing fame the plays came to them.

The selection of the play was the important thing; and then, as today, the successful producer found the personalities to fit the play. And so the star became second and the play was established. The star appeared largely, if not wholly, because of the play's acceptance and the star's adaptability to it.

A complete revisal of the earlier, or star contract stage.

Will the picture go through the same development?

Undoubtedly, not in a hurry on all sides, but slowly as with the economic corrections of the industry.

Today the situation is divided. Star value and story value are tugging for supremacy. The present is a transition period.

But the story will gain in power.

This is not only inevitable, but as it should be. It will be best for the motion picture art, best for the motion picture's permanent and growing hold upon the public and therefore best for the motion picture stars themselves.

Best, in other words, not only artistically but economically, for the entire picture industry.

* * * * *

Showing the Trend

W. W. HODKINSON announces Zane Grey pictures. Less than a year ago a star would have been exploited, not an author. The change is significant.

A previous announcement from the same corporation features the four values in pictures—author, producer, director, star. This, too, is an innovation, and also significant of the new order in production.

And the news and advertising pages of the trade press carry right along abundant evidence from all quarters of the fact that stars big or little, and producers big or little, are basing the strength of the picture upon the strength of the story.

The foreign market is an important factor here. Great Britain, for instance, places the story high and has for some time. The star counts as here, but the value of the story was sooner recognized, in all probability because of the system there of advance trade showings. The star without a story stands little chance of booking.

And now may we point out that the next important step with story value pictures is the supplying to the exhibitor of that advertising service to the public which the story must have, that emotional appeal advertising to which the story lends itself so well.

* * * * *

Lessons from the Field

A NEW booking circuit is reported to us from Northern California. Over thirty exhibitors in this section are said to have signed as members of the "United Theatres Association." The theatres, it is claimed, represent an investment exceeding two and a half millions.

By a coincidence there comes at the same time a report on the healthy status and growth of the Philadelphia Association, now embracing about eighty-five theatres and soon to be extended to one hundred and fifty.

The objects of these circuits are: Cooperative booking; the elimination of exchange evils; the up-building of a community interest among exhibitors to end cut throat competition, raise prices, and stamp out the illegitimate theatre.

"Here," says one letter, "is an answer to your slogan of fewer pictures, better pictures and longer runs. We furnish longer runs so that fewer and therefore better pictures can be made."

There are several lessons in these booking circuit enterprises.

One is to the exchange which doesn't cooperate with the exhibitor when such cooperation costs only the exercise of good business sense and an effort to please.

There's a lesson to the whole distribution system, insofar as these circuits are directly the outgrowth of their bad economics.

And finally there's a lesson to be constantly borne in mind by the members themselves of these circuits that they use their new found power not blindly and selfishly but with a live and let live concern for the other branches of the industry to which they belong.

* * * * *

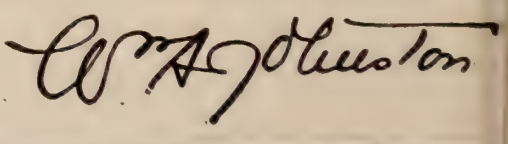
Sailing Smoothly in New York

THE bills providing for local option in the matter of Sunday motion picture shows in New York have been favorably reported out of the Senate committee.

Similar good fortune is expected with the Assembly committee.

The prospects are bright. Here's hoping that when the bills reach the legislative floor they will not be the victims of bargaining due to the fact that liberal interests are also seeking Sunday baseball and legalized boxing at this session.

Which of the three "evils" would the reformers choose?



Dealing in Personalities



"He Has Acquired Fred Warren"

WE used to laugh every time someone said "So-and-So will soon have important announcements to make."

The Hodkinson organization said it a few weeks ago.

But we are not laughing.

For right after the hint came the news that the Raver-Thomas-Baird-Irving product would be handled by Hodkinson. Then the signing up of the Zane Grey productions. And the word that two more big lines of product are to be announced soon.

On top of it all the acquisition of Fred Warren:

Is anything further needed to warn you to take a good look at this photo of W. W. Hodkinson now—because he is going to get a considerable share of every film man's thoughts during the coming year.

Look him over now—and watch his speed.

HARRY CHARNAS, of the Standard Film Service, Cleveland, Detroit and Cincinnati, is in town. Expects to be here a week or so.

Saw JOE BRANDT at the Astor on Wednesday. Guess the Universal executives will now be trouping in from Los Angeles one by one. BOB COCHRANE won't be so lonesome.

BENNY SCHULBERG dropped into the Astor grill the other day and soon was holding court, surrounded by half the film men in the room. Benny always deserved all the popularity he got—and these days it's coming with a rush.

DWIGHT S. PERRIN, formerly of Goldwyn, is back in our midst after a sojourn on Florida's sands. Was nabbed for jury duty as soon as he got back. Will announce new connections as soon as "His Honor" says "Finis."

JAKE WILK dropped into the office Wednesday to say "Hello" after a trip through the midwest. Dropped some pertinent observations on pictures and picture conditions. We know that Jake is a shrewd film man because his ideas chime with our own.

Incidentally, Jake placed a few boosts for CHARLES BRANHAM, until recently manager of Detroit's Majestic. Says he's one of the greatest showmen in the country.

And we agree with Jake, 'cause Bre'er Branham is a member of MOTION PICTURE NEWS Advisory Board and a frequent contributor to the Service Bureau.

S. HOPKINS HADLEY. We've just printed those words to see how they look. Our private sleuth informs us that a person with that monicker resides out in exclusive Kew Gardens, Long Island. And our sleuth suspects that it is the same old-timer we know in the film game as "Hopp" Hadley.

REG WARDE is looking over the picture business on the Pacific slope.—[Adv.]

FRANK CARROLL is wandering around the country in parts unknown.

PAUL BRUNET dined the Pathe Home Office staff last week at the Beaux Arts, returning the celebrations they have held on his anniversary as vice-president and general manager. Those present were: Paul Brunet, Louis Landry, Fred C. Quimby, Tom North, P. A. Parsons, Jack Kyle, Randolph Lewis, W. E. Raynor, Harry Lewis, Lewis Innerarity, M. Ramirez Torres, Gilson Willets, Emanuel Cohen, F. R. Clarke, John Humm, L. S. Diamond, Frank V. Bruner, H. E. Genet, George B. Seitz, C. W. Allers, A. Werkmeister, Bertram Millhauser, G. L. Chanier, L. E. Franconi, C. A. Brady, Edgar O. Brooks, W. C. Smith, B. P. Egan and C. J. Fischer.

You ought to hear JOE PLUNKITT enthuse over the new Mark house soon to open in Brooklyn. Some house—take it from Joe.

And here's a bit of news. The Strand performances, staged by Bre'er Plunkitt, will be transferred intact—soloists, 'neverything—to the Brooklyn house.

AL LICHTMAN is out of town for five days.

BERNIE FINEMAN, manager of the Accessory Sales Promotion Department of Famous Players-Lasky, is swinging around the exchange circuit.

Other F. P.-Lasky news tells of the fact that HARRY DAY has joined the ranks of the benedicts, the bride being Miss Marquita Harriss, of Memphis, Tenn.

And of a dinner given last week by the office staff to the three who recently stepped to the altar rail—PETE SMITH, HARRY I. DAY and LOUIS E. LOEB.

The MOTION PICTURE BUSINESS MEN'S CLUB is coming along.

A meeting held at Sherry's last week found the following committee members present: C. F. ZITTEL, ADOLPH ZUKOR, JULES E. BRULATOUR, J. STUART BLACKTON, P. L. WATERS, ARTHUR FRIEND and PAUL BRUNET.

A sub-committee is now looking for suitable quarters. Present plans call for a suite of six or seven rooms in one of the big hotels.

A total of $20,470 was collected at the Brady dinner. Since then thousand dollar contributions have come from P. L. WATERS, WILLIAM FOX and PAUL BRUNET.

Membership is to be limited to one hundred.

Thomas D. Goldberg, W. D. Pacy and Milton Caplan, Baltimore exhibitors, are in New York this week arranging for the coming ball of the Maryland Exhibitors at the Lyric theatre, April 25th. Several prominent stars in New York have already promised to attend.

Have you heard about "The Big Five?" Not yet? Wait!



"Starting His Second Pathe Year"

PAUL BRUNET has completed his first year as vice-president and general manager of the Pathe organization.

And starts the second year with Pathe aiming to do bigger things than ever.

"Common Clay" started it.

By breaking records for long runs in theatre after theatre.

And now Pathe is going after the "specials" with a vengeance. With a top-notch organization headed by Mr. Brunet and containing such experts in their lines as Fred Quimby, P. A. Parsons, Tom North and Edgar Brooks.

"The Unknown Love" is the next of the "big ones."

Watch that organization wind up and go to it.

Vetoes Arizona Ripper Bill

PHOENIX, ARIZ. (Special to MOTION PICTURE NEWS).—At the eleventh hour Governor Campbell vetoed the Waters Bill placing almost confiscatory regulations on film companies doing business in Arizona. The veto followed on the failure of the exhibitor sponsors of the bill to rally to its support before the Chief Executive. Previously the theatre owners had worked hard in both houses securing the passage of the legislation.

As exclusively told in last week's issue of MOTION PICTURE NEWS, the bill was a wonder as a collection of stringent regulations that would have effectively halted the industry in Arizona. Film exchanges in Los Angeles had taken the decided stand that they would not rent films to any of the 108 theatres in Arizona had the bill received the Governor's approval.

The Waters Bill consisted of twenty-three sections, every one of which levied red tape upon the motion picture interests in order that it conduct these in Arizona, the most undesirable sections providing the following requirements:

If film company does business in the state, it will be necessary for the corporation or partnership to register there at an annual fee of fifty dollars, which registration gives the corporation commissioner rights to require audit of the books and accounts of the film company made at the company's home office and at the expense of the company.

Every film company doing business in the state must have a registered and resident representative.

Any film company registered in the state can be sued in any county court in the state, and failure to pay any judgment within ninety days is sufficient for forfeiture of registration license.

Film companies requiring an advance payment or deposit, required to deposit with the treasurer of state, amount equivalent to deposits made by the several exhibitors of Arizona. Minimum amount at any time not to be less than $5,000. There is no provision for interest on this deposit, or refund at any time.

Every film company to be required to place on file with the corporation commissioner duplicates of every contract made for the rental of pictures to anyone in Arizona.

Production of any film or portion of film would require that the company register as a corporation in Arizona, pay annual tax and permit audit of books and accounts.

Annual statement must be made June 1st of every year to corporation commissioner by all film companies doing business in the state.

Film company must have capital stock fully paid.

Violation of this act subject to $5,000 maximum fine and license revoked.

When members of the Los Angeles Film Exchange Board of Trade learned of the Waters bill, and that it was before Governor Campbell for his signature, two special meetings were called. At the first, letters and telegrams were drafted and sent to all exhibitors of the 108 theatre owners and managers of Arizona urging that they telegraph or write Governor Campbell asking that the bill be vetoed. By wire arrangement were made for representatives of the Board of Trade to call on the Governor and present their objections to the Waters Bill. Their request was granted by the Governor, and a committee composed of Dave Bershon, Manager Universal Exchange; Charles Marley, Manager Triangle Exchange, and Michael Narlian, general counsel of the Board of Trade, were selected as a committee to see Governor Campbell. When the committee was received on Wednesday morning, March 19th, the Governor requested that they file brief containing their objections which was done later in the day.

Frederick L. Collins Sails for Europe

Frederick L. Collins, president of McClure Productions, Inc., and publisher of *McClure's Magazine,* sailed last Saturday on the "Adriatic" for Europe. He expects to visit England, France, Belgium, Holland and Italy and will be gone several months.

In addition to important business for his magazine, Mr. Collins will devote a large part of his time to consummating extensive motion picture projects, which are said to be of international importance. Mr. Collins has been busy upon plans for these enterprises for several months.

Mr. Collins has been preceded to Europe by a special representative of McClure Productions, Inc., who will transact the preliminary details for all the McClure motion picture activities abroad.

New Theatres Projected in Michigan

Many new theatres are being projected in Detroit and in Michigan. The Jefferson Theatre Co., of which George Harrison is general manager, plans a house to seat 2,000 on East Jefferson Avenue, one block from the present location. George Nichols, who operates the Superba and Isis theatres in Grand Rapids, is to build a 2,000 seat house at the rear of the Superba. There are quite a number of smaller houses that are being talked about and John H. Kunsky, it is said, will have a new theatre seating 3,000 in downtown Detroit

New Club Lays Plans

C. F. Zittel, Adolph Zukor, J. E. Brulatour, J. Stuart Blackton, Percy L. Waters, Arthur S. Friend and Paul Brunet met at Sherry's last week and decided on plans for the recently formed Motion Picture Business Men's Club.

Mr. Zittel appointed a sub-committee composed of himself and Messrs. Zukor, Brulatour, Blackton and Waters to secure quarters. In the interim a suite of six or rooms in one of the large hotels will be used. The membership will be limited to 100 resident members.

Committee members stated that the club has no connection or affiliation with any other club and should not be confused with the Motion Picture Club of America, recently organized, as noted, by Lee Ochs and others.

Contributions of $1,000 each were announced by Percy L. Waters, William Fox and Paul Brunet.

Reopens Theatre in Chelan, Wash.

R. C. Kelsey, of Omak, Wash., is reopening the Ruby theatre at Chelan, Wash. Chelan is situated on Lake Chelan, in the Wenatchee Valley, and is a noted summer resort.

Mr. Kelsey is new in the picture game, but as he is a shrewd business man he will assuredly have a great success. He will play the newest and best pictures.

Plans are being drawn for a first-class modern theatre, 500 capacity, for Oroville, Wash.

Chester Goes to Ottawa, Canada

C. L. Chester, producer of Outing Chester Pictures, left Friday for Ottawa to confer with a number of prominent motion picture men regarding the extensive use of Outing Chester Pictures throughout Canada. Since Outing Chesters deal entirely with nature studies whose province is international there is no restriction on their scope, and Mr. Chester feels that the Canadian field is so important that it warrants a special trip.

The success of Outing Chester Pictures in Western Canada is evidenced by a recent letter received from the First National Exhibitors Exchange in Vancouver in which their vice-president, Sam J. Coffland, writes that "we are very much pleased with the class of productions that you are turning out," and further states as his opinion that Outing Chesters should prove an excellent part of any program.

Christie in the East to Visit Exchanges

All exchanges releasing Christie Comedies in the east are to shortly receive a call from Charles H. Christie, who is leaving Los Angeles March 25th for a trip that will take him to all exchange cities.

Mr. Christie is particularly anxious to invade the eastern Canadian field, as he has been successful in doing in western Canada, and after a trip east which will take him through Denver, Minneapolis, Chicago, Cleveland, Philadelphia, New York and Boston, he will spend some time at Toronto. After completing his work in the east Mr. Christie will return to the coast by the way of Washington, Atlanta, New Orleans and Dallas. He anticipates the trip will require from four to six weeks.

Ball Game! April 13

The Lambs, Friars, Green Room Club, Motion Picture Club, National Vaudeville Club, Burlesque Club, Authors and Composers of America, Stage Hands Union, and every other prominent organization, will be on hand at the Polo Grounds on April 13 to root for their favorites at the baseball game between the Actors and Songwriters, which will be one of the many features of the Field Day which is being held on that date for the benefit of The Actors' Fund of America, of which Daniel Frohman is president.

Last Minute Coast News

William Desmond, Hampton star, and Mary McIvor were married in Pasadena on March 29th.

Oscar Price has arrived in Los Angeles and is in daily conference with William G. McAdoo and the stars of the United Artists Association. It has been decided that a Fairbanks subject will be the first release.

Albert E. Smith is visiting the Vitagraph coast studio.

Richard A. Rowland is here for conference with Maxwell Karger and an advance view of "The Red Lantern."

Sets Premiere of Sawyer-Lubin Film

The premiere of "Virtuous Men," the inaugural Ralph Ince film attraction, will take place at the Fulton theatre, New York, on Sunday evening, April 6. It stars E. K. Lincoln and was produced under the personal direction of Ralph Ince. It is said to be the biggest melodrama of the screen ever offered the photoplay public.

The presentation of "Virtuous Men" at the Fulton theatre will be surrounded with many distinctive features. A special musical score has been written in which are introduced several innovations. The musical setting is perfectly synchronized with the action, due to the composer spending several days with Ralph Ince during the making of various scenes. An extraordinary lobby display has been prepared under the direction of two experts in matters of this kind. Original paintings by Clarence Underwood, R. G. Morgan, Gustav Michelson and other well-known illustrators will have a prominent place in this display. Arthur H. Sawyer and Herbert Lubin, sponsors for "Virtuous Men," have also taken advantage of the extensive lobby of the Fulton theatre to display many other original pictorial effects and illustrations which have been prepared to accompany the picture.

Two Managers Resign in Ottawa

Two resignations of moving picture theatre managers were recorded in Ottawa, Ontario, during the week of March 17. On that date Manager J. T. Moxley, of Allen's Regent theatre, announced that he had acquired the lease of the Russell theatre, a legitimate house, which he proposed to convert into a moving picture theatre after improvements had been made. His association with the Allen Theatrical Enterprises was due to expire on March 26. The Regent at Ottawa is one of the best paying theatres controlled by the Allen interests.

Manager J. Lavois, of the National theatre, Ottawa, also announced that he was terminating his connection with the National on Saturday, March 22. He stated that he expected to secure the management of an important theatre in Montreal.

War Thriller to Boost Victory Liberty Loan

A war feature entitled "The Price of Peace," compiled from the official film archives of the government, photographed in the thick of battle, is shortly to be released in behalf of the Victory Liberty Loan.

The picture has been assembled and titled under the direction of Frank R. Wilson, director of the bureau of publicity of the Treasury Department, by Betty Shannon and Terry Ramsaye, with Joseph La Rose of the Rialto-Rivoli at the cutting table.

The material for the picture was selected from the film files of the War College, by permission of Colonel Weeks, and from the films of the Navy Department, the Marine Corps and other official sources.

Fred Warren Joins Hodkinson

THE big news surprise of the week was the announcement on Wednesday that Fred B. Warren had been elected a vice-president of the W. W. Hodkinson Corporation, retiring as vice-president and member of the Board of Directors of the Goldwyn Distributing Corporation.

The change takes effect on April 1. In confirming the news Mr. Warren declared: "I have the friendliest and best of feeling for the Goldwyn organization. This is further evidenced by the fact that a few hours before my resignation I purchased additional Goldwyn stock on which I had an option."

Speaking on the acquisition of the new vice-president, W. W. Hodkinson declared:

"I think Mr. Warren shares my own opinions as to the necessity for the integrity of product and the improvement of relations existing between the exhibitor and distributor of motion pictures. I have watched his development in the industry and have felt that his previous experience as an editor and publisher of important newspapers gave him a sound base for straight thinking. After all, both the making and the selling of motion pictures is a publishing function, and the most successful publisher of pictures will be the one who rejects unfit materials in his search for the selective, finer materials upon which he can place his imprint.

"During the past year the W. W. Hodkinson Corporation has proceeded with great deliberation to build an internal organization capable of doing the big things we have in prospect. We have not wished to expand too quickly, for that has been one of the big faults of the industry both in its business and production sides. I am now gathering about me both the men and the product that will make our company's name stand for a definite quality in production and service. And by service I mean our business relations with the exhibitor as well as the aids rendered the exhibitor in conjunction with the pictures he receives from us. I shall next week make a comprehensive announcement of the product that I have assembled for our new season together with some plans for a releasing innovation which I am certain will win exhibitor support immediately."

"My affiliation with Mr. Hodkinson is founded upon business logic," is Mr. Warren's explanation of his unheralded change. "My first reason is founded on the memory that six years ago when W. W. Hodkinson founded the Paramount organization and laid down the fine pattern and fabric on which it was built, the producer-distributor and the exhibitor were not engaged in a blood feud. They were not at each other's throats. They did not feel that there was any necessity for their being enemies. A thousand Strands and Rialtos and their equivalents in all of the large cities of the country are operating to-day because of the initial Hodkinson vision that pioneered in good pictures at decent prices, instead of contributing to the abundance of cheap melodramas that formed the prevailing motion picture diet of that period. The continuation of such product meant the continuation of converted store shows and five-cent houses."

"Mr. Hodkinson has always had a lesson to teach. He has been a pioneer and I like both pioneers and men who use their brains. He has had the patience to re-develop slowly. I believe in the things he is going to do and I want to help do them. I have the friendliest and best of feeling for the Goldwyn organization of which I have been a part since it was organized and that is further evidenced by the fact that a few hours before my resignation I purchased additional Goldwyn stock on which I had an option. I hope to be up to my eyes in work with the W. W. Hodkinson Corporation on April 1."

Samuel Goldwyn is at present in Los Angeles. No announcement has been made as to possible changes in the Goldwyn organization with the retirement of Fred Warren, who has been with the organization since its first days, earning considerable praise for the remarkable advertising and sales campaign that established the Goldwyn name in all parts of the world. Since December Mr. Warren has handled the distribution of the Ford Educational Weekly, making unusual records.

Fabian Plans New Theatre

A motion picture theatre seating four thousand people will be the permanent memorial and tribute which Jacob Fabian, owner of the First National Exhibitors' Circuit franchise for New Jersey, and proprietor of the Regent and Garden theatres of Paterson, N. J., will erect there early this summer as his supreme exhibitor accomplishment and in recognition of the remarkable interest that local theatre-goers have shown for screen entertainment.

The structure will cost half a million dollars. It will have a frontage of two hundred and eighty-seven feet on Church Street and one hundred and twenty-five feet on Ellison Street. The auditorium will be one hundred and seventy-five feet deep by one hundred and twenty-five feet wide. The first floor will have seats for two thousand seven hundred and fifty people, while the balcony will accommodate one thousand two hundred and fifty.

In size and the magnificence of its appointments the Paterson theatre will be the equal of the new theatre which Mr. Fabian is about to build in Newark, N. J.

One Hundred Per Cent

Hamilton, Ontario, boasts of a one hundred per cent membership in the Motion Picture Exhibitors' Protective Association of Ontario. There are seventeen moving picture theatres in Hamilton and the association's active membership in the city is seventeen.

New Haven Film Men Organize Club

NEW HAVEN, CONN. (*Special to Motion Picture News*).—Film men, theatrical men and newspaper writers of New Haven have organized The Jesters, a social club to be limited to the fraternity. Officers are Henry T. Scully, state manager of Famous Players' exchange, president; Daggett M. Lee, treasurer Shubert theatre, vice-president; Morris Caplan, auditor of Paramount state exchange, financial secretary and treasurer; Henry C. Higgins, attorney, recording secretary, and George R. Gould, New Haven *Register*, sergeant-at-arms.

Among charter members are Morris Joseph, of Universal exchange; Frank J. Scully, Metro Corporation; Robert S. Hersley, director; L. S. Tobias, Mutual; Austin Interrante, Goldwyn; Israel Lavine, Select Pictures; John V. Pavone, Herman Rudnet, Benjamin Simon, Famous Players; J. C. Lleighton, Boston Photo Play; Nathan Furst, Fox; Geoffrey Whalen, Boston; and Poli staff members as follows: Lewis D. Garvey, Frederick Valles and Walter Griffith.

Walter Betts Resigns

Walter Betts, manager of Keeney's theatre, Brooklyn, for the last five years, has resigned from that position to take a rest. Mr. Betts has been in ill health for some time and on different occasions has had to take time off. He will recuperate at Lake Placid.

Latest National News of Censorship

Buck Bill is Favorably Reported

Illinois Censorship by Small Group Comes Nearer Against Protests of Exhibitors—Campaign Is Prepared

ILLINOIS residents who depend upon pictures for their chief amusement, in a few months will pay more for the privilege of watching the film flicker and will have those same films carefully slashed by a small group of men labeled "censors" if the bill of Senator Buck of Monmouth is passed. The measure was favorably reported to the upper house by the Senate Judiciary Committee and started upon the first lap of the process which will make it a law.

The same bill has been introduced in the house by Representative Havill, of Mount Carmel, but has not yet been advanced there.

Springfield motion picture theatre men are prepared to fight the bills and will take the lead in the statewide opposition expected. Harry Loper, manager of the Lyric theatre, characterized the bill as vicious legislation not wanted by the thousands of Illinois people who patronize the picture shows, and intended to place in the hands of a few men the right to decide what kind of films the people of the state shall see.

"The people want to be their own censors," declared Loper, "and such bills are not favored by one in a hundred of the people who enjoy a good motion picture."

The passage of the bill means more expense for the motion picture men and probably added cost as a result to the theatre patrons. The bill provides a tax of three dollars for each original film of 1,000 feet with a dollar tax on each additional thousand feet. The film before permission would be given for display, would be censored by a board under the control of the department of registration and education.

An amendment to the bill provides that Chicago may have separate and local censorship similar to that of the Funkhouser regime which acquired almost national notoriety. The amendment was asked by a small number of Chicago ministers who are behind the bill and two of whom appeared in favor of the measure at the first committee hearing given it.

The Chicago censorship will affect the State, Loper yesterday asserted, because of the majority of films coming to Springfield and other cities through Chicago where they would pass under the scrupulous scrutiny of a Chicago board.

The same bill was up last session and nearly went over.

It is significant, a local theatre man pointed out, that Buck who sponsored the Senate bill, and Havill who is author of the house bill, are from Monmouth and Mount Carmel, towns of about 6,000 and 2,000 where two or three second class picture shows operate and where Sunday shows are forbidden.

Shelved for Two Years

In at least one state where motion picture censorship has been recently advocated, it is safely shelved for another two years. The F. H. Peterson bill in Minnesota, providing for a state board, has been recommended for indefinite postponement by the Senate general committee on legislation.

Upon learning this, the National Board of Review, which is actively opposing censorship legislation in all states where it has been introduced, addressed the following letter to members of the committee voting against the bill (Senators Blomgren, Boylan, Conroy, Denegre, Gjerset and Putnam) and to Chairman Sullivan, who expressed himself as opposed to it.

Canada Protests Reel Tax of Fifteen Cents

Ottawa, the Canadian capital, was wellnigh the center of film interest in the Dominion on Wednesday, March 19, when Mr. Thomas Scott of Toronto invaded the parliamentary preserves as official representative of the Motion Picture Exhibitors' Protective Association of Ontario.

Mr. Scott, who is the secretary of the Ontario association, was a delegation of one to seek relief from the Federal tax of 15 cents per reel per day, which, he declared, was forcing a number of small exhibitors throughout the country to the wall. If he could not have the tax abolished entirely, he wanted consideration for the little fellows—but everybody in the film business was being taxed half a dozen different ways by every government that had the right to impose an assessment. He pointed out that the moving picture business was being taxed proportionately and comparatively twenty-five per cent more than its share.

In his statement of claims, Secretary Scott noted that the expenses of operating a moving picture theatre in Canada had increased 300 per cent during the war period. The theatres had been hard hit by the influenza epidemic.

Against Rorke Bill

More than one hundred motion picture men from all parts of Pennsylvania appeared in the House Chamber of the Capitol at Harrisburg to argue in favor of a bill introduced by Representative William Rorke of Philadelphia to exempt musical entertainments and motion picture shows from the provision of the ancient Blue Laws. They came in company with the Philadelphia Orchestra, which is supporting the same bill.

There was a lively opposition from the ministers and churchgoers, who pleaded for the retention of the obsolete laws.

Baker Appears Against Missouri Censorship

S. J. Baker, manager of the St. Louis branch of the First National Exhibitors' Circuit and former motion picture censor of Kansas City, Mo., appeared last week before the Judiciary Committeee of the State Legislature at Jefferson City and "showed cause" why the bill providing for the creation of a State Board of Moving Picture Censors should not be passed. Baker was delegated by St. Louis exhibitors and exchange managers to address the committee.

Exhibitors throughout the state are fearful that the drastic measure will be enacted. The fate of the bill will be known early in April.

Baker in his address said that his experience and his observations convinced him that the censorship of pictures in Missouri is unnecessary.

"While censor in Kansas City I looked at productions day in and day out for six months—often assisted by a committee of obliging ladies who represented the Parent Teachers' Association, the Collegiate Alumnae and others," Baker told the committee members. "During that period I reviewed 3,500 reels of film. Out of those I totally rejected only two pictures—both of which had been rejected four years prior, and the owners of which had tried at least once a year during those four years to exploit them, but without success."

Goldwyn Calls Attention to Censorship

At a luncheon given representatives of the Los Angeles press by Samuel Goldwyn, the producer took occasion to call to the attention of the newspaper fraternity of the west, the injustice of censorship bills introduced in the various legislatures for the so-called improvement of motion pictures, and emphasized a point heretofore overlooked by the film industry with respect to the far-reaching effects of censorship and the throttle it puts upon the public and press.

"Censorship will not prove half as undesirable to the producer ultimately as it will to the public," was one of Mr. Goldwyn's statements, "for in reality censorship takes away from the vast American public what it has shown it wants and likes, and therefore I claim that when politicians pass laws to say what the public shall see and read, they throttle the public. The producers may change their method of production, which may be a hardship for a time, but we can all continue to make pictures but maybe not the kind the public wants, and could have were it not for the satisfying of political greed in the passage of unjust laws of censorship." Mr. Goldwyn quoted statistics showing that fifty million people weekly attend motion picture theatres in this country. "To say that these people cannot attend a picture show and be harmlessly entertained on Sunday is taking us back to the blue law days."

"Every year there are attacks of one kind or another by the legislatures of the several states, and why?" he asked. "We are trying to produce clean stories that will help educate as well as entertain, and by so doing we are trying to foster a great industry that will perhaps make us a few dollars, but we want our rights preserved the same as the press, magazine and the novel. Why don't all three or four work together to educate the public that censorship is wrong in a democracy."

Vital Happenings for Exhibitors and Producers

Brady Heads Delegation at Harrisburg

The activities of the Legislative Committee of the National Association of the Motion Picture Industry were centered during the past week in Pennsylvania, where two important hearings were held at Harrisburg on Wednesday and Thursday.

Under the able leadership of President William A. Brady, the representatives of the industry attended a hearing Wednesday on the bill introduced by Representative Rorke, which would permit Sunday concerts, lectures and entertainments of an educational nature. President Brady received a tremendous ovation from an audience estimated at 3,000 which packed the House of Representatives, and his arguments were delivered in a forceful and most effective manner. He related in detail how President Wilson had commanded him to mobilize the motion picture industry for co-operation with the war program, and that motion pictures had rendered the most distinguished service during the war without any profit.

On Thursday President Brady continued his triumphant march through the legislative halls at the Pennsylvania state capitol through his appearance at a conference with Governor Sproul to consider the proposal for moving of offices of the State Board of Censors of motion pictures from Philadelphia to Harrisburg. He related the importance of Philadelphia as a first release territory, of its central location, exceptional transportation facilities offered, and that it would be mose embarrassing and very expensive to the motion picture industry to have the headquarters of the Censorship Board removed to the state capitol. Mr. Brady was complimented by Governor Sproul for having come to Pennsylvania and for the enlightenment.

Judge Defends Rex Beach Production

That the members of the Pennsylvania State Board of Censors had overstepped their authority in refusing to permit the exhibition in Pennsylvania of the Rex Beach-Goldwyn production, "The Brand," was the expression from the bench used by Judges Rogers and Wessel in Common Pleas Court, Philadelphia, where Gabriel L. Hess, general counsel for Goldwyn Distributing Corporation, had caused an appeal to be taken from the findings of the Pennsylvania State Board of Censors. Morris Wolff of the law firm of Stern & Wolff represented the Goldwyn Distributing Corporation.

Judge Rogers himself interrupted the proceedings to put into the record his own statement that during a view of the picture given the two judges, in the Board of Censors' projecting room, just before the trial began, Mrs. Katherine M. Niver told him that no matter what changes were made, either in the picture or subtitles, it would not be accepted.

Buffalo Measure Stirs Picture Men

See in It Endorsement of Sunday Pictures — One Exhibitor Declares Public Against It

BUFFALO, N. Y. (*Special to* MOTION PICTURE NEWS).—Buffalo exhibitors are much stirred up over the introduction in Albany by Assemblyman Slacer of a bill amending the penal law by permitting any municipality to conduct motion picture shows for education and recreation on Sunday from 2 to 6 P. M. in armories, schoolhouses, any state, county, or municipal building, or in any hall or room furnished rent free, provided pictures are censored by a local board of recreation, serving without pay and appointed by the local executive authorities and provided there is no charge for admission.

Some of the leading exhibitors in commenting on this measure voice their sentiments as follows:

HAROLD B. FRANKLIN, manager Shea's Hippodrome: "This measure is simply an indorsement of Sunday motion pictures. If the 'movies' are O. K. for the multitudes in special halls that haven't any of the modern improvements of the big picture house, where the pictures are presented in a delightful and cozy atmosphere, it is a foregone conclusion that they are equally O. K. in regular picture houses. The mere fact that no admission would be charged does not change the situation. If pictures are all right in armories on the Sabbath they are all right in theatres. I do not think the city wants to compete with regularly appointed photoplay theatres, which are now filling every need. If pictures are good for recreation from 2 to 6 P. M. they are also good from 2 to 11 P. M. At least almost 250,000 Buffalonians think so, as this number of citizens have to date signed petitions in favor of Sunday movies."

EARL L. CRABB, manager Strand theatre: "Assemblyman Slacer seems to have taken the side of the exhibitor in this bill, for it states that the city may show motion pictures for EDUCATION AND RECREATION ON SUNDAY. That is just what we have been maintaining all along that the motion picture is the ideal method to educate and amuse the workers of the country who labor six days a week and who demand this form of entertainment on Sunday. It is hard to imagine, however, just where there would be much 'recreation' in looking at pictures in a cold, dreary, military armory with no facilities for the proper presentation of pictures. We are indeed indebted to Mr. Slacer for seeing our side of the proposition."

JULES H. MICHAEL, manager Academy and Regent theatres: "Assemblyman Slacer certainly does not represent the sentiment of the people of Buffalo in trying to force a bill through the legislature providing for the free showing of motion pictures in big 'barns' about the town. Buffalonians want to see motion pictures on Sunday not only from 2 to 6 P. M., but from 2 to 11 P. M., and they want to see them in real theatres built for the purpose of showing artistic film plays in an artistic manner."

Lieut. William K. Howard Arrives from France

After nearly two years in the service, Lieut. William K. Howard is back from France.

He enlisted in Minneapolis, July, 1917, and was at that time manager of the Metro exchange for that territory. Previous to the Metro management Lieut. Howard was manager of Vitagraph's Minneapolis exchange, where he is said to have established a high record.

The transport Matsonia landed him in New York March 26, and he was nonchalantly strolling along Broadway when he was spied by a member of the MOTION PICTURE NEWS staff who had officiated as toastmaster at the farewell banquet tendered Lieut. Howard in Minneapolis, July, 1917.

He entered the signal service and after winning his commission at the training camp he was transferred to the Artillery division with a California contingent. Before locating in Minneapolis Lieutenant Howard was active in film circles in Cincinnati.

He seems to have grown six inches taller and eight inches wider and is as brown as a Southern cotton picker.

Think Governor Will Not Veto Bill

NEW HAVEN, CONN. — That Governor Holcomb will not veto the bill providing for Sunday motion picture shows, if it passes both houses of the Legislature, is the opinion of men here who are greatly interested in the provision. And that both legislative bodies will pass the bill is practically a certainty today. The State Senate went on record as approving the bill, only three members voting against it. Action by the lower house should be taken March 26.

Conditions in Connecticut have undergone a radical change since Governor Holcomb vetoed a liberal Sunday bill two years ago. The Governor has come to recognize the fact, his closest friends say, that every effort must be made to ease the masses of people who have been growing restive under restraint in the big towns. Motion pictures are generally conceded to have the power to partially quell unrest.

Another point that makes the passage of the Sunday bill fairly certain is the change in the leaders who are urging the bill. J. Henry Roraback, State Republican chairman, has charge of the work in person, it is generally known.

Sherwin Goes West for Goldwyn

Louis Sherwin, until recently doing special publicity for the Goldwyn Pictures Corporation from its New York office, left Thursday for the company's studio in California, where he will take up his new duties in the scenario department there. Mr. Sherwin resigned from the company about three weeks ago. Since then the new proposition was made him and he immediately accepted.

Mr. Sherwin was for nearly ten years dramatic critic on the New York *Globe*, where he earned for himself a reputation of being a keen analyst of play construction and a critic of sound judgment. He has already had some experience in the scenario writing line, preparing one continuity for a Select picture starring Alice Brady and one for a Goldwyn production not yet released.

Screen Club Wins Suit

Judgment was entered on March 24, 1919, in the Supreme Court of New York, by the Screen Club, through its attorney, Arthur Butler Graham, against its former landlords, William H. Cowen and Robert H. Davis.

The action was brought against the club for unpaid rent amounting to $2500. The complaint alleged that the club had been dispossessed for non-payment of rent and that the landlord had been unable to rent the premises to anyone else. The club defended on the ground that the dispossess proceeding had terminated the lease and that the club therefore owed no rent for the period that followed while the premises were vacant. The court sustained this contention and directed judgment for defendant.

Old Chinatown Setting for "Checkers" Scene

At the William Fox studio in Fort Lee, director Richard Stanton is said to have erected a most interesting set for "Checkers," the famous racing picture which Mr. Stanton is producing as a big special attraction. It is one showing the Chinatown of some years ago—the storied district of abducted girls, opium dens, dark alleys, Tong men, and mysterious underground passages.

The set was built under the supervision of Captain Hannon, of the Elizabeth Street police station, which has Chinatown within its jurisdiction.

Exhibitors Against Daylight Saving

Exhibitors of Western Canada are in high glee over the decision of the Canadian Parliament to shelve the daylight saving measure this year. The westerners were among those who had protested against the move. Not long ago the Winnipeg exhibitors placed a letter of protest against the adoption of a daylight saving plan with the Winnipeg City Council with a request that it be passed along to higher authorities. The western exhibitors complained that they did not want more daylight when night's shadows are not seen under ordinary circumstances during the summer before 9.30 P. M.

Charles C. Pyle to Enter Broader Field

After seven years as general sales agent of the Bartola Musical Instrument Co., Charles C. Pyle has sold his interest in the agency and resigned from the company to enter a larger field.

This will come in the nature of a surprise to the many exhibitors of the country with whom Mr. Pyle has dealt for many years and who have come to look upon the names Bartola and Pyle as synonymous.

Mr. Pyle has been in charge of the Sales Department since the inception of the Bartola Co. and has built up its business to a point where it stands second to none in the country.

While Mr. Pyle expresses a great deal of reluctance at leaving the organization, other matters of a far greater scope for his ability have presented themselves proving too alluring to permit of their passing by.

Mr. Pyle has not announced his new connection, but it is understood to be something presenting a vast field for operation. There is no question whatever it is it will be brought by him to success and he carries with him the best wishes of the many men in the business who have always found Mr. Pyle's judgment dependable and figure that he is entitled by his fair and square conscientious work of the past to a big share of prosperity.

Costume Company Leases Buildings

Lease was made last week by the Western Costume Company for the use of a seven-story building, 40 x 85, at 908 South Broadway, Los Angeles. The Western has heretofore been located at 719 West Seventh street, and in the past four years has grown from a masquerade costume company to the most important one of the west coast film industry, due to the very efficient manner of handling motion picture accounts by M. E. Burns, the proprietor. Recently Mr. Burns purchased the "property" business of Lee Powers, and this will be merged with the Western as a nucleus for his motion picture supply establishment which will furnish anything and everything required in the way of props and costumes for film making. Scene docks are to be built, and a furniture factory will be one of the important features of the new establishment.

Rivalry in Canadian Theatre Building

A highly interesting development has occurred in connection with the carrying out of plans to build new theatres in London, Ontario, by the rival Allen and Loew interests. The Loew people paid a deposit on a site for a theatre at Dundas and Wellington streets. The Allens then announced that they would build their theatre in another block along Dundas street. The Loew interests subsequently forfeited the amount which they had paid on their selected site and secured a long term lease on property immediately adjoining the location of the Allen theatre property.

New Theatre for Springfield, Illinois

It is announced that Springfield, Ill., is to have a new photoplay theatre. Rumor has it that a large Chicago corporation—Balaban and Katz—are back of the deal, and that Rapp and Rapp, Chicago architects, are now working on plans for the playhouse. The site selected is at Fifth Street and Capitol Avenue, half a block north of the Majestic theatre, and directly across from the Princess. The ground is now occupied by two dwellings, both landmarks in this city. The land is owned by Harris Hickox and the Miner estate. It is planned to build a large and magnificent theatre, with stores on the ground floor.

The seating capacity will be about 2,500. The location is off the beaten path for the picture business, being a block away from the principal thoroughfare. But as crowds flock to the Majestic and Princess, it is safe to assume that the new theatre will draw its share also. Three of the city's most important street car lines pass this corner, and the others make good connection for there. The manager of one of the theatres in Keokuk, Iowa, is slated to be the manager of the new house.

This is all rumor.

Series of Exhibits

The National Board of Review has been requested by President George A. Strayer, of the National Education Association, to arrange a series of exhibits on visual education for the national conference held by the association in Milwaukee the first week in July. This will include motion pictures and lantern slides now being used by the schools in departments of visual education. The interest expressed by President Strayer in this form of education is full of possibilities for the larger use of motion pictures in school buildings for the instruction of scholars and for the social activities of the schools through community centers, parent-teacher associations and neighborhood meetings.

Defense Society Endorses

The American Defense Society is reported to have endorsed "Made in America" because of its merit in winning the unqualified endorsement of some of the largest and most influential patriotic and educational societies in the United States. The Boy Scouts of America was the first national organization to officially recognize and endorse the series.

Its approval was closely followed by the International Committee of Young Men's Christian Associations.

"Lord Jim," By Bennison

The Betzwoon organization, producing the Louis Bennison pictures for release through Goldwyn, announces that "Lord Jim" will be the next Bennison production to follow "Speedy Meade."

Ira M. Lowry, who wrote the story and directs all of Bennison's pictures, says that the plot and scenes are laid in the United States and England.

Exhibitor Service Bureau

An Art with a Large Capital "A"

THERE isn't the slightest doubt that within the past two years there has been a more wonderful change come over the exhibition end of the motion picture business than it has known before in its history.

It has come because exhibitors have realized that selling each picture is a different proposition and that they have something else to do after they have built a fine house to get steady patronage coming to them.

They have found that the motion picture exhibiting business has become an Art with a very large capital "A." And when we use the word Art it should not be confused with the high brow, because there can be just as much art in presenting and exploiting a slapstick comedy as with a huge symphony orchestra.

And with Art comes Study—a study of your business. There is a tendency everywhere to putting every effort behind every picture to getting the most out of each one.

NOW there can be no text book of motion pictures. The man who tries to sell you a handbook and then tell you that you have the knowledge of the business or a particular branch of it is simply handing you bunk. The only study that you can make that is going to improve you is through the current developments of the business.

MOTION PICTURE NEWS realized this when this department was started. It realized that if there could be some forum established where the best work of the most enterprising exhibitors could be reviewed, intelligent and constructive criticism rendered and where every idea that was published first met the test of worth that a great deal would be established.

There was no plan that this should be set up as a teacher for you from the wisdom of the employes of the department, but that this real learning should come from the successful experiences or the failures of exhibitors everywhere. We have had scores of letters telling us how valuable the department has been, how this or that specific article or criticism brought money into the box office.

WE know that this department has done much and it has been largely on account of the splendid cooperation that has come from the exhibitors. These men, perhaps, have become more and more willing to contribute their experience because they have seen that their worthwhile efforts are not going to be set right against some piece of bunk offered by an armchair showman representing a producer who has something to sell.

Now the point that we want to make is that if this department could print every worthwhile idea that the exhibitors of the country use this would become the weekly text book of the showman's side of the business. At first many exhibitors held back because of lack of confidence, but this quickly disappeared. Then real modesty prevented many of them sending in their matter, and we fear that on the part of others it is simply a case of not being willing to do the little work that is attached to it.

You know how valuable the ideas that appear here are to you. You know that when you are able to use the plan of some other exhibitor that your business is helped. And you know that when your business and the other fellows' and all the rest are helped you are going to get the cumulative benefit.

So why not joint this forum?

This is your department and that of no other.

THERE is not a week that passes that there does not appear here some valuable article by a successful exhibitor telling you of some of the things he has done, how he has done them and what has been the result.

For instance, in this issue there is an article by E. O. Weinberg, manager of one of the most successful neighborhood houses in the country. The question of children's matinees is not a new one, but Mr. Weinberg has some new angles on it. Possibly you have found that such matinees have not been successes in your theatre, but possibly that has come because you did not get the right appeal over. You may find something in this article that will help you.

This reminds us that several months ago there appeared here an article by George E. Carpenter, manager of the Salt Lake City Paramount-Empress theatre, in which he gave some valuable pointers of these matinees. The value of it is shown, in that only a few weeks ago it was reprinted in a producers' house organ. And this is no criticism of that producer for he did the right thing to reproduce this valuable article.

And incidentally the other day another trade paper prints as an original idea a quotation from one of the contributors to this department, word for word the same matter that appeared here five months ago. Dozens of other cases of the sort may be cited.

But we are glad they do this. We know that this is recognized as the DEPARTMENT OF THE EXHIBITOR, because we have proven that it is.

We believe that we have the confidence of all of you. Now all that we ask is that you hesitate no longer in telling us the good things that you are doing.

AND DON'T FORGET THAT ANY SORT OF SERVICE, NO MATTER THE DEGREE, IS ALWAYS AVAILABLE TO YOU WITHOUT COST OR OBLIGATION.



H. C. Young, manager of the Strand theatre, Pittsfield, Mass., believes in collecting material for future use. Here is how he employs some of it in his attractive lobby posters

Young Gathers Material From Every Source For the Proper Exploitation of His Pictures

UP in Pittsfield, Mass., there is an exhibitor who believes in making just as strong an appeal as possible in his exploitation, and though his city belongs in the smaller class there is nothing small about the way that he goes after business. This man is H. C. Young, manager of the Strand theatre.

It was only a few months ago that Mr. Young took charge of the Strand, but he had something definite in view before he assumed he responsibility. He had studied the motion picture situation carefully and had decided exactly what he was going to do. In fact his experiences up to date reminds us a great deal of the accounts given in the Diary of a Successful Exhibitor, which was published in this department.

One of the first things he did was to change the name of the house, because he wanted to start fresh with the policies that he had in view. The place was practically made new and with this start he started out to let the people know about the house. He gave his earnest attention to advertising and it was through numerous letters that this bureau became acquainted with him. Mr. Young set out to get ideas. He found out through these pages who were some of the leading advertisers of the country and proceeded to get newspapers from those cities.

Mr. Young watches carefully the advertising pages of the Motion Picture News and when he sees a striking design there he does not hesitate to adopt it. In several instances he has been able to secure cooperation from the distributors by getting the originals or mats of plates so used where they are adaptable to printing on newspaper stock. And he is getting his accessories well lined up by keeping after the exchanges. He is not satisfied to have one of them fail to send him the material he asks for and offer some excuse, but he takes steps to see that the next time he makes a request some attention is given to it.

However, he may take only an idea out of one of these newspapers or News ad. displays and then prepares the rest of the advertising to suit his own purposes.

But one of the principal things that he has accomplished has been to get his local newspaper interested in motion pictures. The Berkshire Eagle is now cooperating fully and the sheet is a credit to the industry.

Clever exploitation is carried out in the lobby and here Mr. Young has his posters specially prepared for him. These are on colored stock and in colors, the illustrations being either especially designed or taken from photographs. Mr. Young is fortunate in having the services of a clever artist in doing this work, but if most exhibitors will look around their cities they can find someone who can do this sort of posters and get new attention to the theatre. The posters are 18 by 36 and are mounted in special glass frames that he has mounted in the Strand lobby.

Pittsfield is one of the cities that is cursed with the evil of double feature bills, but it will be noted that in all of his advertising Mr. Young picks one of the features to play up and then incidentally mentions the second. In other words, he does not appeal to quantity, but to quality. For instance, he picked "The Accidental Honeymoon" as the one to feature and kept it right up to date with the featuring of Capt. "Bob" Warwick. There was a fanciful
ments of Bluebirds.
illustration in colors for the center of this which was taken from one of the advertise-

In the case of the Nazimova picture, h featured the "Special Holiday Bill" on a count of the season and then every bit c the display on "Eye for Eye" was take from the Metro advertising, including th picture of the star, and then the displa on the May Allison picture was lettered i the whole being mounted on a bluish back ground.

We have seen a number of other spec mens of these posters and in each case the show that Mr. Young gathers his materi together carefully and makes use of all h opportunities. If he sees something in th News or in some of the publicity sent ou by the exchanges, in the regular paper or i heralds—no matter where—he files th away until he has occasion for its use. M Young is not one of the exhibitors who content to simply kick about the sort c material that he gets from his exchange although he naturally seeks to get the be that is available. But he is never caugh in a hole, for he has his material on han and in the comparatively short time that h has been conducting the Strand he ha learned just about what he may expect c each brand of pictures and makes h preparations accordingly.

We have been repeating for the past tw years here that every exhibitor shou have a filing system and that he shou accumulate there all possible material c the exploitation of pictures and not be con tent with simply following the ideas of th makers of the pictures. The number c those who are following such suggestion is increasing rapidly. It is simply a ca of failing to grasp your opportunities you fail to arm yourself for the sale c the pictures to your patrons.

BY PARCEL POST

Exhibitor Finds Picture So Shipped Saves Him Money

A. C. H. CHAMBERLIN, manager of the Opera House, Madera, Cal., and one of the live wires of the Pacific Coast, wants to know why exchanges cannot send pictures to the exhibitors by parcel post instead of using the express. He finds that it saves him a great deal of money. For instance, a ten-pound package from San Francisco costs 44 cents by express and only 14 cents by parcel post. These are small amounts, yet they count in the operation of a theatre in the course of a year. Mr. Chamberlin reports that he cannot induce some of the exchanges to use the parcel post.

Exhibitors should awake to their rights here. They should investigate and if they can get their films in as quick time and at a lower rate they should not hesitate to demand that policy. And if the exhibitor will sit down and write to this department it will at least be published here, so that the exchange will be on record and the home office is likely to want to know what is the matter. We wish as few troubles for the exhibitor as possible—but if you have them let us know about them.

Getting By-Product from Your Theatre

YOUR theatre has a by-product value! Edwin O. Weinberg, manager of the Elmwood Theatre at Buffalo—the house that caters to absolutely the highest class trade in the city with an eminent degree of success—is the author of this declaration.

Weinberg is a living receptacle for quaint ideas that crystallize from drama form into practical money-making pleasure-producing steps.

His theatre is not open afternoons except on Saturday, Sunday and holidays. Naturally the big houses must play to capacity and draw those crowds within a few hours each evening.

This is where he has applied the by-product plan that has been such a boon to great corporations, making it possible for them to clear running expenses through a utilization of that which heretofore had been regarded waste.

Weinberg has infused the by-product idea into the theatre. This is a resume of his views on the subject and which WILL be helpful to any manager who must make his money in a few hours at night:



"Welcome Home" display at Shea's Hippodrome, Buffalo

Childrens' Matinee

"The childrens' matinee has been considered by hundreds of managers as a waste of energy and money," said Weinberg. "All I can say is that he who passes up the children's matinee opportunity is not alive to the present-day demands—to modern advertising possibilities—to the magnitude of the theatre as a by-product producer.

"When you utilize your theatres during periods when it is not usually in operation—and manage to make those periods a paying proposition—that, I consider a creation of by-product. You are capitalizing waste time.

"For one year I have made Saturday childrens' matinees and often children's midweek matinees—produce a good margin of profit, when the week's total was summed up.

"Many managers will say: 'Bunk!' I can appreciate their feeling in the matter for that was my attitude for a long time.

Sentimental Advertising

"But time has changed. This is an age of sentimental advertising. Nowadays when a corporation advertises fire extinguishers it presents as an argument—a selling-point—a magazine or newspaper ad, showing how a man is saving his wife and little brood from flames with the patent extinguisher. The maker of automobile tire chains offers an ad showing how a father is trying to brush out of his mind an accident narrowly averted by him and which might have killed a small child through his not having tire chains. The ad pictures him dreaming of his own family in the same jeopardy.

"The insurance company pictures a family destitute because father made no insurance provision. The same sentimentalism has crept into motion picture advertising both by producer and exhibitor.

"And so on down along the line. Americans today think more of the comfort, safety and amusement of their wives and children than ever before. And the motion picture exhibitor can capitalize it through the holding of childrens' matinees with an appeal toward the family sentimentalism.

"The Elmwood last week Tuesday after-school played to 1600 children and several hundred grown-ups. That I consider a by-product. The attraction was a Humpty-Dumpty circus played by Marionettes with comedy films topping-off the bill. In other words, it was a modernized Punch and Judy show with films additional. We turned them away. The performance opened at 4:30 o'clock, after school, and ended in time so that the evening meal was not interfered with.

"My advertising appeal was made to fathers and mothers—that they allow their children to enjoy a Punch and Judy show with modern specialities. We pointed out what a bright spot it was in their lives when they saw years ago their first Punch and Judy show.

"Children never have been given such attention by parents as they get in this age. Naturally fathers after reading our ads suggested to mothers that they take the kids around to the Elmwood. And

(*Continued on page* 2118)

ADVISORY BOARD, EXHIBITORS SERVICE BUREAU

Thomas D. Soriero, Park theatre, Boston, and Strand theatres, Lowell
Harold B. Franklin, Shea's Hippodrome, Buffalo.
Edw. L. Hyman, Film Director, U. S. Liberty Theatres, New York.
E. Mandlebaum, Loew's Stillman theatre, Cleveland.
Mrs. Joseph Grossman, Standard theatre, Cleveland.
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George E. Carpenter, Paramount-Empress theatre, Salt Lake.
Sam W. B. Cohn, Spokane.
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Eugene H. Roth, California theatre, San Francisco.
J. A. Partington, Imperial theatre, San Francisco.
Sidney Grauman, Grauman's theatre, Los Angeles.
A. C. H. Chamberlin, Opera House, Madera, Cal.

Your Idea and Ours

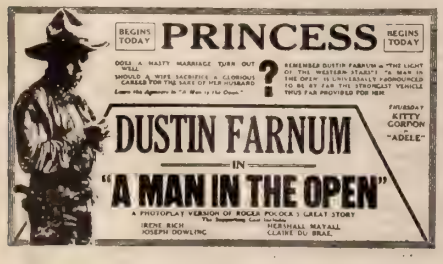
THIS quarter of a page display is excellent work for a theatre in a city where you can get good cuts made and where you can get good printing in the newspapers. It comes from the Alhambra theatre, Los Angeles. With one exception this is all plate stuff, but there is a welcome and effective relief with the mortise in the upper left hand corner and the type matter



which gives the selling argument for the production: "This man in the open knows how it feels to live a brother to the grizzly in the wilds of the Northwest. He falls in love with a beautiful girl—marries her; loses her—and fights for her; loses her again and, at last—but see for yourself."

The remainder of the display is devoted to a couple of scenes from the production, one showing Farnum alone and the other with the girl, the title of the picture, the name of the theatre, the date, the prices and the fact that the story is taken from "Roger Pocock's greatest romance." And we say, it is mighty good as it stands, but bad printing here would result in a terrible mess.

An entirely different angle on the same picture is taken by the Princess theatre, Milwaukee, in a six inch, four column display. Here there is an attractive cut of the star used as the attention-getter and then there are two questions asked: Does a hasty marriage turn out well? and Should a wife sacrifice a glorious career for the sake of her husband? On the opposite side of the question mark there is the statement that this is a stronger picture than "The Light of the Western Stars," the previous Farnum production. This is manifestly the curiosity arousing



type of a display, but we do believe that the Alhambra selling argument is the better of the two because it appeals to the woman element with the winning of the woman and losing her, etc., and to the men because it suggests action.

Best jewel for you to wear is consistency.

WE do not like to see the superlative used in motion picture advertising—as you well know, if you have been following this department, and so we will resist the temptation to use it ourselves in this case. But that does not prevent us from saying that we have never seen better advertising, so far as getting the attention, than this full page display from the Modern theatre, Providence, R. I.

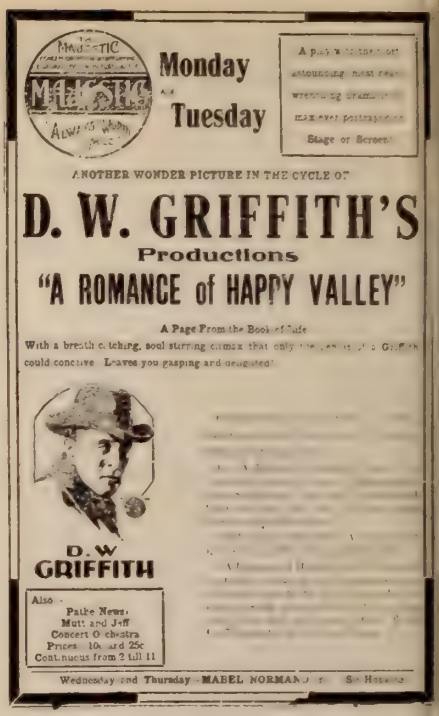
This splendid picture of Mme. Nazimova has been used to the very best advantage, and it is so appealing that it is going to cause everyone to stop and read all that is said about her. There is just one improvement that we would suggest and that is the omission of the "cap" line "Is at her best" under the title of the picture. It is slightly jarring in appearance there and



is unnecessary because there is a better sales argument in the matter that follows and which tells something of the role in which she is seen. We would have much rather have devoted that much room to space between the name of the star and the title of the picture.

We are glad to see that the Modern is becoming converted to advertising one feature alone predominantly—for Providence is one of the cities where the double bill is still the fashion.

Exaggerated advertising is comparable to the merchant who puts a silk dress on display in the window and then only has calico to offer you inside.



DOWN in Jackson, Miss., there are a couple of theatres under the same management that are following just about our ideals of the correct advertising policy for a small city. These are the Majestic and Istrione theatres, located in a city with a census population of 27,000, half of whom are negroes and not admitted to the motion picture houses.

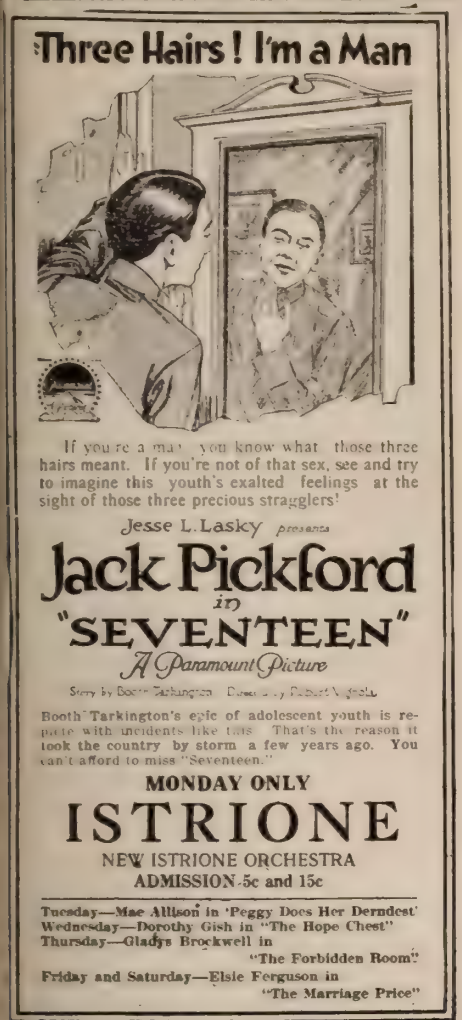
In the first place with the exception of a few week days displays these houses keep away from the syndicate idea. The displays of the two theatres are separate and generous, and the result is that they both get good positions, especially in the Sunday issues where the larger space is used. Still another commendable thing is that they place the emphasis on the first attraction of the week (there are no Sunday showings). This is true though the Istrione usually runs a picture only for a day and the Majestic for two days.

Evidently the advertising manager of these houses studies carefully the matter that he can get from the producers and this is used liberally, line cuts predominating. The theatres are able to get excellent cooperation from the papers and the half tones are used in the text columns so that the houses have a double appeal. But this press book matter is switched around so as to get the proper local appeal.

Now in the eleven inch three column display on "Happy Valley," the selling argument is largely taken from the press book, but instead of referring merely to Kentucky this is made a "story of the plain people of the Southland," which certainly brings it closer home to the people of Jackson.

Istrione uses ten inches double and here a mat furnished by the producers has been effectively used. We would have brought out a little stronger here that the story was by Booth Tarkington, but the designer has overlooked a bet and has let the name of the author go by in the small script as prepared by the producer. You will note

What Live Wires are Doing



that there is just a line devoted to each of the other pictures for the week. The theatre does liberal daily advertising and will sell these pictures when it gets to them. That's the right idea.

Misery may love company—but not intelligence, enterprise and advertising.

THERE is some mighty good stuff in in this eleven-inch, triple-column advertisement of the Regent theatre, Cedar Falls, Iowa, but the typing could not have been much poorer and the result is that one has to look for the punch. The designer seems to have depended entirely on the picture of Mildred Harris to get the attention and then to have left the rest to the printer. This is certainly a case where a few inches more of space would have brought greater attention.

In the first place, the name, Mrs. Charlie Chaplin, should have been brought out at least four times as strong, and the title of the picture should have been played up better instead of using the open-faced type. There is a good line in "The girl who cornered the laff market," and we would have pushed the cut to one side and have used that line alongside.

There is another clever selling point in the use of Chaplin's feet, but this is so mixed up with the selling argument on the picture that it does not attract attention. While we are generally opposed to boxes, this is a case of matter which should



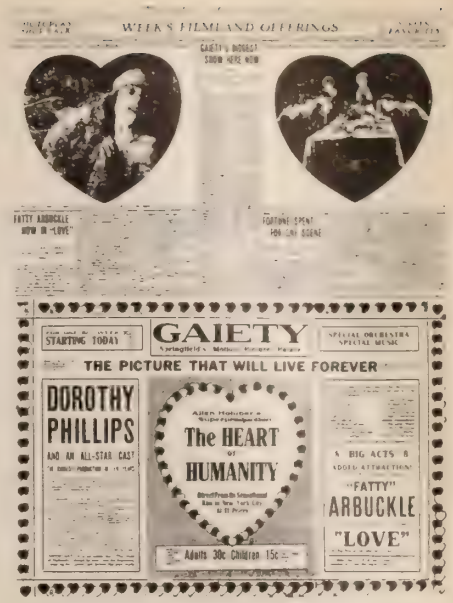
have either been separated by the use of a box or brought right up under the name, Mrs. Charlie Chaplin. It reads: "Think of having the world's highest comedian smile at you across the table for 365 mornings out of the year. That is the lucky fate of Mildred Harris, who led the funniest (then the reproduction of the Chaplin feet) to the altar."

The same theatre has done much better in this display which appeared in *The College Eye,* which we presume is the publication of some local school, but still the pin is not what it should be.



Keep the latchstring of welcome out and let advertising tell where the door is.

HERE is a mighty clever idea fo rthe exploitation of "The Heart of Humanity" if your local newspaper will let you get away with it. In this case it was put over by the Gaiety theatre, Springfield, Ill., by



using a half page advertising display. You will note that through having the two cuts made in the shape of a heart, this gives over the full page effect to the picture and much more strikingly than would have been the case with a page ad. The week before the opening of the picture the Gaiety also used a total of half a page, half of that being devoted to "The Heart of Humanity" and in that issue it had another one of the heart-shaped cuts.

The heart effect is well carried out in the border of the display and in the center. We are generally opposed to the box effects in advertising, but here it has been well done, each referring to some different phase of the entertainment. The advertisement deserves commendation because it gives the big outlines of the picture and it shows the right sense of values on the prices, hours of presentation and the opinions of the New York papers.

Lots of people conduct their business on the principle of the old-time housewife who kept the blinds carefully closed on the front room unless "company" was there.

SPRING IS HERE

Let's Get the Right Sort of "Fever" With It

SPRING is here, and there's likely to come along the well-known Spring Fever with it. But that's a disease that the motion picture wants to avoid this year. From all sections there comes good news, and it is up to the exhibitor to get out and try to do more for himself and his fellows.

It ought to be idea time for most of you. Time to think of things that you can do to improve your theatre and better your advertising and presentations. And for the benefit of others we are mighty anxious to record here the things that you do do.

And if there is anything that we can do to help—well, the Exhibitors' Service Bureau has been inoculated against the Spring Fever.

How New York Stages the Show

ALTHOUGH there is at times plenty of laughs and heart appeal in "The Girl Who Stayed at Home" at the Strand theatre this week, the feature attractions at the New York houses belong rather to the tenser class of offerings.

At the Rialto the feature is Pauline Frederick in "The Woman on the Index," a story with a crook setting and a very strang drama. To offset this there is a Mack Sennett comedy, some more comedy thrown into the magazine and one of the quartet numbers is humorous, with most of the music of the lighter quality.

In addition to the latest D. W. Griffith picture the Strand is also showing the Sennett comedy, "Reilly's Wash Day," in which the various animals of the studio play a considerable part in the fun making. There is also a cartoon comedy included in the Strand Topical and, as has been observed, there are quite a few laughs in the feature, accentuated by the way that it is staged.

William S. Hart is appearing at the Rivoli in "The Poppy Girl's Husband," a very serious drama, and this is lightened by including a "Judge Rumhouser" cartoon in the Pictorial and with a Harold Lloyd comedy, "A Sammy in Siberia," as the final comedy.

Broadway featured the homecomng of the boys of the Twenty-seventh Division all the week. Mr. Kashin has a specially prepared feature which gives the story of the former guardsmen from the time they started to camp up to the present moment. This was started in at the regular Sunday opening and after the parade pictures of that were included. Pictures of the parade were used at all of the Broadway houses immediately after it was over.

Rupert Julian in "The Fire Flingers" is the Broadway feature.

Strand Theatre

MANAGING DIRECTOR JOSEPH L. PLUNKETT is getting some mighty striking effects this week with his presentation of the latest Griffith picture, "The Girl Who Stayed at Home." The battle effects are strikingly reproduced and the phonograph is used in a manner that delights the audience. Of course the use of the phonograph during a presentation is not a novelty, but in this case it has been done with a nicety that the audiences appreciate.

The lighter element dominates the bill at the Strand for though there is plenty of action and lots of tense scenes in the feature the humor stands out all the more by contrast and then there is one of the Mack Sennett comedies, with the lighter and more tuneful offerings running through the musical selections. Because of the length of the feature the usual scenic or educational picture is omitted this week and there is one double vocal number.

"Dance of the Hours" from "La Gioconda" is the tuneful overture and this is played with the lights all in gold. This is a selection that calls for the finer use of the various instruments, with little of it on the brasses, but the reeds and strings dominating. At the performance we heard it played the overture got an unusual hand.

Strand Topical opens with Universal Current Events pictures of London's welcome to the Scots Guards returning from the battlefields of Europe where they have been since the start of the war. The king and queen are shown reviewing the troops and *the royal personages and the British soldiers get as much applause as if they were Americans.* "London Scottish" is the most appropriat e music which is played here. Then come Pathe pictures of the American battleship fleet at Guantanamo, the pictures this week being devoted to showing airships flying from a platform on the big guns of the battleships and how these machines were used to hunt out the U-boats. "Buffalo News March" accompanies.

There is a dash of humor brought in with Current Events pictures of delivering milk in Key West. Here the cows are driven in front of the residences and the householder buys the amount she wants straight from the course of supply. "In the Meadows" is played with these. Then comes some striking pictures from Pathe, showing scenes in Germany after the armistice. First we see the propagandists at work and making speeches and then actual warfare among the Germans come and we see machine guns commanding the streets and then the kaiser's palace riddled with machine gun fire. "Gethsemane Commadery March" is the music. Following these are Current Events pictures of the wedding of Princess Pat. Again from the volume of applause one would think that American nobles were being greeted and the soldier escort draws forth new enthusiasm. Excerpts from the magnificent "Pomp and Circumstance" add greatly to the effect.

Then there comes a novelty from Paramount Pictograph with "Out of the Ink Bottle." These are pen drawings by Maz Fleischer. First we see the artist seated at his desk and then he draws the head and upper half of the body of a clown and then on another portion the lower half. The two parts of the body do a dance before they unite. The clown gets a black eye but the artist repairs this and then restores his hat, the views on the screen alternating between the antics of the mannikin and the sight of the artist drawing. Toward the end there is a clever effect as the artist tickles the clown with the pen. Finally he throws water over the paper and the mannikin fades away. "Melody Caprice" was used here. As we saw the presentation on Sunday a specially made "Welcome Home" Cartoon for the boys of the Twenty-Seventh Division was used to the music of "DeMlay Trio," but later in the week motion pictures of the parade itself were included.

Malcolm McEachern, a basso with an unusually good voice then sings a double number, "The Floral Dance" and "Mary of Argyle." The stage is in red and the spot on the singer for this number.

Then comes the feature which is screened to the music of "A Little Song" until we have a view of the old Confederate soldier and here "Carry Me Back to Old Virginny" is played, changing with the title "With the passing of a generation" to "Valley of the Poppies." For the first of the love scenes we have "L'Automme" when the Frenchman is claiming the girl and later in the evening with the American's appearance "My Paradise" is played and then with the title "A short time later" there is another switch to "Adieu."

This continues until the departure of the Americans. Then the organ takes up the music for five minutes coming back with "Now comes the day" and we have the calls on mited trumpets and then "French National Defile," played pp until the scene shifts to Germany where "Mother's Blessing" is used for the scene between the old woman and her democratic son. Then we have another change to "Faithfulness" with the title announcing America's entry into the war.

"Cutie Beautiful," the cabaret dancer, is introduced to the tune of "Laughing Eyes," certainly most appropriate fo the action of the picture and then when we see her trying the newest dance record we have the effect on the phonograph with the orchestra tacit. After the maid stops the machine we have "Sieste" and then with the title "The bright lights" there is accentuated humor with the playing of "Rockin' the Boat." This continues until the dance is over and here again the organ takes over the music for ten minutes, or until the scenes where Shipbuilder Grey is trying to get exemption for his younger son and then the orchestra comes back with "Military Tactics." When we see the result that military training has produced on the youth "I Hate to Get Up in the Morning" is played. Then we have the farewell dinner of the soldier and the girl and here the music is "Legend of the Rose" until the boy places the ring on her finger and then Grieg's "A Dream" is played. With the change of scene "Chant Elegigue" is used and then with the view of the marching soldiers we have the drums.

For another interval of ten minutes the

Tips From First Showings Here

orchestra carries the music and then as the auto is seen leaving the chateau we have the stirring "Battle of Ypres" changing to "Yelva" as we see the little American company still resisting. There we have a change back to "Cutie Beautiful" and the phonograph is once more introduced, this time playing McCormack's rendition of "When You Come Back." This scene fades out into battle stuff and we have "Le Roidy" played as Blossom sitting down by the dying German when we have "Heart Wounds" to the battle scenes where we get the effects. This continues until the old Confederate shakes hand with the American and drums are used to action here and then with the scene of his looking on the Confederate flag and saluting the emblem of the united nation we have "Yankee Doodle" played up.

Then with a change of scenes we have "None but the Weary Heart" and then the orchestra is tacit again as the phonograph is used. But the lovers are too busy with their kisses to note when the number is finished and we have the effect of the needle running around, continuing until the scene of the old folks and then the orchestra takes up "When You Come Back" and continues it to the end.

Then comes the screamingly funny Mack Sennett comedy, "Reilly's Wash Day." The famous Sennett cat and dog are introduced, the cat getting many of the laughs. Then the goat and the clever baby have their share of the fun. There is a succession of laughs during the scenes that show the improvised and dog operated merry-go-round. The music for this order is: "You Keep Sending Them Over," "Rastus," "Oh Lady, Lady" and then at the title "Uptown" the organ takes the music for five minutes, the orchestra coming back with "Tres Bien," "Have a Smile" and "Don't Cry, Frenchy."

Rogers' "March in E Flat" is the organ solo.



Stage set and performers at the New Lyric theatre, Minneapolis, used by Manager William M. Vance in presenting "Infatuation," with Gaby Deslys. During the showing of "Infatuation," the projection machine was stopped, the picture screen was raised, footlights flashed on the two principals, and a chorus of ten dancers performed the "Infatuation ballet." Dancing of the ballet occupied less than five minutes at each showing of the picture. Manager Vance reaped a harvest as a result of his enterprise

Rialto Theatre

THERE is a mighty clever musical arrangement of the score for the Robert Bruce scenic, "An Essay of the Hills," at the Rialto this week. Dr. Riesenfeld believes in paying just as much attention, if not a little bit more, to the arrangement of the score for the short subjects, and this makes them all the more effective. And here it is one of those simple "little things" that sends the audience away from the theatre more than ever "solid" on the house.

Now this picture opens with a fine view of a mountain stream with falls in the background, and then we are alternated with view showng "The law of rest" and others showing "The law of motion." For the first rest scene we have the snowclad mountains and a placid lake, and then for the motion we are shown the sea breaking on a rocky coast. Then we are shown a lazy spot with nature at rest, and in contrast a "mental tonic" with rapids and falls. Other scenes show panoramas of the mountains, little rivers cutting their way through the rock, then swelling into torrents, with the noisy falls, the contrast kept up.

Now for the music. "Woodland Echoes" is the first selection, and then "Siegfried" follows through. The orchestra carries the greater part of the music, *but with the scene showing the angry sea we have the organ carrying the music and the effects brought in with each one of the turbulent scenes. One sees at a glance the "pep" that this puts into the picture.*

With the final movement from "Scheherazade" there is a brilliant overture number. At the start all the lights go into red with the orchestra bathed in that color before the leader appears. It opens with a violin solo and then a touch of the harp, then the horns coming in and then the violins, the lights coming up to gold as the selection is about one-quarter ended. Near the end comes a burst from the organ, then softens down to the violins, with the lights going down gradually into blue and the music back to the violins and harp until we have only the concertmaster playing. Then the other strings come in, with the violin still dominant, and there is a brilliant burst at the end that gets a world of applause.

Then comes the Bruce scenic, and this is followed by the Rialto Male Quartette singing "The Lost Chord." They render this from the steps at the left of the stage, two of them standing and two seated, with a spot on them from the right. Organ and 'cello accompany.

Rialto Magazine opens with Kinogram views of the final review of the Italian marines, for which "Florentine March" is used. Then come pictures from Belfast, Me., showing a big schooner launching itself hours ahead of time, and here "Humoresque No. 2" is employed. Then there follow the Pathe Guantanamo pictures with "Cradle of Liberty" used until the aeroplane is seen in the air and then the orchestra fades out into effects, which are done with all the cleverness of Production Manager Joe LaRose. These continue through Universal Current Events pictures of testing an airship at Rockaway for the trans-Atlantic flight.

Kinograms then shows us pictures of feeding the forests to the paper mills, and there are some interesting views of timber-cutting with "A Dutch Wind Mill." There follow Current Events pictures of the milk delivery at Key West to the tune of "In Holland," the orchestra dimming down into effects with the title, "No bottling expenses." Then there breaks in a strong comedy element with Mutt and Jeff in "A Cow's Husband." There are some mighty funny situations that come through Mutt's acting as a cow and the troubles that he has certainly are a plenty. The orchestra has a good time with the effects here and the selections that follow one another through are "Wyoming Days," "Kinkies" and "Hunkatin."

Now there follows a portion of one of the Photoplay Magazine studios of film stars at

Music Hints For Entire Programs



Aiding the cause of the Salvation Army in the raising of funds for further relief work among the soldiers, and at the same tim adding an attractive feature to his program, was done by Sid Grauman this week when he presented a musical sketch requiring fort people and running twenty minutes. In the center of the sixty-foot Grauman stage was built the interior of a Salvation Army head quarters supposedly in France, and on each side were shown the entrances to this somewhere near the camps now on the western fron The act consisted of the entrance of the Salvation Army workers accompanied by soldiers and the program given included several son numbers by soloists, trios and quartets, some clever jig dancing and choruses. The act was roundly applauded, and it was made de cidedly attractive by pretty lighting effects.

play. We say "a portion" because there is so much of the issue for this week that half of this is used at the Rialto and the other half at the Rivoli, giving the patrons of both houses view of the famed of the screen away from their work. First we have J. Warren Kerrigan calling at the office of *Photoplay* to see Julian Johnson, the editor, and then William Russell with Yen, his Chinese servant. When Russell asks Yen whether he, the Chinaman, wants to appear in his next picture there is an explosive Chinese title and the orchestra dims down from "Dream Kisses" into Chinese effects. Then come Gaumont pictures of decorations for the marines, followed by Kinogram pictures showing Capt. Herbert Hall being decorated at Fort Totten. "Thunder and Cannons" is used for this with telling effect, and then at the end comes an appeal for the Old Clothes Week with "Rose of No Man's Land" played by the full orchestra.

Practically all of the music for the feature, Pauline Frederick in "The Woman on the Index," consists of the Rialto and Rivoli numbered selections. This is an intensely dramatic picture and therefore the lighter selections are not allowed to enter. The music is also largely carried on the organ because of the demand on the services of the orchestra for the remainder of the program. "Chant Elegique" is played at the screening and then goes into "Hezekiah," and then into the numbered offerings. At the title near the end where one of the Secret Service men tells Sylvia that he has enjoyed being her butler, we have "I Love Thee" used to the end.

There is an introduction on the brasses for "The Musical Trust," which is sung by the Rialto Quartet, their second appearance on the same bills. This is a story of four wandering musicians who meet on the road and form a combination, the songs telling their trouble. This is so acted through that it gets lots of laughs and hearty applause at the end.

Then comes the Mack Sennett comedy, "Reilly's Wash Day." Fourteen different selections are used for this and the effects are kept up by the orchestra almost continually. Selections in the order they are played are: "At the Jazz Band Ball," "Everybody Works But Father" (which is used when Murray is first shown and gets a big laugh), "Keep Moving," "When the Kaiser Does the Goose Step," "Pepper Pot," "Baby Doll," "After the Ball," "A Wild Jazz Knight," "Rainy Day Blues," "I've a Shooting Box in Scotland," "Minnehaha," "Full of Dash," "More Candy," and "The Vixen."

One thing that especially commends itself about the bill is the way that the tenseness has been set against comedy and melody so that the impression is almost left at the end that one has seen an all-comedy bill, though the feature stands out fresh in the recollection.

Rivoli Theatre

THERE is one of the longest Rivoli Pictorials that we have ever known shown at the Rivoli this week; but at the same time it is one of the most interesting that the house has ever had because there is so much variety in it, ranging from scenic pictures to comedy, with the news events filling in.

"First Hungarian Rhapsody" is the overture, and this is played with the lights all gold and then the Pictorial starts, opening with a Prizma picture of trout. These show the manner in which they come up the California rivers to spawn and then how the are captnred by the U. S. fisheries employees, the eggs taken from them and then the various processes of raising th fish. There is a good laugh at the end a a fisherman is shown catching one of ther and then the fish getting away.

Now there is a clever combination use next. First we have Gaumont pictures o Princess Pat at the farewell review of he regiment. These Canadian soldiers get world of applause as the orchestra play "Land of the Maple Leaf" with full effec Linked right up with these are Universa Current Events pictures of the marriage o the Princess, and here we have "Loya Hearts," which is counterpointed wit "God Save the King" played. We hav seen lots of scenes of enthusiasm over new events, but few greater than this demon stration, the British soldiers getting a especially big reception. For the shot o them the air changes to "Tommy Atkins. Unquestionably the music is largely respon sible for this reception of the pictures.

Kinograms shows us pictures of the floo at Des Plaines, Ill., and there is a touch o comedy with the kids in all sorts o "boats" and one riding through the wate on a bicycle. The organ carries the musi for this. Then Gaumont brings pictures c armored craft passing through Paris fc use on the Rhine and here "Celtic Suite No. 1 is played. Then comes one of th "Films of Business" pictures," this bein "The Story of Ink." There is a littl negress for the title and then the pictur goes into the discovery, laboratory proc esses and through the bottling and packin operations. "Funeral March" is used a the start and then "Forest Whispers."

There comes a high-light of comedy wit

New York's Way

one of the "Silk Hat Harry Stock Company" cartoons. This one being "Snappy Cheese." Judge Rumhauser has received a note from the Black Hand that a bomb is on the way, and so he gets a substitute, Silk Hat Harry, to act as the judge. There are laugh-provoking sneezes from the orchestra as the judge takes the snuff to "make him ill." Whistle effects are used for the clothes changing scenes. Then the courtroom and the first prisoner is brought in, who is equipped with some very active Limberger cheese, which does the "Hoochie" and all sorts of dances to the edification of the audience. Finally, as it is thrown out of the courtroom into Rummy's office it proves a bomb and explodes. "Porcupine Patrol," "It's a Pippin," and "Ching Chong" are the musical offerings.

Then come Intimate Studies of Screen Stars, and we are shown Dustin Farnum in his racing boat introducing "the newest thing in motion pictures—the gasoline fade-out," where his boat is enveloped in smoke. Then "in a desolate flat on Riverside Drive Mae Marsh comes home from the factory where she slaves for $2,000 a week," to her family, and there are views of the Marshes, big and little, with Mae playing with her little nephew. "Jeannette" is used for these pictures. "Southern March" is played for Gaumont views of the Mardi Gras celebration at Galveston, and from the same source come views of naval scouts getting their first training at San Francisco, with "Boy Scouts" the music. There is a punchy finale with Gaumont pictures of the "Dixie" leaving Ponta Delgada in the Azores after two years' service and sailing for home. "The Navy Will Bring Them Back" is played once through to the finish.

There is an artistic dance then arranged by Adolph Bohm with a scenic setting by John Wenger and executed to music written by Victor Herbert. Alexander Umansky and three girls in very filmy attire are the performers of this "Silhouette Dance." At the start of the music the lights go up to gold and then fade away before the curtains part until the house is completely dark except for the exit lights and a little light in the orchestra. The background consists of a fanciful vine sort of setting with a statue at the left of the stage. The smallest of the dancers has one of the Pipes of Pan and another carries a wreath which she places on the head of the statue and another brings flowers for the base. Then the statue comes to life and there is a wild dance with finally the figure going back into the statue at the end. A dull gray background for the stage helps to carry out the silhouette idea of the number.

Then comes the feature, William S. Hart in "The Poppy Girl." This is one of the more serious pictures and there is a lot of melodious music used to soften it. The first scenes are in prison and "Massoughiana" is played at the screening and then with the title, "Milestones of memory," the music changes to "Gold and Silver." Then one of the two themes is brought in with the first view of "The poppy girl," but this does not run entirely through the picture, because of the story where Dutton learns that his wife has been faithless, it ends. It is Huerter's "Melody," and is played several times during the first part of the picture. When Dutton tells the girl goodbye it is played as a cello solo, again when he is told that he is to be paroled and the last time when he tells of knowing that she is waiting for him.

With the introduction of the child Wieniawsky's "Romance" is played and this is followed through with Nevin's "Lullaby," which becomes the theme for the child. Friml's "Romance" and "Berceuse" are some of the other numbers that are used effectively.

Selections from "The Pink Lady" are the second orchestral number and then comes the comedy, Harold Lloyd in "Sammy in Siberia." There is a lot of clever stuff here at the expense of the Bolsheviki. We are introduced to "Private Smith from Florida" and others from various sections of the country who are having a terrible time in the cold, but the private from Chicago, Lloyd, is seen asleep in the snow and enjoying himself. There is a funny scene when Lloyd takes a swig of vodka and throws a fit. Music for this is "Glory of Russia," "Russian Rag," "Dough Boy," "Ghost Dance," "Sinbad" and "For Your Boy and My Boy."

Francis Fetis's "March in G" is the final organ solo.



Victory display used at Broadway to exploit pictures showing the career of the Twenty-seventh Division

The Broadway

MANAGING Director Maurice A. Kashin, of the Broadway theatre, was the only one to devote this week to celebrating the homecoming of the boys of the Twenty-seventh Division, the biggest occasion that New York has ever known. Of course all of the theatres included pictures of the parade immediately after it was over, but from the start of his Sunday opening Mr. Kashin featured the homecoming and made this the dominant thing in his newspaper advertising and in his lobby display.

Ambrose Tjomas's "Raymond" is the brilliantly rendered overture. This is played with the amber flood on the orchestra and the red lights upon the cyclorama scene of the city with all of the house lights dark.

Immediately after this comes the "Welcome Home." This picture has been made up of news weekly scenes taken at various times, but they have been so cleverly worked together that they make a real feature, especially New York where the enthusiasm has been at such a high pitch over the accomplishments of their former national guardsmen. At the screening we have Sousa's "Bullets and Bayonets" and then with a title "Here is the Story" we get "Smile." As they start off to Spartanburg, S. C., for training we have "K-K-Katy" and then "Der Vampyr." "A Cheery Smile" is used for the pictures of Gen. Ryan and then when some of the boys are shown on a furlough we have "Oh Frenchy" and then with the title "The big bosses" "Our Starry Flag" is used. The titles are all cleverly arranged here and there is no use of describing them since the pictures would have to be seen to get their effectiveness. But with the next one "They told us" we get O'Hare's "Military Scene" and then with the boys chasing the Germans we have "Goodby Alexander." With the news of the war over came "You're a Grand Old Flag," then "Songs of a Nation," with the title "Home Again" and finally "The Stars and Stripes Forever." Of course after the parade the pictures of it were included in this story so that it makes it complete.

There is an impressive effect used with the scenes depicting the homecoming. A woman singer in one of the boxes begins to sing "Home Sweet Home" and the impression left is that this is a voluntary tribute and it is not until she has gotten well into the selection when the spot is thrown on her. There is a burst of appreciation at the end of the song that is far more spon-

(Continued on page 2118)



At left stage setting used by the Liberty theatre, Youngstown, with the showing of "Cannibals of the South Seas," and at left drop with "Under Four Flags"

Youngstown Theatre's Anniversary Proved That Best Pays Even Outside of the Very Largest Cities

THAT the manager who is there with the brains and the enterprise can make mighty good both artistically and financially outside of the biggest cities has been shown again. This time it is the case of C. W. Diebel, promoter and manager of the new Liberty theatre, Youngstown, O. For not only is the Liberty one of the handsomest in the country, but it is conducted on the same plane as the biggest houses in the great centers, with the result that the pictures are not only presented with the proper music, but there are special stage settings used and every detail for each show carefully planned.

It is a peculiar thing that this theatre was conceived, financed and built during war time. Youngstown is noted for its great iron and steel plants and this probably resulted in the company being able to get the materials without great delays, but it was the spirit behind the citizens who put up the half million dollars the house cost that made it possible. As a matter of fact the construction of the theatre was to a considerable extent inspired by the war. Mr. Deibel and his associates found that in his section the war had increased the demand for the motion picture, because the natural antidote for the horrors of battle and the columns of news from the front is amusement—and at a price that the people as a whole can afford.

And at the same time this decision was made, it was also determined upon that Youngstown should have the finest house of any city of its size in the country. The men interested in the venture had heard much comment about the way that pictures were presented in other cities which Youngstowners visited and so they decided that the amusement right at home should be as good as they could get elsewhere and that it should be presented in just as fine a theatre. The result was the Liberty, a house that is magnificent from its beautiful terra cotta front to the last detail. It occupies one of the principal corners of the city and seats 1,800, a thousand of them on the lower floor. Every comfort is provided.

Besides the $20,000 pipe organ there is an orchestra of twelve pieces and special attention given to the musical portions of the program and to the interpretation of the pictures. The complete lighting system enables the management to get all of the color effects. Then there is a splendid stage arrangements that permits special settings and tableau and these have been in vogue since the opening week. There is one large central opening where the displays are made and on either side there are other curtained panels where further displays are given:

With the opening bill there was a display representing the spirit of Liberty with the goddess draped in an American flag and holding aloft the torch of freedom, flanked by one youth in the garb of a Revolutionary soldier and on the right by a youth in the khaki of the American army of today.

When "Under Four Flags" was presented there was a special drop used reproducing soldiers of the four allied countries changing. On this occasion a special patriotic musical bill was given.

For the showing of Martin Johnson's "Cannibals of the South Seas" there was another clever effect obtained with the representation of the harbor of a South Sea island and the palms overhead while two cannibals sat on the beach looking out over the waters at the coming explorer. Local negroes were used in this case and immediately after this setting was revealed the picture was started on the screen.

Such displays as these were new to the people of Youngstown who had not visited leading theatres in the largest cities, but they made a hit from the start and Mr. Deibel soon had the people talking about his house. As a matter of fact within a couple of weeks the Liberty was really one of the institutions of the city.

We believe that we are going to hear a whole lot more from Mr. Deibel and the Liberty, for the manager and the house are both surrounded with the spirit of doing more and more in the presentation of pictures.

The Liberty has just celebrated its birthday and is starting on its second year of big things.

Spotlights on Girl Ushers Help Advertise Theatre

A more than worth-while scheme has been adopted by Sid Grauman, and is now in use at the Grauman theatre, Los Angeles, which is of great benefit to patrons of the theatre. Since the opening of the house Mr. Grauman has used girl ushers, and a feature of their costume has always been white flannel trousers, for Mr. Grauman always thought it best to give them something that would make them distinctive, and at the same time aid the public in seeing them because a portion of the theatre is necessarily dark. Ushers, when not busy, always stand at attention at the Grauman theatre on each side of every entrance to the main auditorium from the foyers.

The latest Grauman innovation is a spotlight hidden above each girl which brings them into bold relief and renders it possible for anyone entering the foyer to immediately see the girls who are on duty, and therefore know just where to go to enter the theatre. Furthermore, the spotlight effects add attractiveness to the theatre foyer by the attractive girls whose presence is emphasized by the lighting.

The spotlights are changed frequently so that different hues of light are thrown upon the girls. This is a marked improvement over the general conditions which prevail in most theatres where it is necessary for the patron to grope about to find an entrance, and inasmuch as the device for the spotlights are very inexpensive



This eight-foot heart mounted on a touring car covered the streets of Johnstown every day

Johnstown Theatre Uses Every Vehicle in Its Exploitation of "The Heart of Humanity"

GRAND AMUSEMENT COMPANY, Johnstown, Pa., which operates the Nemo and three other theatres there, has just put over what is about the model exploitation of a picture with the show of "The Heart of Humanity" for an entire week. This campaign was the work of L. W. Barclay, advertising manager for the Grand.

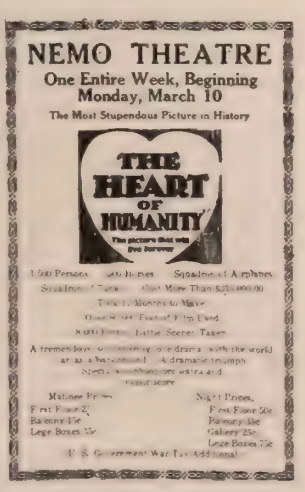
Such campaigns as this proves that it pays to go the limit in the exploitation when you have a big picture and when you are willing to run it long enough to get the full benefit from the money that you spend. Johnstown has a census population of about 65,000, but the appeal made by the Nemo was not limited to the local public, but carried through the district.

The reports from the Grand are that the picture went over to immense crowds, though an admission of fifty cents in the evening and twenty-five cents in the afternoon was a most unusual thing for Johnstown. As a matter of fact, the thorough way in which this picture was advertised is an object lesson to other managers of what they can do if they will really get out and hustle. But it cannot be done by sitting around the theatre and theorizing.

As a basis for the campaign the theatre had printed 20,000 eight-page heralds, and these were distributed at the three motion picture houses the company operates and through the stores in the suburban districts. In addition there were 10,000 heralds announcing a special children's matinee for the opening day. Incidentally, the newsboys of the city were the guests of the theatre that day. They marched to the Nemo headed by an automobile which bore a huge heart. This is reproduced on this page.







At left, one of the advertisements in an Italian paper; in the center, the Hungarian appeal and at right, how the picture was offered to readers of the country press



There was variety every day in the heavy newspaper advertising

The city was literally covered with paper. There were fifteen 24-sheets used, forty 6-sheets, sixty 3-sheets, 200 one-sheets and 200 half sheets, and then 6,000 window cards. Special street car cards were used in every car in the Johnstown district. These carried a big red heart, the title of the picture, the name of the theatre and the date of the beginning of engagement. This advertising reached the eyes of practically everyone who could conveniently make their way to the theatre.

Newspaper advertising started three weeks in advance of the showing of the picture and continued through the engagement. Liberal space was used, up to four full columns, and the best part about the advertising was the little reading matter that it contained. Yet none of this matter, which was carried in all three of the Johnstown papers, was allowed to remain the same day after day. For instance, in the one that is reproduced here the theatre referred to the verdict of the city after the first showing and to the fact that 900 children enjoyed it at the special matinee. Considerable of the advance campaign was devoted to what critics of the larger cities said about the picture, New York, Chicago and St. Louis papers being among those quoted. This was followed up with local opinions after the showing in Johnstown.

In addition to the three dailies printed in English, four foreign papers, published in Italian and Hungarian, were also used and advertising was also carried in country weeklies.

All during the engagement an auto was kept running through the principal streets of the city bearing an eight-foot heart that attracted the attention of everyone.

(*Continued on page* 2118)



Poli's theatre, New Haven, has an attractive lobby for the showing of Fannie Ward in "Common Clay." The model of the woman was over eight feet high

Successful Neighborhood Manager Tells How He Sells "Bi-Product of His House

there were many fathers in the audience too.

"The parent also is partial to those old nursery stories told to them in their childhood, such as Babes in the Woods, the Three Bears, Cinderella and the Magic Slipper, etc. Naturally they tell these stories to their children, and in addition to that the schools now are aiming to develop imaginations through the use of the fairy story.

"Therefore I knew I would be successful when with proper human appeal advertising I put on filmizations of such stories on Saturday afternoon. The films of this nature were shown only at the kids' matinee, the regular evening features going on at night.

"I have not had one failure in the last year on childrens' matinees. However, I do not over-work them; one, say every two or three weeks. But for every Saturday afternoon I buy an inexpensive film, even if not a feature, but which embodies an appeal to the child mind.

"I have also enlisted the benefit plan on these matinees, some of them which have been held on Friday afternoons or midweek afternoons.

"These are also by-products inasmuch as your theatre is standing idle.

"Recently I put on a benefit matinee on a Friday afternoon with a college alumni association of women. They were trying to raise money to provide free scholarships for girls. Together we put on a matinee of childrens films, The stars were child stars with a rousing Arbuckle comedy. The women went out and sold tickets. These women fired with enthusiasm worked hard. The result was that the street was blocked when the doors opened. In the summing-up the theatre got as its share a tidy sum while the women were more than satisfied.

"All in all we made friends of those women, of those who enjoyed the performance and made some money out of the theatre at a time when it would have been idle.

"Of course discretion must be used. Any old thing won't go. They must be worked out to a nicety—with advertising, the right kind—as the predominant factor.

"Your theatre has a by-product value, and from thees by-products—utilized waste time—you will be able to pay for repairs and over-head which would ordinarily have to come out of the regular evening performances."

Great Campaign in Putting Over a Week's Run

(*Continued from page* 2117)

Sill another novel stunt came through the co-operation of the two Vendome restaurants, the most prominent in the city, which offered special "Heart of Humanity" menus for the week before the showing of the picture and during the showing. The name of the picture was printed prominently on the menu and of course the theatre got a lot of unusual advertising.

For three days in advance of the showing the theatre employed a woman singer to render the song, "The Heart of Humanity," and window displays on it were secured in the Grand and Woolworth stores. Since the record was not ready, Mr. Barclay prepared special displays for the Victor and Columbia dealers and in addition there were displays in the windows of all the leading stores of the city that handle musical goods. These displays were made largely by use of cut-outs from the one, three and six-sheets.

Return of Soldiers Featured at Top of the Bill at Broadway

(*Continued from page* 2115)

taneous than if this had been staged as a regular number.

Then comes the comedy, Lee and Moran in "Lay Off." Musical Director James C. Bradford has arranged a most attractive musical score for this, including a lot of the latest hits and some of the old favorites, all of it light and catchy so that the audience is kept humming most of the way through. In the order that they are rendered the numbers are: "The Canary," "Dixie Melody," "I'm So Happy," "Cold Turkey," "Oh, Helen," "Texas Fox Trot," "Walking the Dog," "Come On, Papa," "Do, Re, Mi," "I'll Say She Does," "A Wee Bit of Lace," "High Yaller," "Pahjamah," "Mama's Blues," "Tackin' 'Em Down," "Aces High," and Herbert's "American Serenade."

Then with an amber spot on the singer, Miss Edwards rendered delightfully "Your Boy and My Boy," and after this comes an organ solo, followed by the feature, Rupert Julian in "The Fire Flingers." Here we have a mystery story that is inclined to be melodramatic at times and with lots of action to it, but the score that is played at the Broadway stays away from the conventional and Mr. Bradford's originality certainly makes it all the more enjoyable. There is an entire absence of the hurry and scuffle music so usually found in a picture of this sort. As a matter of fact the score elevates this strong picture.

At the screening there is Langey's "Canzonetta" used, and then when we get a flash of the stenographer at her desk there is "Have a Smile," turning into "March Jouesse" with the flash of the back end of the office. When we see Olwell at the safe, "The Perfect Melody" is used, turning into "Serenata" with the title, "At the noon hour," and then when the auto appears with Olwell to Borch's "Turbulence." As he enters the room the music becomes "Rienzi" and then "The Erl King" when he attacks Hatton. With the title, "You could look like him," we have Tschaikowsky's "Final Symphony" until the policeman is seen entering the kitchen, when we get an appreciated touch with "Wearing of the Green."

When Hatton is seen to lock the door there is a shift to "Prelude from Eva" and "Hymn to the Sun" as the stenographer enters, with "Perpetual Motion" coming in for the police chase. "The Asra" comes with the title, "The next morning," and then with the appearance of Winnie, the theme, "Evensong," is introduced. Then follow "Nocturne" and "Bocturne" and the theme again with the reappearance of the girl. As the accomplice enters, "Cicely" is played and then with the title, "Bring my finger prints," comes "Un Sonnett d'Amour," and with the final title, "They are identical," we have the theme to the end.

Live News from the Producers

World Film Announces April Schedule

World releases for the month of April will start with "The Little Intruder," starring Louise Huff, with Johnny Hines as her leading man. Kitty Gordon, Montagu Love and June Elvidge also star in pictures on the April schedule.

The story of "The Little Intruder" was written by H. S. Sheldon. The continuity was prepared by Clara S. Beranger. Oscar S. Apfel directed the production, while Alfred Gondolfi handled the camera. Other prominent players appearing in this production are George MacQuarrie, Stuart Holmes and Albert Hart. "The Little Intruder" is scheduled for release on April 7.

On April 14 will be released "The Scar," made into a screen drama by Hamilton Smith from one of Gaboriau's famous nevels. Kitty Gordon is the star of the production, with Irving Cummings appearing as her leading man. The picture was directed by Frank Crane, with Lucien Tainguy as cameraman. Prominent in the cast are Eric Mayno, Frank Farrington and Ruth Findlay.

"The Quickening Flame" is the title of the World Picture scheduled for release on April 21. The story was written by Elizabeth R. Carpenter, and was adapted for the screen by Giles R. Warren. Montagu Love and June Elvidge are starred in the production. Albert Hart and Jack Drumder are prominently cast in the picture. Traverse Vale directed "The Quickening Flame," with Alfred Moses as the cameraman.



Mary Miles Minter and Alan Forest appear in "The Intrusion of Isabel," American Film

Four All-Star Series in This Month

Metro Offers May Allison, Bert Lytell, Viola Dana and Emmy Wehlen in Screen Versions of Popular Novels



May Allison, Metro Star

FOR the month of April, Metro's program of releases is comprised of four All-Star Series productions, and they declare that as far as story and plot are concerned, their success is already assured.

Each of these four features has for its foundation a novel or short story, which has met with the approval of publishers, editors and the thousands of readers of well known authors.

In presenting these offerings to the lovers of the silent drama, Metro has selected them with a view to variety of theme and fitness for the respective stars, and in accordance with the policy of this firm of producers the settings, interior and exterior, are said to be of the highest standard of the screen.

The first of these is "The Island of Intrigue" which will be released on April 7, with May Allison in the stellar role. The play is taken from the popular novel of the same name by Isabel Ostrander, and enhances the thrillng story of advnture, love and intrigue.

The cast supporting Miss Allison in this tale includes Frederick Vroom, Jack Mower, Mrs. Lucille Ward, Gordon Marr, Lillian West, Hector V. Sarno, Tom Kennedy, Chance Ward and Edward Alexander.

The novel was adapted to the screen by A. S. Le Vino and June Mathis, and was directed by Henry Otto, with William E. Fildew at the camera. Maxwell Karger gave the piece his personal supervision.

Number two of the quartet of features will be released April 14, and is called "Blackie's Redemption," a title which is descriptive of the part essayed by popular Bert Lytell.

The famous "Boston Blackie" stories by Jack Boyle, as published in the *Red Book Magazine*, are the basis of this drama. In the cast surrounding Lytell, besides Miss Lake and Mr. Kolker, are Bernard Durning, Jack Duffy, William Musgrave, Gertrude Short, Don Bailey, Wilton Taylor and a real Chinese actor, Ah Tov.

Under the supervision of Maxwell Karger, John Ince has directed this drama. Finis Fox adapted the play from Jack Boyle's stories, and Robert B. Kurrle cranked the camera beside Mr. Ince.

On April 21, "Madelon of the Redwoods" will be released, which marks the picturization of the first of the many books from the pen of Mary E. Wilkins (Freeman). "Madelon" was the name of the novel.

Viola Dana has a refreshing role as the star. The screen adaptation is the work of Finis Fox. Edwin Carewe, directed, and in the cast are Wheeler Oakman, Edward J. Connelly, Pat O'Malley, Peggy Pearce and Virginia Ross.

The last of the Metro's four April offerings released April 28, is the return of Emmy Whelen in her new romantic-comedy, "An Amateur Adventuress," adapted to the silent drama from the novelette by Thomas Edgelow published in *Young's Magazine*.

Russell in "Some Liar"

May 11 is the release date set by the American Film Company for the next "swift and snappy romance" of William Russell Productions.

"Some Liar" is the title, picturized from a story which James Oliver Curwood contibuted to *The Green Book* last October. Stephen Fox made the screen adaptation.

Eileen Percy enacts the role of the maid for whose admiration the "liar" spins his tallest yarns of wholesale murder. Henry King did the directing.

"Sir Sidney" in Film

A forthcoming Mutt and Jeff Animated Cartoon, "Sir Sidney," available at all Fox exchanges, shows the Peace Conference at Paris as the basis for a comedy.

Mutt and Jeff arrive with credentials. Sir Sidney is pictured as an important diplomat. Bud Fisher's famous comedy team in films are described as big winners.

Will Boom the Salvation Army Special

In Addition to the Salvation Army Co-operation Throughout the Country a Book and a Song Is Expected to Provide Exhibitors with Exceptional Exploitation Aids

WHAT the Famous Players-Lasky Corporation declares will be one of the greatest exploitation campaigns ever accorded a motion picture will be centered on "Fires of Faith," the big Salvation Army special feature.

Many out-of-the-ordinary channels are opened for progressive exhibitors in helping to place this production before as many millions of the people as possible.

The regular advertising campaigns generally conducted through the trade journals, newspapers, magazines and billboards will be in keeping with the calibre of the production. But other exploitation aids will augment this national publicity drive.

A book has already been written and published direct from the screen version, thus reversing the usual method of procedure.

"Fires of Youth" is also the title of a song which the publishers claim will receive unusually wide circulation, and which they declare is catchy and tuneful enough to surely attain a wide vogue.

Doughnut Remembered

And the lowly doughnut has not been forgotten in the many aids given the exhibitor by Famous Players'Lasky in a special twenty-four page press book.

Millions of persons throughout the entire country are said to be anxious to see Commander Booth, and she has an active part in the film and a splendid cast is heralded in her support.

"The Advertising and Publicity Department has arranged a campaign for 'Fires of Faith' that makes it possible for every exhibitor who runs this film to score a ten strike," said Al. Lichtman, General Manager of Distribution for Famous Players-Lasky Corporation, in outlining the proposition.

"Aside from the advertising and publicity campaigns on the film in newspapers, magazines and trade papers, there will be open to the progressive manager, various different channels which he can use to put over the picture.

"In the first place there is a 40,000 word novelization written from the film, by Charles Kenmore Ulrich and published by Grosset & Dunlap. This is perhaps the first time that a book version of a story has been published from the film.

"The volume is nicely bound, has fifteen half-tone illustrations of scenes from the photoplay, and an all-round jacket or paper wrapper in four colors, also embellished with scenes from the picture. This book, as well as the photoplay, has been officially endorsed and recommended by Commander Booth. The volume will sell at the popular retail price of fifty cents a copy.

"The publication of this volume at the time of the release of the picture gives the exhibitor a fine opportunity to work up some unusual and extra publicity in co-operation with the booksellers of his town. One of the best methods of procedure is that the exhibitor call upon the bookseller just as soon as the picture is booked, have him order a large stock of the novel and then arrange for a window and interior display using the advertising material from the publishers and the supplementary paper which will be furnished the exhibitor through the Famous Players-Lasky exchanges.

"Furthermore, the book dealer can be prevailed upon to mention the announcement of the picture in his advertising copy in reciprocation for advertising the book in the lobby displays of the theatre and in the exhibitor's newspaper announcements.

Attractive Posters

"Then there is an attractive one-sheet poster being prepared, a reproduction in colors of the popular 'Doughnut Girl' cover of a recent issue of the Saturday Evening Post. This poster, it is pointed out, opens up numerous channels of exploitation to the exhibitor. Owing to the high esteem in which the Salvation Army is held in every American community, it will not be difficult to place them in office and store windows not ordinarily given over to general advertising.

"In fact, it will be found that merchants and citizens generally will be not only willing but anxious to co-operate in every way possible if the exhibitor will donate a percentage of the receipts of the opening day to the local corps of the Salvation Army. Moreover, if this is done it is more than likely that returned soldiers will be eager to assist in an advance sale of tickets," continued Mr. Lichtman.

"The erstwhile lowly but now exalted doughnut even may be turned to good advertising use, either distributed free to patrons or, better still, sold to them for the benefit of the Salvation Army. In this connection, during the recent engagement of 'Ladies' First,' at the Nora Bayes theatre, New York, a number of Salvation Army girls gave away doughnuts and Miss Bayes's solicitation was responsible for the collection of nearly a hundred dollars for the Army at each performance.

"All these suggestions and others are incorporated in a special twenty-four page press book on 'Fires of Faith' which is now being prepared. The edition of this press book, which will be twice the dimensions of the usual press books issued by the company on its productions, will run to nearly twenty thousand copies and will be distributed to every exhibitor in the United States, serving as a sales medium as well as an exploitation aid. The press book will be most attractive typographically, including a complete list of all the Salvation Army headquarters in the United States with the name and address of the officers in charge.

For the Singers

"Another tie-up possibility for the picture is a song published by Waterson, Berlin and Snyder, especially written and dedicated to the film, entitled 'Fires of Faith.' The music offers an exceptional ballad by well known writers, the words being by Lewis and Young and the music by M. K. Jerome. The song also presents the musical theme of the photoplay and is part of the music score prepared by George W. Beynon.

"Local music dealers will be glad to co-operate with exhibitors along the same lines as the book dealers and the progressive exhibitor will be in a position to tie up the respective exploitations of the film, the book and the song to his advantage. Besides this, exhibitors will be furnished with slides containing the chorus of the song by Waterson, Berlin and Snyder, free of charge.

"With the individual advertising campaigns given by the distributors of the film, the song and the book plus the co-operation of the Salvation Army, the exhibitor who books 'Fires of Faith' has at his command a wonderful opportunity to put over a big showing. This publicity is backed by the unusual quality in the film itself. With its dynamic title and the inspiring theme, its splendid cast, admirably directed by Edward Jose and the fact that Commander Booth herself takes active part, it is quite evident that this film will be one of the biggest box-office possibilities this season."



Little Ben Alexander and his seven puppies in "The Turn In the Road," released by Exhibitors' Mutual

Olive Thomas Gives a Piece of Her Mind

"It is not the Tired, but the Re-tired business man who makes the theatrical business boom," says Olive Thomas. She used to be in the Ziegfeld Follies constellation. Olive says the average New York business man, when he reaches the state of affluence which permits his associating with the stage beauties, only has to work about two or three hours a day, and most of the time he never goes near his office. The young fellows who do all the work and are compelled to be at the desk from nine to five are the real tired business men and can't afford the Follies. Their recreation is the moving pictures, and that is why Olive now feels that she is doing a real service in helping these boys forget for the time the drudgery of the office. Olive is now the idol of the Tired business man and not the Retired business man as she was when in the Follies. She is in the movies now, starring in Selznick Pictures.

Wm. S. Hart Story Selected

William S. Hart's next picture will be from a magazine serial called "Square Deal Sanderson," it is reported, though little is as yet being announced concerning the picture or the cast.

It is understood, however, that Mr. Hart has arranged to secure a particularly strong company of players to enact the roles in the production.

The Artcraft star began work last week on the production at his Hollywood studio and several important sets are being constructed.

"From Headquarters" Scores

Vitagraph declares that to recount the big runs now being scored by Vitagraph's Anita Stewart feature, "From Headquarters," would mean the listing of a goodly percentage of the important picture theatres whose booking dates have so far made available a run of the pitcure.

The New Theatre in Baltimore began a run on March 24, and, scattered all over the country, other big houses are putting the picture in as their dates permit.



Pearl White, in the Fifteenth Episode of "The Lightning Raider," Pathe serial



Goldwyn Distributing Corporation announces that unusual attention has been called to its release, "The Eternal Magdalene"

Goldwyn Names Spring Releases

Says Five Powerful Productions Are on Current Schedule, Including a Rex Beach Offering

PICTURES that are certain to add tremendously to the popularity of Mabel Normand, Geraldine Farrar, Tom Moore and Madge Kennedy, including a virile Rex Beach production, is what Goldwyn promises in spring offerings.

Leading off is the latest Mabel Normand broad comedy, "The Pest," which Samuel Goldwyn confidently predicts will surpass in popularity her "Sis Hopkins."

W. Christy Cabanne, supervised the production of "The Pest," his first Goldwyn assignment, released April 20.

A week following "The Pest" comes what is heralded as Geraldine Farrar's most powerful screen offering, "The Stronger Vow," a vehicle which reveals the international celebrity as an incomparable artiste because of the extraordinary demands her new role makes on her ability.

Again the diva is supported by Milton Sills and Tom Santschi, who contributed not a little to the success of her previous Goldwyn productions, "The Hell Cat" and "Shadows," as well as by Hassard Short, who distinguished himself in Miss Farrar's support in "The Turn of the Wheel."

Third in the list of Goldwyn's spring releases is Tom Moore's newest comedy-drama, "One of the Finest," in which he is said to duplicate his brilliant performances in "Thirty a Week" and "A Man and His Money."

Aside from the comedy element in "One of the Finest," it is declared to be replete with tense situations that bring out the young star's splendid dramatic talents. Again Tom Moore has vivacious Seena Owen as his vis-a-vis, and once more the Goldwyn star has Harry Beaumont as his director.

"Leave It to Susan," Madge Kennedy's newest Goldwyn production, will be released May 11. Though the light comedy element is the main theme of the new Madge Kennedy release, the star is once more given opportunity to display her versatility—to evoke heart throbs as well as laughter from her audiences. Wallace MacDonald is Miss Kennedy's leading man in "Leave It to Susan." Clarence G. Badger, who showed his directorial skill, in six other Madge Kennedy-Goldwyn productions, is directing "Leave It to Susan."

Rex Beach's "The Crimson Gardenia" is described as a powerful picturization of one of the famous author's best sellers, is his newest contribution to the screen. It is expected to equal the tremendous impression made by Mr. Beach's recent success, "The Brand."

New Orleans, at the height of the carnival season, is the locale of "The Crimson Gardenia," released May 18.

Miss Condon East to Sell Picture

The six-reel film made by the New Art Film Compay at Long Beach under the direction of Frederick Sullivan and with a cast that included Jack Mulhall, Helene Chadwick, Pauline Curley, Leo Pearson, Charles Spere, Wharton Jones, Emmett King, Ann Shaffer, Gordon Griffith and others, is shortly to be offered New York buyers by Mabel Condon, who is in the east with the film. As yet the subject is unnamed. Miss Condon will be aided in the sale of the film by George B. Watters, general manager of the New Art Company.



A bit of "atmosphere" in the Harold Lockwood production, "A Man of Honor"

Rowland Goes to the West Coast

Metro Head Aims to See "The Red Lantern," New Nazimova Subject—Will Exploit Production Largely

RICHARD A. ROWLAND, who, together with Maxwell Karger, presents the Nazimova de luxe screen dramas, left on a hurried trip for Hollywood, Cal., this week to see a projection of the star's latest feature, "The Red Lantern," the cutting and assembling of which has been finished under the personal supervision of Mr. Karger.

Immediately upon Mr. Rowland's arrival in California a conference of executives of Metro Pictures Corporation, who are the exclusive distributors of the Nozimova Productions, will be held to perfect the details of special plans for the exploitation and distribution of this sensational production.

Both Mr. Rowland and Mr. Karger consider "The Red Lantern" the artist's greatest achievement on the screen or stage, and they propose to leave no stone unturned in exploiting it on a scale and in a manner never before attempted with a picture.

Already a nation-wide advertising and publicity campaign has been inaugurated to aid the exhibitor in getting the very best results from this feature. Definite announcement of the details of other promotion plans, recently evolved, will be forthcoming after Mr. Rowland sees the picture and consults with Mr. Karger and their business associates.

The release for this spectacular photoplay, Mr. Rowland stated on the eve of his departure, has been set for April.

It will be the first of the new series of big Nazimova productions of big stories produced in a big way. All of the picture, Mr. Rowland said, will be made in California. They will be the most elaborate series ever undertaken in the annals of the screen. They will even excell Nazimova's first series, he says, and will be produced without refernce to speed and with attention given to the minutest detail.

"The Red Lantern," he pointed out, will be a good example of what the famous actress will do in this new series. In strength of story, elaborateness of production, wealth of costume, lighting, setting, direction and photography, it will establish new standards in the industry and advance the art of the screen twenty-five years.

It is a tale of great sweep and power, painted in bold colors, and not only gives Nazimova the finest opportunity she has yet had for a display of her great versatility, but provides her with a background even more atmospheric and picturesque than "Revelation" or "Eye for Eye."

It was produced at a cost of a quarter of a million dollars. Among the massive and striking sets is a faithful reproduction of a famous Pekin street, with its dwellings, shops, temples and bazaars and the historic throne room of the Emperor.

Three New Christie Comedies Are Described

CHRISTIE FILM COMPANY announces that the titles of its three latest single-reel Christie comedies are "Brides For Two," "Oh What a Night" and "Hard Luck," directed respectively by Wm. Beaudine, Al E. Christie and Scott Sidney.

In "Brides for Two," Ethel Lynne, Earl Rodney, Roscoe Karns and Dorothy Dane are the prominent players. It is described as a diverting story of a bachelors' card club, and the reticence of the members to admit that each—being alleged women haters—was backsliding and contemplating marriage, leads to an amusing situation in which the bachelors become benedicts and their efforts to cover up their matrimonial adventures leads them into difficulties with their wives and hotel detectives. The story is by John D. Newton.

"Oh What a Night," with Bobby Vernon and Dorothy De Vore, is said to hit a popular chord in seeing the funny side of a "spook meeting." Bobby's entertaining adventures during the night which he had to spend with the Human Ouija Board, because he was engaged to a girl who believed in "spooks," should be a warning to young men who contemplate marrying into families who are addicted to spirits of this nature. The story is by Walter Graham.

In "Hard Luck," Ethel Lynne and Jay Belasco are presented as fond sweethearts. Jay and Ethel have their troubles in a rather amusing way, it is said. Robert Hall wrote the story.

"Marrying Molly" and "Apartment 23" are the Christie Comedies which will follow these three.

Rialto of Minneapolis Invades the East

George E. Luxton, associated with Sid Lewis of the Rialto Theatre Supply Company, Minneapolis, is making a trade tour of the Eastern and Central states in the interest of his concern.

And from all reports the tour is described as a most successful one. Mr. Luxton states that he has already placed several of the articles manufactured by the Rialto with many of the leading producers, laboratories, theatres and distributors.

Sid Lewis, President of the Rialto of Minneapolis, was at one time travelling general auditor of General Film Company, and later manager of their Minneapolis exchange. He afterwards organized a poster mounting company with shops in both Minneapolis and Chicago. This is still an adjunct of The Rialto Theatre Supply Company which was organized about three years ago.

The offices and display rooms alone occupy 12,000 square feet and the clerical staff in the office is composed of eleven persons. The exclusive agency for Motiographs throughout the entire Northwest is held by the Rialto.

A four story concrete building is planned to house all Rialto activities and it is said that an excellent location has been secured in the heart of the film district in Minneapolis.

The chief articles manufactured by Rialto that Mr. Luxton is introducing nationally at this time are: a shipping case which has met all requirements of the U. S. Government; a film patcher and rewind; a novel film band and about fifteen other articles calculated to be useful to the trade.

A handsome 200 page catalogue, profusely illustrated on heavy cream enameline paper, is issued by the Rialto. Mr. Luxton goes from New York to Philadelphia, Washington, Pittsburgh, Cleveland and Chicago before returning to Minneapolis.

Percy Uses Bruce Scenics Regularly

H. L. Percy, of the Rialto theatre, Medford, Ore., writes to Vice-President E. W. Hammons, of the Educational Films Corporation of America, that he is a regular user of Robert C. Bruce scenic pictures, and that he finds them far superior to any other material of the kind available in his territory. Mr. Percy has just acquired two other theatres in addition to the Rialto, and says that the 'Educational" single-reel attractions are to be featured in all his houses.



To the left is a moment in the Madlaine Traverse-William Fox production, "The Love That Dares." Gladys Brockwell is shown in the center and to the right is a moment in "Married In Haste" with Albert Ray and Elinor Fair

Big Eastern Plant for Famous-Lasky

With the expectation that the cameramen will be "shooting" before next Summer, the Famous Players-Lasky Corporation will start work soon on a gigantic producing plant to be located in Long Island City.

Two entire city blocks have been secured for the new plant, one block housing the studio and the other the laboratories. A glass covered stage and one large open air stage will be included in the studio equipment in addition to offices, dressing rooms, etc. The laboratory plans have been laid out under the supervision of Frank Meyer.

The new plant, which will be fifteen minutes' ride from the heart of the city, is being built with the intention of giving those stars of the company who cannot go to California producing facilities equal to those provided on the West Coast.

Ralph Kohn, assistant secretary of the corporation, has been in charge of the search for a location for the new plant.

Great Record Claimed for Frank E. Woods

A LOS ANGELES film man declares a record that has not been paralleled in annals of motion picture industry history, has been made by Frank E. Woods, the supervising director of Paramount Productions made at Hollywood studios, in that Mr. Woods has supervised the making of no less than 570 motion pictures since 1914.

A great number of the most successful film plays released to date came to the screen after supervision by Mr. Woods.

Supervising means all the word implies, and Mr. Woods has had his advisory say in every picture he has been connected with from the selection of a story down to the cutting, assembling and editing.

This surprising number of pictures supervised dates back to 1914 and to the Reliance and Majestic companies, which flourished under the guiding hands of David W. Griffith and Frank E. Woods. With these pictures were those known as Masterpictures, distributed by the Mutual. Now for more than a year and a half the big majority of the Paramount productions have been made under his supervision.

Five hundred and seventy pictures is cited as furnishing a fine record, and appearing in them are some of the following artists: Mae Marsh, Robert Harron, Dorothy Gish, Norma Talmadge, Douglas Fairbanks, Wallace Reid, Bryant Washburn, Henry B. Walthall, Ethel Clayton, Constance Talmadge, Lloyd Ingraham, De Wolf Hopper, Sir Beerbohm Tree, Vivian Martin, Jack Pickford, Sessue Hayakawa, Fred Stone, Lila Lee, Fay Tincher, Rozika Dolly, Bessie Love, John Emerson and a host of others.

From present indications, it is claimed that Mr. Woods is likely to double his five hundred and seventy productions within a like period—it is five hundred and seventy "odd" already.



Kin Hubbard, creator of "Abe Martin" in Universal Screen Magazine

Joe Brandt Cites Prosperity of the Serials

THREE months of studying conditions in various parts of the country, visiting with hundreds of exhibitors, exchangemen, editos and critics has convinced Joe Brandt, head of Universal's serial department, that the serial market is better today than at any time during the past four years.

Mr. Brandt returned to New York Monday from Universal City after supervising the starting of "The Red Glove," featuring Marie Walcamp, and "The Midnight Man," which will introduce James J. Corbett to the screen. Mr. Brandt spent over six weeks at the studios and the remainder of his time visiting exhibitors in various cities and in studying conditions and in creating ideas for better exploitation of Universal serial productions.

Just prior to returning to New York Mr. Brandt selected the type of story he has found most suitable for Eddie Polo's next serial production, deferring his selection until he had visited many cities to learn what sort of a serial exhibitors and public desired to see Mr. Polo featured in. The title for the new serial Mr. Brandt refused to divulge but stated that he was confident it would prove the best vehicle the star has ever had and that in all probability it would be eighteen episodes in length.

In practically every territory visited, Mr. Brandt states, he found serial conditions proving and a demand for the continued films increasing steadily as the warmer months drew near. Mr. Brandt has predicted that this spring and summer will see serials given a wider distribution than at any time since the idea of showing continued films was first conceived. In the West and Middle West, exchanges have recorded a record number of bookings on "The Lure of the Circus" and "The Red Glove" according to Mr. Brandt and adds that exchangemen have already received numerous requests for bookings on the Corbett serial, which is not scheduled for release until May.

Hodkinson Has Zane Grey Films

Announces Distribution of Famous Author's Pictures as Second of Four Big Lines of Product

THE new Zane Grey pictures, made by the author's own company and with his cooperation, are this week announced as the second of the big new lines of product to be handled by the W. W. Hodkinson Corporation in forthcoming months.

This announcement follows closely on the heels of the recent news concerning the alignment with the Hodkison Corporation of the Augustus Thomas-Harry Raver-George Irving-Leah Baird series of features. It is hinted that it will be followed in the near future with other announcements of equal interest in keeping with the Hodkinson policy of confining its energies to four big lines of product of the "special" type.

News of the plans and activities of the Zane Grey Pictures, Inc., have already been published, but the identity of the organization chosen to distribute these new pictures has been withheld until the present time. The Zane Grey Pictures Company is the author's own company; the books of Zane Grey will be used as the basic material for the productions, and the author himself will cooperate in the making of the pictures. To a greater extent than has ever before been attempted, this company will produce the books of this famous author, not as some director thinks the books ought to have been written, but exactly as the novels were conceived and put in literary form.

The Zane Grey Company is now working on the first production of the series, a picturization of the author's novel, "Desert Gold." The part of Dick Gale is being played by E. K. Lincoln. Casting for this production has been carried on both in the West and the East. One of the latest additions, for instance, is William Bainbridge, seen in "Hands Down," "God's Country and the Woman," and many other pictures, who in "Desert Gold" takes the part of the rancher, Belding. The rest of the cast has been just as carefully chosen.

Benjamin B. Hampton is president of Zane Grey Pictures, Inc.; Van Campen Heilner, one of the editors of *Field and Stream*, is associated with him. The man mainly responsible for the organization of the Zane Grey Company is Eltinge F. Warner, owner of *Field and Stream* and *Smart Set*, who "discovered" Zane Grey when he was a struggling writer nearly a dozen years ago.

T. Hays Hunter is in charge of the direction of "Desert Gold." Mr. Hunter has directed many successful screen dramas, his latest being "The Border Legion," another Zane Grey story. The New York offices of the corporation are at 3 East 44th street, and are in charge of Charles A. Weeks, treasurer of the company.



E. K. Lincoln, star of the S-L Production, "Virtuous Men"

S-L Installs Special Service Bureau

Arthur H. Sawyer and Herbert Lubin, sponsors of "Virtuous Men," the first Ralph Ince Film Attraction, starring E. K. Lincoln, will put into effect with the release of this production the theory that "no picture—no matter how good it is, sells itself." A special service bureau has been installed at the S-L offices to give direct aid to exhibitors presenting "Virtuous Men."

Publicity material tied up direct with the important points of the production, the director, the star, etc., has been prepared. A new idea in the matter of lobby display has been worked out for the benefit of exhibitors. Several of the illustrations making up this display are from original paintings by Clarence Underwood, Gustav Michelson, R. G. Morgan and other famous artists. A new service of color combinations has also been used for the lobby photographs. A diversified number of cuts suitable for newspapers, magazines, programs, etc., embracing the star, the biggest moments in the drama and reproductions of the paintings by the artists mentioned above, will be available. A comprehensive press sheet has been designed containing only matter essential to the exhibitor in selling his entertainment. Every line in this press sheet has been carefully weighed from the standpoint of the showman's actual requirements.

The executives of S-L Pictures have to their credit several years' experience in the production, exhibition and exploitation of films, and are thoroughly conversant with the requirements of the exhibitor.

All Foreign Rights Sold on Garson Feature

"THE UNPARDONABLE SIN," starring Blanche Sweet and personally directed by Marshall Neilan, has been sold for the entire world outside the United States and Canada, by Harry Garson.

This is the big ten reel special that adopted the very unusual method of having its premiere in Detroit instead of New York or Los Angeles.

Of the many territorial buyers that made a quick trip to Detroit when the enthusiastic reports began coming in was Bobby North. Mr. North and Lawrence Weber own the Apollo Trading Company in the Long Acre building, New York City.

According to all reports Bobby North saw the picture exhibited at the Broadway-Strand in Detroit and ten minutes afterwards managed to secure a short option for all the foreign rights. He declared that the picture was not only a positive knockout for this country but that it possessed that other peculiar and very essential International angle.

To show how determined Mr. North was in closing the deal at once the producers cite his quick trip to the telegraph office and then to the long distance telephone and then finally to the fastest train direct to New York from Detroit.

He stated that the deal was so stupendous that he felt he should see his partner Lawrence Weber before finally closing it. But Mr. Weber was on a fishing trip in Florida, and apparently was out in the only available boat when finally located, but he could not be reached in time to close the deal before the option expired, according to report.

Bobby North then boarded a train back to Detroit and closed the deal on his own personal responsibility for his concern and secured all foreign rights for the Garson production.

Mr. Garson then went to Los Angeles where he will personally supervise the Los Angeles opening of "The Unpardonable Sin," at the Majestic Theatre starting March 31 at $1.50 top admission price.

Cites Interest in Timely Film

The Lenten season is witnessing extraordinary activity in the Vitagraph branch offices in connection with bookings on the five-reel feature, "From the Manger to the Cross."

This pictorial presentation of the life of Christ from his birth in Bethlehem to the final tragedy on Calvary, has received the endorsement of the Christian clergy of all denominations. The fact that this is the only picture ever taken in Palestine and Egypt stamps it as the one film portrayal of the life of Christ worthy of the highest recognition of the public.

"Better 'Ole" Scores

The following wire was received by Ricord Gradwell, President and General Manager of World Film Corp., from a representative of World Pictures in Chicago:

"With a steady rain all day, 'The Better 'Ole' opened at the Rose theatre Monday to the best Monday business the house has done in months. The combined receipts of two other houses in the same block owned by the same people and playing pictures of best known stars failed to equal 'Better 'Ole' business by one hundred dollars. One of our best known newspaper critics after looking at the picture summed it up by saying it is such great fun of strange fashion that it has a distinct appeal that is of lasting quality."

"(Signed) L. A. Rozelle."


Mary Mac Laren
in
"The Amazing Wife"
UNIVERSAL SPECIAL ATTRACTION



Mary

The American Beaut

THIS is an unusual picture for the reason that the suspense—which is one of the biggest reasons for moving pictures—never lets down for a moment but keeps growing and growing.

Picture beautiful Mary MacLaren in this hugely dramatic situation—a penniless young widow, she claims a deceased man's name to keep from starving—is accepted by society—and then, with horror-struck eyes, sees the dead come to life again.

Here is an up-to-the-minute Universal Special Attraction that will make them thrill with the beauty of its romance. See it without fail at your nearest Universal Exchange—now—to-day!

UNIVERSAL FILM MFG. COMPANY
1600 Broadway
CARL LAEMMLE, Pres. New York



MacLaren

the Screen

The Amazing Wife



UNIVERSAL SPECIAL ATTRACTION



PRISCILLA DEAN

in *The Wildcat of Paris*
The Wicked Darling
A Silk-Lined Burglar



HARRY CAREY

in Doped
A Fight for Love



MONROE SALISBURY

in *The Light of Victory*

UNIVERSAL SPECIAL ATTRACTIONS

EXHIBITORS and Producers have much more in common than merely pictures. They have their investments. You have your theatre—we have our plant, offices, studios, laboratory, scenarios and salary list. We're, both of us, institutions.

You take great pains to build a reputation. So do we. And when we sell you a new brand our name is at stake no less than yours. For which reason we think that you, as an institution, understand and are likely to co-operate with us, as another institution, in putting out a stable line of highest grade goods.

In the past eighteen months we have brought out two new brands—Jewel Productions and Universal Special Attractions. The first named have been unprecedented successes, every one. The second group has put the famous old name "Universal" back at the head of the list, where it ought to be.

We ask you to compare the Universal Special Attractions listed here, detail for detail, with any equal number of pictures from any other brand you choose. You'll see a great difference in our favor—and yours.

UNIVERSAL FILM MFG. COMPANY
1600 Broadway, N. Y.
CARL LAEMMLE, Pres.

Special Service Section on

Priscilla Dean in "Amazing Wife"

IF you are going to show "The Amazing Wife" you want to take the fullest advantage of the title, but at the same time avoid adding any comment of your own that is suggestive of the wronged girl stuff, for there is nothing of the sort in the picture. Here is the case of a girl who does commit a fraud, but the sympathy of the audience will be with her from the start because the circumstances are such as to more or less justify her.

Here the appeal should be mainly in telling the people that this is a startling story, or at least indicating that, and the sex appeal, as such, should be entirely omitted. Tenseness, the romance and the unexpected turnings of the story are the things to which you should call your patrons' attention. Once you turn from this and get into an appeal to what is usually recognized as the sensational, you are going to weaken the power of the advertising to those who want to see unusual pictures.

Of course you will use striking illustrations in your advertising and here is a case where there should be a scene from the production, but be sure that it is one in which the figure of the star is brought out prominently and one that is suggestive of the dramatic qualities.

THESE are the main points of the story: Cicely Osborne consents to marry John Ashton, a laborer, who has made money by his brawn, but who hasn't risen above the lower level, simply because her mother is dying for lack of food and medicine. But this husband is repulsive to the girl, and even when he tries to kiss her at the marriage bureau she shows how she loathes him. Then after the ceremony they go to



MARY MAC LAREN IN "THE AMAZING WIFE"

Convenient for those unable to make own cuts

a cabaret for their wedding dinner and immediately the husband starts to flirting with a be-painted woman. The result is to arouse the jealousy of her male companion and a fight follows in which Ashton is killed and a waiter tips off Cicely to make her escape before the police arrive so that she will not be dragged into the affair.

She goes home to find her mother dead. We are told these things in flashbacks for the picture opens with the girl seated by a lake in the park, determined to end it all. But at the moment she picks up a paper and sees the announcement that Lieut. John Ashton, the only son of a millionaire, has been killed with the American army in France. She sees the opportunity of ending all her troubles by posing as the widow of this John Ashton. Taking with her the newspaper and her marriage license she goes to the splendid home of the Ashtons and there she is readily received by the young officer's parents as his widow. To make things all the easier Claire Winston, who had been young Ashton's fiancee, becomes her friend and companion.

But there is one who fathoms the girl's secrets, Philip Ashton, a cousin who attempts to use her secret to gain his own ends.

THEN there comes the startling development when Lieut. Ashton turns up at his home. Though he has been badly wounded and is still suffering from his hurts there had been an error in reporting his death. His greeting with Claire shows the audience that she is the girl that he loves, so it can be imagined how he receives the statement of his mother that his wife is upstairs.

But in the time that she has posed as the son's widow Cicely has established herself as really a daughter in the affections of the mother and has nursed her through the shock that came with the news of the young officer's death. This is apparent to John and rather than destroy this feeling by denouncing her at the moment, he takes the girl in his arms. And then they proceed to have to carry out the play so as not to undeceive the mother and at the same time not to be husband and wife.

Their actions convince Philip that the girl is paying the price to John so that he will not expose her. The first clash between the two cousins comes with a sneer of Philip when John refers to the girl as



At left Cecile and her "husband's" cousin at roadhouse; in center, as the bride, and at right her "husband" denounces the cousin



At left, wedding scene, when John believes he is dying; in center, the real husband's repulsive kiss, and at right, "husband" and bride

his wife and there is almost an encounter but she begs John not to strike because Philip knows the secret.

FULLY determined to go away at the first moment, Cicely agrees to meet Philip at a road house in order to beg him not to reveal her secret, but there he grows offensive and demands that he pay him for his silence the same way that he believes she is paying John. In anger she leaves him, but later he repeats his threats until the jealousy of John (who is now coming to love the girl) is aroused and he goes to his cousin's apartments with the demand that his attentions cease.

But still Philip persists and he and Cicely chance to meet in the woods and there when she again spurns him he seeks to attack her. But the suspicions of John are now aroused and he follows the girl and comes upon them just in time and then the cousins fight, with the result that the soldier's wounds are reopened. He is carried home and believing that he is about to die demands that the ceremony of the church be performed to seal the civil ceremony, and there they are married. Of course, John recovers and they are very happy—the true story of the alleged first marriage is never known.

WHEN you start to lay out your advertising on this make up your mind to devote at least half of the space to the cut. If you are able to design your own displays, so much the better. *You need then the name of the star and the title in the biggest type that your space will allow. You can afford to come along with the selling arguments in smaller type for it is pretty certain that there will be enough curiosity aroused to cause them to be read.*

Here are a couple of them:

"She had a husband that she didn't want. But he was killed on the very night of her wedding. Then she was alone and there was nothing left for her but the lake. She had determined to leap in and end it all when she picked up a paper and found that a rich man of the same name as her mate had been killed in France. What would be easier than to pose as his secret bride? How was she to know that the news was all a mistake and that the young officer was going to show up at home in a few weeks? What do you suppose she did then?"

"Cecile married a man that she loathed that her mother might live. His kisses were repulsive to her, and there was only one of them. She fled from the brawl in which the bridegroom was killed to find her mother dead. She was alone, penniless and hungry and the deep waters appealed to her. Then there came a chance—to claim that she had married the son of a millionaire who had been killed in France. What a wonderful girl she must have been to so win the mother that when the man she claimed to be her husband came home alive that he was willing to accept her to save his mother pain. That was just the start of Cecile's problems. There was another man who sought to profit by her secret. He didn't—and no one ever knew that she had stolen a name. The reason why is the call for you to see 'The Amazing Wife.'"

WE would omit the "You" stuff with this picture. There is no occasion for asking what "you" would do under these conditions. It is sufficient to state the facts in an impersonal manner. The problem, if well outlined, brings itself sufficiently close to the person to make the answer something sought after. Now let's get a little stronger punch at the public:

"She was married three hours and her husband lay dead because he had tried to flirt with another woman. She loathed him, but vengeance was in another's hands. But she was alone and penniless. There was one thing—she thought to do—and the lake lay before her.

"Then she picked up a paper. Dead in France was a young officer of the same name as her husband. His parents were rich and they had a wonderful home. She had a marriage license bearing his name. Why shouldn't she go tell them that she was his secret bride and claim sanctuary there.

"She did and she proved a wonderful daughter to the old lady who thanked the saints that her dead boy had at least left behind such a solace. And when, as one out of the shadows, there came back to her from France the son, alive, but terribly wounded, with what delight she called for his bride.

"And he claimed her—why? He didn't know whether she was an adventuress. He even loved another. And his cousin was heaping infamy on this girl who claimed to be his bride. But he knew that there must be something in the heart of a girl who could win the love of that wonderful mother of his——. And——

"Like mother, like son."

NOW at first blush these lines will be considered too long by the average exhibitor. They know that they have the name of the star and the title for their appeal and they devote only a few lines to the sales talk. But here is a case where you want to get the full appeal over. Of course there is a strong element that wants to solve the mystery of an absorbing sory There is another element that will be pulled in by the love element, but don't forget that there is a stronger appeal with every one of us when the mother element enters in It is worth taking additional space to get matter like this before the public.

But if you insist on getting the punch into a few lines, here are some of them:

"She had a marriage license bearing the name of a young millionaire reported killed in France. And she was a young widow of a few hours herself—married to a man of the same name. What was the use o troubles when she could claim a fortune."

"Lieut. John Ashton, millionaire's son was reported killed in France. She was Mrs. John Ashton—a bride three hours be fore her husband had been killed—in a brawl. It was easy for her to claim to be the secret bride of the millionaire. But hi death proved to be quite an exaggeration Then the story really starts."

"John Ashton came back from France severely wounded. He had been reported dead and his parents were in mourning fo him. But there was the light of victory in his eyes and he expected to claim his affianced for his bride. What was he to do when 'his wife' was presented to him. H didn't denounce her as an impostor. O course there was a reason, but it would b unfair for us to tell you the reason why.



Three-sheet at left; six-sheet in center, and one-sheet at right will all furnish cut-outs

Special Appeal Should Be Made to the Women Here

YOU should take the fullest advantage of everything that Mary MacLaren means to the people of your section when you play this production. You can tell your people that the producers say that this is the best picture in which she had ever been seen and then call their attention to some of the best of the others that you have shown at your theatre.

Mary MacLaren was practically an unknown when she had a small part in "Where Are My Children?" but since then she has been discovered and some of her most recent successes have been "Shoes," "Bread," "Vanity Pool" and "Creaking Stairs." It is a peculiar thing that she owes a great part of her success to members of her own sex and if you print a house organ or use circular letters we would call particular attention to this, directing the letters to the woman of the household.

Try a form letter along these lines:

"Mary MacLaren is a favorite with everyone, but she is distinctly a woman's star—not particularly in her appeal, but because of her career. When she was playing a small part in "Where Are My Children?" she was discovered by Lois Weber, the first woman to score a hit as director of motion pictures. It was Miss Weber who developed her talents and brought her prominently before the motion picture world.

"Another great woman director—Ida May Park—then took charge and she has been responsible for the most recent success of Miss MacLaren. Miss Park shows her talents at the very best in her arrangement of "The Amazing Wife." It will thrill every man, but it really takes a woman to understand why Cecile posed as the wife of a man she believed killed on the battlefields of France, why she won the love of her mother-in-law and how she was able to make her dreams come true.

YOUR OWN IDEAS

THESE Special Service Section are written with the purpose of suggesting to exhibitors how to get the most out of pictures that he has booked. They are prepared after studying the pictures and the best way of exploiting them. Wont you let us know any use that you made here and the original ideas that you have used in putting over this picture of any others.

"We want your opinion—that of a woman—on this picture. Bring the men along, and if they don't enjoy every bit of it—well, they have no use for a woman."

Instead of an elaborate lobby display we would use very largely pictures of Miss MacLaren together with scenes from the production and then on the sides of the lobby and on the street we would have huge exclamation marks in black on white, with a circular face of the star forming the period at the bottom and then the title of picture appearing down the length of the exclamation. There should be no further explanation offered in the lobby.

Cut outs of Miss MacLaren can be made from the 24-sheet and others from one of the one sheets. These should be prominently displayed, preferably hanging from the ceiling, and there should be flower effects through the lobby, real ones if you can afford to use them. This suggests romance, and marriage. If they are not available, palms and other potted plants will add a dainty flavor. It is because that these indicate that there is something out of the ordinary in the picture and that they give class to the lobby that we would suggest their use, for with such a background anything of the cheapness of the exclamation point idea is taken away.

We would omit anything of the stunt order here because it will tend more to cheapen the appeal than to bring the sort of business that the attraction warrants going after.

"THE AMAZING WIFE" is a tense drama and therefore there should be a comedy balance to this bill if you run more than one picture. If you have a full bill there should be a soothing scenic with plenty of clever titles in it to follow the overture.

It struck us when we saw this picture for the first time that there was something about it that suggested the old time music. Miss MacLaren here has the role of a girl who is pure and clean in thought and action—for she plays a part so far removed from any of the frivolous of her sex that one is impressed by it, even though she does start the plot off by pretending to be the widow of a man she had never even seen to escape the hardships of life.

If you are going strong on the music we would suggest that you use the best of the old music. For instance, "Gems From Stephen Foster," consisting of Southern melodies or "Old Time Waltzes" would supply a splendid overture.

As a musical prelude to the picture itself we would use the rose garden effect with a girl seated singing "Then You'll Remember Me" or "Bonnie Sweet Bessie" or any of the old favorite love songs. A more modern note can be brought in with "Kiss Me" from "Mlle. Modiste."

In the musical score prepared for this picture "The Song of Songs" is suggested as the theme, and it is a good one, and therefore it is all the more appropriate to use the higher class of love music for solo and orchestral numbers.

Chicago Gets a Double "Scandal"

Stage Version of "Scandal" Gives Big Impetus to Select Re-issue of Screen Production

REPORTS from Chicago state that with the Messrs Shubert advertising Constance Talmadge in one of her old Select Pictures, "Scandal," in which she is presented by Lewis J. Selznick, in order to put over their own stage production at the Garrick, and Select's Chicago exchange working double time to take care of the re-issue bookings at the first-run houses, "Scandal" has literally taken that city by the ears.

"Scandal" was Constance Talmadge's first Select picture. It was written by Cosmo Hamilton. Several weeks ago the producing firm of Lee and J. J. Shubert placed "Scandal" in rehearsal for a stage production. The piece was taken to Chicago and opened at the Shuberts' Garrick theatre.

Immediately Select's Chicago Exchange got busy booking re-issues of the original screen version.

Lubliner & Trinz re-booked "Scandal" over their entire circuit, the Lakeside, Ellentee, Pantheon, Pershing, Oak Park, Vitagraph, Biograph, Paramount, Knickerbocker, Covent Garden, Michigan and West End. As soon as the Lubliner & Trinz management took account of the interest the combined advertising of the picture and stage play had awakened, they booked "Scandal" at the Lakeside for seven days, instead of the original three days.

This seven-day booking at the Lakeside established two records. It is the first time in the history of the Lakeside that any production has played for a solid week, and it is said to be the first time in the history of any Chicago theatre where a re-issue has been booked for an entire week.

In addition to the Lubliner & Trinz houses, Select's Exchange then booked the attraction for seven days at the Star theatre in the down-town district, thereby establishing another record in that it was the first time the Star had booked a re-issue for a seven days' run, and the second time that a re-issue had been booked for a solid week in that city.



Marion Davies, Select Star, Is Presented in "Getting Mary Married"

Close onto the Star contract and the Lubliner & Trinz bookings, came an order for play dates at each of the fourteen Ascher Brothers' theaters, including the Chateau, Terminal, Lane Court, Milford, Metropolitan, Kenwood, Oakland Square, Peerless, Cosmopolitan, Columbus, Adelphi, Calo, Frolic and Midway.

Each day public interest in "Scandal" is said to have grown greater. The Shuberts were using big space in the Chicago dailies to advertise their stage production at the Garrick, and all of the picture houses were going in for big advertising to get the benefit of the Shubert space.

It soon developed into a battle for space between the big New York producers of the spoken stage version, and the Chicago exhibitors of Select's original screen attraction.

Both sides were reported as doing a big business. People were said to be attending the stage version at the Garrick and the following night were going to one of the picture houses to see how Constance Talmadge played "Scandal" on the screen.

W. E. Atkinson Enjoys Luncheon by Proxy

ALL that W. E. Atkinson needs now is a finger-bowl, a serviette and a toothpick—the toothpick being, of course, distinctly American. The luncheon he has already enjoyed a la Christian Science.

Mr. Atkinson, who is the business manager of the Metro Pictures Corporation, received the other day in his regular stack of mail a copy of the menu distributed at a luncheon given at the Cafe Francais the 9th of January, in Melbourne, by the directors of Co-Operative Films of Australia.

The menu is a novelty in itself, minus the many tempting dishes set down within its cover, and Mr. Atkinson promises to preserve the folder carefully with his most treasured souvenirs. In the first place, it is uniquely patterned with an ornamental cover design headed "Complimentary Metro Luncheon," and in the neat little slots cut for the purpose of inserting the name of the individual guest is the name card of "W. E. Atkinson."

The directors of Co-Operative have certainly arranged a most pleasing program, including the toasts and music, and in glancing over the responsible officers' names we find Mr. O. R. Flecker, chairman; Alec Hellmrich, general manager; W. W. Gudgeon and G. F. Garden. Mr. Atkinson naturally feels that these gentlemen are to be congratulated on their taste in the selection of dishes fit for a King—or a President.

Opening the folder the guest beholds an array of mysterious concoctions of the cuisiniere, each named after a Metro star of one of their many triumphs of the screen. The whole is a worthy tribute to the merit of Metro and its productions.

Shows That Americans Look to Mexico

E. V. Richards, of the Saenger Amusement Company of New Orleans, has forwarded to New York an interesting document that proves that a great curiosity on the part of the American public concerning the real appearance and character of Mexico and its people remains to be satisfied. The Board of Directors of the New Orleans Association of Commerce has drawn up resolutions requesting motion picture producers of America to encourage the exploitation of the favorable side of Mexico, rather than the constant exploitation of Mexican bandid life and other unfavorable phases that are detrimental to the best interests of the two countries.

George D. Wright has supplied two more of his series of single-reel productions describing "Mexico To-day," which have been completed for distribution by the Educational Films Corporation of America. "A Day with Carranza" and "What Is a Mexican?" are the titles of these newest subjects.

In the last five years there have been very few American photographers in Mexico. With the exception of Mr. Wright's negatives, practically all the film descriptive of Mexican life that is now in this country was exposed before the military disturbance that called the boys to the border in 1913.

Says "Our Teddy" Draws Strong in South

"Our Teddy" is drawing heavily in the South, according to reports emanating from McClure Productions, which is distributing the Roosevelt picture through First National.

From Texas and Kentucky came reports that Colonel Roosevelt's exploits on the screen are attracting large audiences and intense enthusiasm.

At the Hippodrome, Dallas, Texas, and at the Princess, Bowling Green, Ky., it is declared that the picture broke all attendance records, drawing audiences from all classes of people, including the non-movie goers and the anti-Sunday opening crowd.



Pearl White is acknowledged adept in the art of character make-up. She appears thus in the Pathe serial, "The Lightning Raider"

World Announces Film from Riley Poem

World Pictures announces for early distribution a picturization of James Whitcomb Riley's famous poem, "Little Orphant Annie," in which Thomas Santchi and Coline Moore are the stars. This photoplay was made by Selig and the negative purchased by the Pioneer Film Corporation. The World, appreciating the merits of the picture and the widespread publicity attached to it through Riley's immortal poem, purchased it from the Pioneer Film Corporation, who intended to put it out as a state right feature. The price paid for it by the World was such that it influenced the Pioneer Film Corporation to withdraw it from the state right market, but not until after they had sold the rights to the city and state of New York and northern New Jersey. If James Whitcomb Riley had written nothing else but "Little Orphant Annie" he would have gone down to posterity as one of America's greatest poets. There is hardly a school child in this country who is unacquainted with the story of the little orphan girl immortalized by the "Hoosier" poet, and this fact alone should give the picture an appeal that shows big results at the box-office.

Priest to Handle Blackton's "House Divided"

J. Stuart Blackton has appointed Robert W. Priest sales agent for his latest feature "A House Divided" from the book by Ruth Bouccicault. Sylvia Breamer, Herbert Rawlinson and Lawrence Grossmith are the principal players in the production.

The method of distribution has not been decided.

Foreign rights have already been disposed of, Bech Van Sichlen & Co. taking over the production for the entire world. L. C. Wheeler, until recently London representative for W. N. Selig, will be in charge of the sales end for the export house.



James Vincent, producer and director of "The Spirit of Lafayette"



The Southern Atmosphere Is Caught Faithfully in "Miss Dulcie from Dixie," Vitagraph Picture Starring Gladys Leslie

"Bill" Duncan Keeps Up Series of Thrills

WILLIAM DUNCAN in the prize Vitagraph serial thriller, "The Man of Might," in which he is supported by an all star cast including Edith Johnson and Joe Ryan, has been responsible in the past number of weeks for considerable goose-flesh on the backs of motion picture theatre audiences, but it seems that Duncan is never satisfied or is it that Albert E. Smith, the Vitagraph president, and Cyrus Townsend Brady, who write the Vitagraph serials, are the men to blame?

At any rate, word comes from the West Coast studios that despite the unending risk of life that Duncan has already registered, the later episodes of "The Man of Might," go beyond anything that he has so far attempted.

In the tenth episode, for example, Duncan puts in a double thriller by way of good measure. As he and the heroine are driving an automobile through a deep ravine, the villains, at the top of one of the cliffs, blow off a giant boulder which plunges down into the ravine, barely missing the automobile, and blocking Duncan's exit.

And then, when this thrill has been delivered, the spectators will be treated to a second feat of daring, when Duncan stands by and blows up the obstruction in order to free himself and his companions from the trap.

Duncan has had his entire company out on the Pacific Ocean, somewhere off the harbor of San Pedro, getting marine scenes for the final episodes of "The Man of Might," and while heavy seas have been running all week, wireless reports state that splendid progress has been made.

Universal Productions Big in South America

THAT Universal productions are enjoying wide distribution in South America, Europe and the Orient is clearly brought out in the announcement of the Universal's export department. Relating the success of Universal productions in foreign lands the export department reports that despite the signing of the armistice "The Kaiser, the Beast of Berlin" is proving one of the greatest drawing cards ever provided exhibitors. In South America, Europe, in China, India, Straits Settlements, Philippine Islands and in Australia the Julian production is not only being rapidly booked by theatremen but is establishing new box office records with regularity. "The Kaiser, the Beast of Berlin" began a third week's showing at the Gaumont Palace, Paris, March 16 and throughout France has booked like wildfire according to reports from the Paris agency. In Buenos Ayres, Argentina, and in Valparaiso, Chile, the Julian production recently played several weeks to extraordinary business. In Valparaiso when the film was shown a band of pro-Germans stormed the theatre and created such a disturbance that the police reserves were called to prevent a clash between the pro-Germans and pro-Allied civilians who were in attendance at the showing. The incident was given wide publicity and as a result exhibitors all over Chile were quick to book the film. In Australia and India the film has been enthusiastically received.

"The Heart of Humanity" has not been shown outside of North America as yet but it is expected that the Campoamor theatre at Havana, Cuba, considered the largest and most beautiful theatre in the West Indies, Central or South America, will open early in April with the big Jewel production as its initial attraction.

Allison Completes Metro Production

May Allison has completed "Orchestra D-2," her newest picture, following "The Island of Intrigue" and "Peggy Does Her Darndest," at the Metro studios in Hollywood.

Considered Ince's Best Production

S-L Productions Declares "Virtuous Men" Is Great—Tells of Director's Achievement in Film Industry

RALPH INCE, who personally directed "Virtuous Men," has to his credit many of the most successful film attractions of the past few years. Ince is one of the real pioneers of the motion picture industry. He began his career with the original Vitagraph organization more than ten years ago. Prior to his entrance in the world of pictures, Ince was a well known actor of the legitimate drama. He will be remembered by millions of photoplay fans for his many characterizations during the early Vitagraph days. He is accredited with portraying the immortal character of Abraham Lincoln more realistically than any other artist of contemporanious times. Ince rapidly developed into a director of prominence while with the Vitagraph organization. During his long stay with that company he produced a long line of successful feature productions. Under his personal direction such successes as "The Wreck," "The Combat," "The Juggernaut," "From Headquarters" and other tremendous photoplay spectacles were made. He is responsible for the introduction in films of the present-day star, Anita Stewart, and personally produced many of her successes. He is one of the few motion picture directors whose achievements have been great enough to warrant the organization of a special company to present a series of productions bearing his name. Seeking the opportunity to enlarge the scope of his activities and put into effect many advanced ideas, Ince will produce a series of Ralph Ince Film Attractions. The first big screen entertainment bearing his name is "Virtuous Men." It stars E. K. Lincoln, contains a cast of celebrated stage and screen players, and is said to be the biggest film melodrama ever made. Speaking of the inaugural Ralph Ince Film Attraction, "Virtuous Men," Mr. Ince recently had the following to say relative to the picture which will have its initial presentation at the Fulton theatre on Sunday evening, April 6th:

"I consider 'Virtuous Men,' every scene



Ralph Ince, Director

of which was made under my personal direction, the supreme achievement of my career. For many years I have had certain ideas relative to production of a real screen melodrama. Due to certain circumstances, I have been unable to put them into effect up to now. Surrounded with a perfectly equipped organization, I believe the first Ralph Ince Film Attraction to be the biggest thing I have ever done. It is a melodrama of the fast moving type with society atmosphere, wonderful settings and a series of spectacular effects which out-do anything of the kind I have ever attempted. I gave seven months of undivided attention to the personal direction of this production. I wish to stamp it with my personal assurance as being the biggest photoplay melodrama ever offered to the motion picture public.

"I believe in the production of 'Virtuous Men' I have incorporated every element necessary to photoplay melodrama of the most realistic type. The swiftness of the action, the tensity of the many dramatic situations and the spectacular scenes with which I have embellished the story throughout, form what is to my mind perfect screen entertainment."

"Virtuous Men" will be shown at the Fulton theatre on Sunday evening, April 6th. This date will mark the first of a series of special productions which Ralph Ince will personally direct for the S-L organization.

Producer Applies Suggestions From Patrons

AN announcement from the Brentwood Film Corporation states that the company had a very definite purpose in offering prizes for public opinions regarding the particular note of appeal in "The Turn in the Road" during the eight weeks' run of that picture in Los Angeles.

That purpose was to determine whether or not the very film-sophisticated public of Los Angeles wanted pictures that offered more than mere artistic entertainment, pictures in short which presented food for serious thought and which in their very humanness and the truth-to-life of their stories also presented common-sense suggestions of an uplifting character, applicable in the daily lives of every one of those who viewed them.

"The Brentwood people believed that the picture public did want such pictures," the statement continued, "and if the public wanted them, they as producers proposed to shape their future production policy accordingly. Some five hundred people who saw 'The Turn in the Road' sent in to the company their offerings for the contest.

"The opinions were of an unusually high quality and they found one great outstanding note of appreciation for a picture which, as many of them expressed it in so many words, 'touched our hearts and made us *Think*.'

"Firmly believing that the photoplay will develop to be the biggest power toward the improvement of the intellectual and moral standard of the human race, and realizing that its messages, teachings or suggestions toward that improvement will be effective exactly in proportion to the heart-touching and life-like art with which they are presented, the Brentwood corporation now feels itself to be publicly supported in its policy of concentrating production upon that type of story which has 'something to it.'"

American Film Buys "Six-Feet-Four"

Jackson Gregory has sold the screen rights to "Six-Feet-Four" to the American Film Company, Inc. This story has been published serially in the *All Story Weekly* and had just appeared in book form.

Mr. Gregory has a long and brilliant record as newspaper man and story writer. He is the author of "Under Handicap," "The Outlaw," "The Short Cut," "Wolf Breed," "The Man from Painted Post" and numerous other well-known novels and photoplays.

William Russell, alias "Big Bill," will star in the production, which is said to be peculiarly well fitted to his splendid physique and animated screen style. Stephen Fox is preparing the scenario, and Henry King, Russell's special director, will boss the production.

Fred Bolls Entertains Minnesota Prisoners

Through the courtesy of Fred Bolls, an exhibitor-member of United Picture Theatres operating the Majestic theatre, Stillwater, Minn., the inmates of the Minnesota State Penal Institution at Stillwater were entertained recently by a screening of "Adele" in which Kitty Gordon is starring for United.

The *Mirror*, the Institution's inmate edited newspaper, devotes an editorial to the attraction and dwells on the beneficial enjoyment accruing to the audience from the presentation of "this wonderful picture," paying a tribute to its plots as being "different, unlike anything that has been presented in just the same light before," and eulogizing the direction, and the attractiveness of Miss Gordon.

Buys "Unpardonable Sin" for New York State

After securing all foreign rights to Harry Garson's ten reel production starring Blanche Sweet and under the personal direction of Marshall Neilan, Bobby Nort met his partner in New York after he had just returned from Florida.

His enthusiasm is said to have impressed Mr .Weber so much that they saw a few prominent theatre men around New York and organized another company to buy the rights to "The Unpardonable Sin" for New York state.

A New York opening at a principal theatre with $2.00 top admission price prevailing is now declared to be an almost immediate possibility.

Eugene Mullin Engaged by Universal

After recently resigning as scenario editor of the Vitagraph Company, Eugene Mullin signed a contract with Universal and left for the Pacific Coast Wednesday, March 26, to assume charge of the scenario department at the big producing center.

Mr. Mullin has been connected with Vitagraph for over eight years and is one of the best known men in the film industry. As Mr. Mullin has studied conditions within the industry from all angles, is said to be well acquainted with leading authors and a recognized authority on cinema values, Universal believes that in engaging him to supervise the preparation of future stories for its screen productions that it has obtained a man who will do much to assist in the carrying out of a recently adopted policy of giving Universal stars more suitable stories, and better vehicles.

Three Episodes of Serial Assembled

The three first episodes of the new serial which is being made by the Western Photoplays, Inc., for release on the Pathe program, have been assembled and titled and are now ready for release, announces A. Alperstein, treasurer and general manager of the organization.

The present title of the serial is "The Great Gamble," co-starring Anne Luther and Charles Hutchison. It is being produced under the personal direction of Joseph A. Golden, widely known in the serial world.

"The Great Gamble" is said to be entirely different to the regular type of serial. The story is an original one by Mr. Golden, who is said to have made big strides from the beaten track.

Feminine Appeal Promised in Gordon Picture

United announces that Kitty Gordon's next feature, "Playthings of Passions," possesses a strong feminine appeal.

Among the items said to be worn by Miss Gordon in this production appear an ermine coat valued at $15,000, a fan of ostrich plumes valued at $5,000, a rope of pearls valued at $100,000, earrings valued at $20,000, and bird of paradise feathers valued at $1,000.

Miss Gordon's gowns and hats are said to be of her own design.

Hart Breaks Record in Los Angeles

William S. Hart in "Branding Broadway" broke the week's attendance record at the new California Theatre, Los Angeles, according to Harry Leonhardt, one of the owners, in just six days. This feat is considered the most remarkable box-office record in Los Angeles motion picture annals in view of the fact that "Bill" had to compete with the strongest drawing cards possible to book during the last three months.



Bessie Barriscale, at the Extreme Right, Watches the Newest Dances in "A Trick of Fate," an Exhibitors Mutual Release

Alma Rubens Completes Picture

Star Returns to Screen in "Diane of the Green Van" for Exhibitors Mutual

ROBERTSON-COLE announces the return to the screen of Alma Rubens in a new photoplay produced by her own company, Winsome Stars Corporation.

Her first starring vehicle under her own management. "Diane of the Green Van" is about ready to be put on the market by Exhibitors Mutual. This is the picture produced from the story by Leona Dalrymple, which met with such popular appeal that a Chicago publishing house awarded the author a $10,000 prize.

Every opportunity the photoplay art offers for high class productions was taken advantage of by Miss Rubens' company in producing "Diane of the Green Van." From a technical viewpoint, the picture is declared to be of the highest calibre.

When the print of the Rubens drama was received at the headquarters of the Robertson-Cole Company, it was shown for Miss Dalrymple, author of the story, who lives in New Jersey. She was immensely pleased with the faithfulness with which her story had been taken from the printed novel and reproduced on the screen.

In Miss Rubens, Miss Dalrymple asserted that the very character she had penned as her heroine appeared in real life. No other actress she could recall on the screen today would have filled the role of Diane Westfall as did Miss Rubens, in the opinion of the young author.

It is the policy of the Robertson-Cole Company to show each production before the executive forces of the Robertson-Cole and Exhibitors Mutual. Following each showing a frank discussion is held, and any meritorious changes suggested are adopted.

After seeing "Diane of the Green Van," Assistant General Manager Kirkpatrick of Exhibitors Mutual, in judging the production from a sales angle, declared it one of the best he had seen in months.

"This picture contains everything to recommend it as a splendid feature," declared Mr. Kirkpatrick. "There is more romance in it than is usually crowded into two pictures. The public likes romance. It likes the actress who loves romance, and in 'Diane of the Green Van' Miss Rubens is offered a role which could hardly be more romantic.

"Then there is conspiracy aplenty to lend drama to the production, and on top of that there is some of the most remarkable photography I have ever seen on the screen. The direction of Wallace Worsley is all that could be desired, and a little more."

Albert Ray and Elinor Fair Picture Released

IT has been reported that exhibitors everywhere have manifested a great interest in the announcement made some time ago that William Fox was going to star Albert Ray, with Elinor Fair as his leading woman, in a series of the sweetest stories ever told.

"Married in Haste" is the title of the first one recently completed and now released at all Fox exchanges.

According to an announcement by the Exhibitors Service-Bureau of the Fox Film Corporation, "Married in Haste" fully lives up to the plans William Fox has made for this group of pictures. It is described as a clean, lively, wholesome comedy, breathing the joyousness and love of life of youthful America, and fitting in admirably with the season of spring, romance and general happiness.

Mr. Ray plays the role of Sam Morgan, a youthful millionaire, whose spendthrift habits and happy-go-lucky outlook on life have been a constant source of worry to the aged trustee who has charge of his fortune. Miss Fair is seen as Constance Winwood, and the comedy opens with the marriage of Morgan and Miss Winwood.

Indignant because the careless bridegroom has forgotten the wedding ring, the young bride persuades the old trustee to shut off her husband's income, and the couple start their honeymoon with $10.30.

The events that occur on their trip and money, form excruciatingly funny comedy, the announcement states.



The Favorite of Millions

In her winning personality, her charm of beauty, her characteristic and sympathetic acting, her interpretations stand as unusual ornaments to the motion picture screen.

ALMA RUBENS

She will appear in eight new and decidedly unusual photoplays.

Her wide popularity is based upon her exceptional ability to bring into her work subtle charm, enticing beauty, deep sympathy, a spirit of romance, intense drama, a ripple of humor and a sweetness of person that is her's alone.

Her first release is from

The $10,000.00 Prize Story

DIANE OF THE GREEN VAN

Written by Leona Dalrymple

Produced by Winsome Stars Corporation

Released through

EXHIBITORS MUTUAL

ROBERTSON-COLE COMPANY
DIVISION OF FILMS
BANKERS and EXPORTERS
FOR THE PRODUCER

ALMA RUBENS



Undoubtedly Miss Rubens greatest achievement. It has all the swift action of adventure, the deep interest of romance and the charm of Miss Rubens' acting. It is most beautifully produced.

The $10.000.00 Prize Novel

Diane of the Green Van

by Leona Dalrymple



Hundreds of thousands have read the famous book. Its pages are brought to life in the true picturization and acting of Miss Rubens.

Special Service Section on

"Diane of the Green Van"

THIS is a story that depends largely on the intricacies of the plot and if you are booking this you should arrange your exploitation along the mystery lines and at the same time give prominence to the star, Alma Rubens.

This story involves princes and an imaginary kingdom, but we would be mighty careful the way we phrased the exploitation touching that because you are liable to leave the impression that this is a costume picture, when as a matter of fact, every scene of it is laid in America and the time is today.

Romance and adventure are both strong elements of this picture while the title itself gives a suggestion of the mystery idea. Therefore the title should be prominently played, second only to the name of the star and then you should tell just enough about the story to arouse the curiosity. *Give a considerable share of your newspaper display over to a picture of Miss Rubens, preferably one of those showing her in riding habit or seated in the door of the green van.*

DIANE WESTFALL is the heiress to the Westfall millions, yet she has a young girl's craving for adventure. She tired of her home and the unwelcome attentions of Carl, a drunken cousin, and decides to go out into the world for herself, a green van elegently fitted up being her vehicle and her own companion a man servant. She ignores the pleadings of her aunt and makes the start into adventure and romance with keen anticipation.

But the one idea of Carl in his attentions to the girl is to get possession of the money and scarcely has she left when he discovers a paper hidden in a candlestick that he accidentally breaks, that appears to show that she is the heiress to the throne of Houdania and not to the Westfall fortune. And at the moment that he makes this discovery there are in this country the Prince and a Baron of Houdania, each on different missions, but both of them on the trail of Diane whom they, too, feel sure, is the heiress to the throne. The Prince is carrying out his own plans but the Baron enlists the services of his friend, Philip, a young American, to follow Diane and get all the information possible about her.

With these three different sets of men on her trail there is a series of mysterious situations that keep the spectator guessing, for the Baron and the Prince are not clearly disassociated until the end of the picture and the part that Philip is playing is not clear. It is for that reason that we would hesitate to publish the full story of the picture in the news columns, for it will spoil some of the patrons' interest.

SHORTLY after Diane has made her first stop for the night in her green van she is startled by a shot, which is fired by the Prince and she is being followed by Carl. It is then that Philip comes into the story and instead of working against her he promptly falls in love with her and assumes the role of her guardian angel, though the girl herself is unaware of the fact.

Foiled in his efforts to kill the girl so that he himself may take the throne of Houdania the Prince determines that the only way to achieve his ends is to marry her. These adventures continue, Philip becoming all the more smitten and finally telling her of the true character of the Houdanian Prince. But the mystery of the whole thing is that Diane herself doesn't know whether it is true that she is really heiress to the Houdanian throne—though she much prefers to remain in America as the heiress to the Westfall millions.

Her wanderings in the green van take her to Florida, where she meets in the Everglades, the daughter of Mic-co a mysterious character who has spent thirty years of his life with the Seminoles and who is regarded as a seer of things. There are further complications when at a ball at the winter resort the Indian girl and Diane change costumes so as to confuse the Houdanians. But in the end the mysterious old man reveals himself as the real heir to the throne of the little country, that the girl is his daughter and that he has come away to escape the position.

Then it is revealed that the Prince has come here to kill the heiress, that the Baron is seeking her in good faith, to give her the position that belongs to her—and, of course, that Carl is after the money. The only thing that Philip seeks is Diane herself and he wins her in the end after a charming love scene.



Diane is certainly pursued by the men in this picture. At the left there is the Emissary from Houdania, and in the center the green van, the girl and the man who has fallen in love with her, and at the right she is shown in a scene with the cousin, who seeks her fortune



At left Diane goes for advice to the strange man who has lived for years among the Seminoles of Florida; in the center there is a scene at the dance at one of the big Florida hotels, and at the right, Diane and the "Indian girl"—who is the real princess

How to Get the Most Business From Star Appeal

THERE is the spirit of adventure in everyone and even the most timid of us like to imagine what we would do if we started out all alone in the world to experience the thrills that come along. And when you get away from the spirit of violence, you are interesting the women as well as the men. It is for that reason that we would build the selling talks on "Diane of the Green Van" along these lines.

If you are making your own cuts let us use in the big Sunday announcement the picture that shows Diane seated on the steps of the green van and then a selling argument along these lines:

"Diane has oodles of money and she could have bought most anything that her heart desired. But she was weary of society and its people and she wanted real adventure. So she turned lone gypsy and in her green van started out in the world to seek new thrills. And she found them. for there was a mysterious foreigner who wanted her life, there was another who wanted her as a queen for her country, a third man who sought her fortune, and a fourth who—but that would be telling. The best part of it is that you are just as mystified as Diane until the whole story is solved for you."

Or this one:

"Most girls who have millions would hire a private car or buy a yacht and take their friends along with them to enjoy their travels. But Diane was eighteen and she was tired of society. She wanted to see what the world looked like and to get its thrills. So she fitted herself up a green van and with no one to accompany her but a servant she started off toward Florida. But adventure was on her trail, and romance, too, and you'll have many a thrill with her and delight in the perfect ending."

HERE is another one that suggests even more of action and mystery:

"This girl with the beautiful eyes sought only happiness alone in the world, and she bought herself a green van and started out on the trail of adventure. But she didn't know that she was followed by four men:

"One sought her fortune.

"Another her life.

"The third would claim her as the heiress to a throne.

"And the fourth wanted—and wait until you see what he got.

"If you have dreamed of romance you'll find your dreams come true here."



This reproduction of part of the twenty-four-sheet suggests cut-outs for the lobby to feature the star's personality

And another:

"'I am tired of the city and the lights, I want to hear the voice of the open country.' And so Diane Westfall forgot all about her own millions, hired herself a green van and a couple of horses and started out. She found that there were a lot of things happening in the 'open country' that she has never even dreamed of. Mystery stood before her on every hand; danger waited to trap her, peril was all about—but there reached out of the wilderness something that drove them all away. It's good to thrill when you can be happy at the end."

THEN here are some shorter ones that still keep the story in suspense:

"If you were a beautiful girl of eighteen which would you rather be: The queen of an honest to goodness country or the possessor of several millions of good American money? These two things were in the balance with Diane Westfall and the adventures that she has before a still bigger decision confronted her will keep you on the edge of your seat."

"A beautiful girl traveling all alone in a green van—that suggests adventure, doesn't it. Then there was a man on her trail that wanted her money and another who insisted that she was a real queen. How in the world could she be saved? Well, there are some men in the world who wanted nothing but—and you'll be just as pleased as Diane was at the end of this photoplay."

"Heiress to millions she turned a lone gypsy and all sorts of adventures came to her in her green van. If you like to be mystified and delighted at the same time and to find everything 'just lovely' at the end, you cannot afford to miss this one."

BE sure to make it plain in all your selling talks that everything comes out all right in the end—that it is a happy picture. You can give the public just as much mystery as you like provided the right things happen, and we wouldn't hesitate to indicate in every advertisement that this is one of that sort.

If you are using considerable space in your newspaper advertising, it would be well to mention the names of some of the supporting cast. Nigel Barrie is the leading man while Lamar Johnston, Wedgewood Nowell and Harry Van Meter have prominent roles.



Suggestions are made elsewhere in these pages for devoting the greater part of the lobby display to pictures of the star. Here and attractive picture of the girl in Indian costume can be obtained from the three-sheet at the left, a picture of her in riding costume in the six-sheet in the center and the one-sheet at the right furnishes another different figure

Adventure Spirit Should Be Always Kept Dominant

STAR appeal is to a considerable extent what you make it. It does not consist in merely putting the name in big letters in front of your theatre and in your advertising, but in bringing out the appeal of the personality of the player. Where you have a woman of beauty this is made all the easier for you.

This is the first feature in which Miss Rubens has been starred since making her new connections, and if you intend to show this series of features we would advise you to start in right now to connect her name right up with your theatre. This is made all the easier and all the more effective because you have a beautiful woman with whom to deal. Don't figure simply on this one attraction, but on the others that you expect to play.

While she is a comparatively new star she is well known to photoplay followers because of her appearance with Douglas Fairbanks and many of the former Triangle male stars. Later she was starred by that company, but now she has an organization of her own and is to be seen in a series of offerings that, we are told, will bring out all of her talents. In booking pictures, you have to more or less get over the appeal of the player for your own patrons, and here is a chance to start.

MISS RUBENS is a California girl and she started in with pictures with the Triangle company. At first she played smaller parts and then she was seen as leading woman with Fairbanks in "Reggie Mixes In" and "The Half Breed." She also played with Wm. S. Hart and other of the prominent stars, and there her work attracted so much attention from the critics that she was herself featured in a number of offerings by Triangle, including "The Passion Flower" and "The Gown of Destiny." Success of these offerings led to the formation of her present producing company.

Well in advance of the showing of this first of her special releases we would advise printing a picture of her on the cover of your program, with the line:

"The girl with the wonderful eyes."

Then follow this up by telling something about her. There is a story in the press sheet that will be suitable for this use or for the newspapers.

Then come along with a letter something like this:

"We get a lot of letters from girls wondering how they can get a start in motion pictures. Alma Rubens got hers by going around to the Triangle studios out in Los Angeles and looking for small parts. She got them and soon she was in demand of the stars who wanted mighty good looking leading women. Douglas Fairbanks and William S. Hart are two of them who drafted her to add beauty to their productions.

"Shortly after that she began to be featured and now she is starring in real productions. We have heard a lot of you talk about how wonderful she is on the screen and how much better you have thought her than this or that star. Now you have a chance to see her and decide whether your judgment has been right. At least we have had so much confidence in Miss Rubens and have been so charmed by her beauty that we have signed for her pictures.

"Won't you tell us how you like her? We feel confident of your answer."

ESPECIALLY if your ticket booth is in the center of your lobby convert this into a green van such as is shown in the stills and have the tickets sold through a window in the side. Get a quantity of real Florida moss and hang it in masses from the ceiling, and if you cannot get this use imitation stuff together with palm trees and other Florida suggestions.

With this as the background we would distinctly make it an Alma Rubens lobby. On the first page we have reproduced the right hand third of the 24-sheet. This gives you a splendid cut out of the head of the star. One of the three sheets will give you a cut out of the girl and her sweetheart, and in the six sheet you can get another of her as she appears in riding costume. One of the one sheets gives an almost full length figure of her. We would advise that these be mounted on heavy cardboard and that they be used with the background of the Florida moss. If you are not able to convert your ticket booth into the van as we have suggested there is another three sheet that will give you a picture of the girl seated on the rear of this van.

In addition to this the stills from the picture should be featured. These are attractive and the eight 11 by 14 pictures and the two 22 by 28 will attract attention. If you have a collection of Alma Rubens' photographs there should be a special display on these. If you haven't, start saving the stills from this picture and all the others that come to hand so that you will be able to get the fullest amount of attention to the other attractions in which she appears.

There isn't the slightest doubt that the pulling power of a star rests to a considerable extent in the confidence that you show in her by your exploitation. We believe that a straight Alma Rubens appeal will get a lot of people into your house.



Mae Murray is silhouetted here as she appears in "What Am I Bid?" Universal production. In the center is the L-Ko Comedy Company before going into action, and at the right is another moment in the Murray picture

William Desmond Starts "Whitewashed Walls"

The Jesse D. Hampton production starring William Desmond, and to follow "The Prodigal Liar," is entitled "Whitewashed Walls."

It is a photoplay adaptation by George Elwood Jenks of a magazine story by James and Ethel Dorrance and is really a burlesque on life in a Latin-American country.

It has to do with an American globe trotting sculptor who obtains work in this funny little republic and who because of an overzealous Fourth of July celebration, gets in wrong with the powers that be.

"Tempest and Sunshine," Print by Rothacker

In view of the unusual campaign carried on to establish the quality trade-mark of Rothacker, J. Frank Hatch considers it of interest to state rights men and exhibitors to know that the laboratory work on his feature, "Tempest and Sunshine," is a product of the Chicago laboratories. Watterson Rothacker has definite quality standards for the acceptance of work, as evidenced by his handling only of such subjects as the First National releases, and the assurance is thus carried of clear prints on "Tempest and Sunshine."

L-Ko Manager Coming to New York City

Universal announces that Louis Jacobs, general manager of the L-Ko Komedy Ko at Hollywood, Cal., will arrive in New York shortly following a visit to various large cities of the West and Middle West for the purpose of learning what the public likes best in motion picture comedies.

Mr. Jacobs will spend some time in the East before returning to California, Julius Stern, president of the L-Ko Company, who has been in California since the first of the year will remain at the studios until Mr. Jacobs' return.

Johnsons Bound for South Seas

Representatives of Trade Gather at Luncheon to Bid Exploring Filmsters Farewell

CLOSE to a hundred representatives of the picture industry were gathered at a luncheon in the College Room of the Hotel Astor last Monday to bid farewell and "good luck" to Mr. and Mrs. Martin Johnson as they started on their second trip to the South Sea Isles in search of out of the ordinary screen material.

Harry Handcuff Houdini presided as toastmaster at the festivities, while the speakers included Chic Sales, Alex Beyfuss, John W. Blackwood, and Treasurer Clark of the Exhibitors-Mutual. Mr. and Mrs. Johnson responded gracefully to the bouquets that just showered at them.

A representative of the Smithsonian Institute, Washington, cheered up the affair with the news that warfare on the cannibal isle that is the Johnsons' destination had just made necessary the intervention of a gunboat and the killing off of some hundreds of the dusky skinned inhabitants. The cheer was found in the fact that with a few hundred in the happy hunting ground the chances of the Johnsons to return alive were increased proportionately.

In outlining his plans for the next subjects to follow the present successful releases, Mr. Johnson declared that one of his chief desires was to secure a picture of Chief Nagapate looking at himself in motion pictures. He promised not to let the chief return to this country in the hopes of securing a regular job in Hollywood.

In view of the unusual success of the Johnson subjects a bit of ironical humor was injected into the affair by the film man description of the rejections his ideas had first been given by motion picture men. "The fans don't want that sort of stuff," they had told him.

In closing Mr. Johnson paid a sincere tribute to the encouragements and aid he had received from Alex Beyfuss, of the Robertson-Cole organization.

Several Appointments Announced by United

WILLIAM T. BUTLER has been added to the staff of special representatives of United by J. A. Berst. Mr. Butler's initial work will be in the New England territory with which he is especially familiar since his entry into the film business some years ago as salesman for the Vitagraph Boston office.

In this capacity and also as a Vitagraph representative in southern Illinois, Mr. Butler is said to have made an enviable record. The new appointee will not be permanently assigned to any territory, but will be sent from time to time to points in the United Circuit as special need may arise.

Ben Abrahams has been engaged as a United salesman in the St. Louis territory. Mr. Abrahams who has a large exhibitor acquaintance in that country, spent a week in the New York office before leaving for his new post.

M. E. Maxwell, of the United Minneapolis office, has been called to New York as assistant to Charles Johnson, United New York manager. Mr. Maxwells promotion to headquarters is a recognition of able work in the Minneapolis territory.

E. J. O'Donnell, Central Division manager, is now operating in the Dallas Exchange territory, and will devote special attention to the Texas, Southern Arkansas and Oklahoma territory, in connection with the membership drive now in full swing by United.

Lester D. Wolfe has been appointed by President Berst as manager of the United Buffalo office. Mr. Wolfe was for several years Buffalo manager of General Film Company Exchange. Homer Howard, formerly United manager in that city, has been appointed to special work in the Buffalo territory for the United drive.

Conrad Nagel Male Lead With Alice Brady

SELECT Pictures announces that in Alice Brady's forthcoming production of "Redhead," the star will be supported by Conrad Nagel. He is now the leading man in her stage production, "Forever After," now in its twenty-seventh week on Broadway.

Miss Brady and Mr. Nagel, owing to their close association in Miss Brady's stage production, are thoroughly familiar with each other's style of acting, and it is for this reason that Miss Brady selected Mr. Nagel to support her in her forthcoming screen attraction. Mr. Nagel is said to be one of America's most accomplished young leading men, and according to reports from the studio, he is equally capable as a screen actor.

"Redhead" is a story by Albert Payson Dowst, which appeared in a recent number of one of the popular magazines. It was adapted for the screen by Charles Maigne, who is also directing the production, thus making the fifth Alice Brady production for which Mr. Maigne has written the scenario as well as directed.

The story of "Redhead" is about a dance hall entertainer who succeeds in getting one of the wealthy patrons to marry her at a time when he is under the influence of liquor. On the "morning after" both realize what a mistake they have made. Matt, the husband, threatens to divorce his wife, but Dazie proceeds to get him "illuminated" again, and then takes him to her apartment to sober up. Matt's uncle hears of his escapade and stops his allowance, so with nothing to gain by leaving his wife, Matt decides to go to work, something he has never done before in his life.

There are said to be a number of thrilling moments in the picture, and an unusually new and different conclusion. Charles Stevenson also has an important part in the picture, and the other members of the cast are Robert Schable, Charles Eldridge and May Brettone.

Arrow Sells Some More Territorial Rights

Arrow Film Corporation, besides selling to the Variety Pictures Corporation, two pictures, have sold to Silee Film Exchange of Chicago the 6-act picture "The Hearts of Men" starring Mlle. Valkyrien, and have also sold the serial "The Demon's Shadow" to Montreal buyers for all Canada.

The Arrow has taken on 6 pictures in the past five weeks and are enlarging their sales force and to take care of the added business have engaged new offices with projection suite which they will occupy after May 1st. The company also contemplate the opening of exchanges at three points in the U. S. where there is a need for Independent exchanges.

The Fords for April

Goldwyn announces that the four subjects of the Ford Educational Weekly for April entertainingly mix the lighter phases of life with the more serious picturizations.

The-one-reel-a-week releases are as follows: April 6, "Cut It Out," a story of plate glass-making; April 13, "Northern Sports Under Southern Skies," polo, hydroplaning at the Florida resorts; April 20, "Good Roads," a camera drama of roadmaking; April 27, "A Visit to New Orleans."

Market Street, Philadelphia, a Simplex Street

Lewis Swaab, Simplex distributer in Philadelphia, announces the installation of Simplex machines in the Princess theatre on Market Street.

With this installation completed, Market Street has now become Simplex-ized, since up to this time the Princess was the only house still using other than Simplex machines.

"Crimson Gardenia" Follows "The Brand"

"The Crimson Gardenia" will be the next Rex Beach drama following that author's "The Brand." "The Crimson Gardenia" holds every promise of equalling the impression made by the drama of the Yukon, and at the same time revealing another phase of the author's story-telling genius. As a novel it has steadily increased in popularity since its publication three years ago, and to-day still holds its place among the best sellers.

Work on the production is progressing at the Goldwyn Studios in Culver City under the direction of Mr. Beach and Reginald Barker, who contributed his directorial skill in adding to the box-office magnetism of "The Brand."

Guinan Story Starts

Production work of the two-reel western dramas for the Frohman Amusement Company and starring Texas Guinan, was started last week at a studio in Hollywood where activities will continue until work of remodeling the old Metro studio, recently leased by William L. Sherrill, is completed. The first story to be filmed is titled "South of the Santa Fe," and Cliff Smith, the director, and Jack Sherrill, who is to manage the business affairs of the company, have selected George Chesebro and Jack Richardson as principal supporting players together with a troop of twenty-five cowboys and girls.

Realism in "Checkers"

Director Richard Stanton, who is producing "Checkers," the famous racing play, for William Fox as a big special attraction, is said to be a stickler for realism to be injected in his pictures.

It is reported that Ellen Cassity, who plays one of the leading roles in the production, was painfully injured by a broken goblet in the ballroom scene last week.

Nazimova Wears Expensive Costumes in Picture

In her production of "The Red Lantern," to be distributed by Metro. Nazimova is said to wear robes of regal splendor.

Richard A. Rowland and Maxwell Karge, who present the Russian star in the production now being cut and assembled at the Metro studio in Hollywood, declare that more than $50,000 have been spent in costumes for this production which they state is highly elaborate.

For Mahlee, the half-chinese, half-English girl played by Nazimova, bears a not remote resemblance to France's Joan of Arc. True, she leads a hopeless cause, that of the Boxers against the Europeans in China.

And her heart is torn between the love she bears for an Englishman and the ancient traditions of the yellow race.

Territorial Sales Corp. Gets Under Way

The Territorial Sales Corporation, with offices at 1600 Broadway, got under way last week with the shipment of prints on the first three Jester comedies to eighteen film centers where they will be shown to prospective buyers before allotting franchises.

"In the Wild West," "Peace and Riot" and "The Tenderfoot" are the initial trio.

It is also stated that Territorial Sales has completed a deal for the handling on the state rights basis of one of the biggest feature productions produced in recent months. Other subjects will follow.

Current Nesbit Picture, "Thou Shalt Not"

Evelyn Nesbit's current picture under the William Fox Standard group, is "Thou Shalt Not," and the star portrays a country girl, who is led astray by an unscrupulous lover.

The picture was directed by Charles J. Brabin, and in it Miss Nesbit is declared to have one of the strongest roles which she has enacted, and ably supported by a cast which includes Ned Burton, Florida Kingsley, Gladden James, Crawford Kent and Eddie Lawrence.

Many of the scenes of "Thou Shalt Not" are laid in a small New England village.

"Ginger" Coming in May

A five-reel feature entitled "Ginger" is announced by World Pictures as due for release in the month of May.

Gareth Hughes, Violet Palmer and Paul Everton are the stars, and it is described as a story of love and adventure. Raymond Hackett appears in support, and it is announced that a very capable cast interprets all the roles. Burton George directed the picture, as well as being responsible for the story. Raymond Schrock prepared the continuity.

The three stars are all said to have enjoyed a very successful stage career.


"You pore locoed old burro!"
FRANK KEENAN
"A picture the exhibitor should be glad to receive,"
says the Motion Picture News of
FRANK KEENAN
in the extra selected feature
THE SILVER GIRL
From the play by Edward Peple Produced by Robert Brunton Co.
Scenario by Jack Cunningham
Directed by Mr. Keenan, assisted by Eliot Howe
PATHÉ
DISTRIBUTORS


© LUMIERE
Perret Productions, Inc., present
Dolores Cassinelli
and
E. K. Lincoln
in the six part Special feature
The Unknown Love
Written and directed by Leonce Perret
PATHÉ
DISTRIBUTORS

The stars: the girl very beautiful with a personality and talent that "get across"; the man a recognized attraction.

The direction: most artistic, full of subtleties and new ideas.

The story: timely and appealing with a really big moments.

Detail: good; a pronounced novelty in illustrated sub-titles will make a hit. The picture has real "finish".

Quality: Pathé has made it a "special" on merit.

Dolores Cassinelli

and

E. K. Lincoln

in the six part Special

The Unknown Love

Produced by Perret Productions, Inc.
Written and directed by Leonce Perret

PATHÉ
DISTRIBUTORS



"The best single reel comedies on the market,"
says a prominent Western exhibitor of the

HAROLD LLOYD COMEDIES

"We have been using one Harold Lloyd comedy a week since I took charge of this house. In that time we have not had one 'flivver'. The Liberty mob is a little more critical than the average but every one of these comedies has gone over big with them. They are by far the best single reel comedies on the market."

J. Wm. Houck, Mgr. Liberty Theatre, Spokane, Wash.

One one reel comedy every week
Produced by Rolin



PATHÉ
DISTRIBUTORS

Making Memphis a "Week" Picture Town

First National Exhibitors Circuit has called attention to an accomplishment credited to one of its releases, "Virtuous Wives," starring Anita Stewart.

This motion picture, it is cited, has been the cause of longer runs in the Tennessee city, which formerly considered four days a long time to exhibit a film on consecutive days.

No doubt this is the first instance on record where an exhibitor has been forced to re-book a picture as a hold-over on threat of having his lobby wrecked by angry fans who had stood in line outside the theatre waiting to get in.

THEATRE patrons in Memphis, Tenn., recently took the management of the Majestic theatre there away from C. A. McElravy, and gave other local managers a severe jolt in a public demonstration of their attitude toward motion pictures.

Until this happened Memphis was known as a four day town. Now it has given evidence that when it is offered something it wants seven days is not sufficient to exhaust its possibilities for profit.

It was no prearranged demonstration of mob anger that was tendered McElravy by a struggling, pushing crowd of several thousand men and women who literally stormed the lobby and street in front of the Majestic. The trouble started after they had waited impatiently for a full two hours for admission to the house the last night of a five day run on a special. Those at the front of the long lines quickly filled the house to capacity for what had been advertised as the last show. The doors were closed and, so far as the management was concerned at that moment, the next activity was to complete plans for the new program to start the following day.

But the crowds had gone beyond the ordinary limits of patience in the displeasure they felt over their inability to get into the theatre. Several men in the lobby began to make excited speeches. The vein of their remarks was decidedly bitter toward McElravy.

"Why didn't he make an announcement, two hours ago, that he couldn't get us all in? Why has he let us stand here like a lot of boobs?"

Some one else shouted:

"What does he think we are? It's a damned shame the way we've been treated. Why don't they build theatres big enough to take care of people. We've stood in line nearly two hours. Now we can go home and thank the Majestic for a rotten evening."

"Open those doors, we'll get in," yelled someone out on the sidewalk. "Break them down if you can't open them."

"Get the manager out here or we'll wreck the lobby," roared the man who had just reached the box office window, money in hand to buy tickets, when the curtain was pulled down. The crowd caught his spirit and in an instant half a dozen lobby frames had been overturned and trampled. "Smash the lights," he cried, suiting the action to the word by waving his cane overhead. At this moment McElravy appeared.

"We want to see this show," called a dozen voices. "You've kept us standing here all evening. There are enough of us here to make trouble and we're ready to do it. You can't get away with this."

McElravy is a showman with lots of experience in judging the public mind. He didn't need but a moment to see that the crowd was in a temper. The damage, if any was attempted beyond what had been done, would be completed before police aid could arrive. There was no mistaking the sincerity of the crowds. They were remaining for a purpose. Either they would see the show or they would vent their anger in violence.

"Just a moment, please," McElravy shouted at the top of his voice. "Keep quiet just a moment. I can't let any more of you in tonight, but I am going to hold the show over for two days. That'll give you all a chance to see it. Get back in line and buy your tickets for tomorrow or the next day. I promise every one of you that you'll get in, and have seats. I'll mark every ticket that is sold here now and give it preference over any that are sold tomorrow or the next day.

"Get back in line, take it easy and don't crowd. You'll all see the show. I'm holding it for two days more. I"——. He got no further. The crowd was busy buying tickets. But despite this promise of McElravy's many of them went away grumbling, tickets in hand.

"My God," gasped McElravy, once more back in his office. "Get the Big Feature Rights Corporation of Louisville on the phone for me, quick. Quick! Do you hear me? I want to talk to Lee Goldberg, the manager. If he isn't there find out where he is. Oh boy, I'm a cooked goose now unless Goldberg comes through. Wowee, hurry that call. Tell Long Distance to charge it double, BUT GET HIM QUICK."

"What's the trouble?" asked his assistant.

"Oh, nothing. I've just promised about twenty thousand yelling mad men and women that I'd hold this picture for two days more to give them a chance to see it. They're still buying tickets outside for tomorrow and the next day. AND I DON'T KNOW THAT I CAN HOLD THE PRINT. IT'S PROBABLY BOOKED SOMEWHERE ELSE. If I don't hold it I am going to be mobbed when they come back tomorrow to see the show. If I hold it despite another booking for it, I'll lose my franchise. Oh, boy, hurry that call."

The telephone bell rang. McElravy had the receiver to his ear in a flash.

"Hello, hello, Goldberg? Thank the Lord. This is McElravy, Majestic, Memphis. Yes. Say, I've got to hold this print another two days.

"What? Yes, yes, I know I told you that 'Virtuous Wives' wouldn't stand more than four days here. Yes, dammit, I know you convinced me that it would go

(*Continued on page* 2150)

"VIRTUOUS WIVES" DID THE WORK

THE accompanying story is a tale of how the populace of the great Tennessee city demanded to see a motion picture after the regular-booked run had expired, and how Exhibitor McElravy righted himself with the fans after keeping them standing in line until after the doors had closed.

As a result, Anita Stewart, First National Exhibitors and the Majestic theatre have won an everlasting place in the memory of Memphis picture-goers.

This has been cited by First National as an argument for longer runs.



Can You Blame Memphis

For going wild over the wonderful combination that has been responsible for the remarkable bombardment at Majestic No 2 this week?

We refer, of course, to

Anita Stewart

AND

"Virtuous Wives

And how have Memphis amusement-goers been rewarded?

Seeing ANITA STEWART "come back" after a year's absence more charming and fascinating than ever.

Enjoying the "cut-ups" of "Virtuous Wives."

Seeing "male crocodiles" in action—and the other creatures of New York society so entertainingly visualized from OWEN JOHNSON'S 2,000,000 edition novel.

It has been a most enjoyable week and when Miss Stewart and the "Virtuous Wives" say farewell Thursday Night we're going to tell Miss Stewart that she has captivated Memphis. You bet we will!

MAJESTIC NO. 2 OPPOSITE HOTEL GAYOSO

Today, Wed., Thurs. Admission 25c

COMING FRIDAY

"THE LOVE AUCTION"
with VIRGINIA PEARSON

Phillips Film Breaks "U" Record

Universal Declares "The Heart of Humanity" Has Surpassed Kaiser Picture in Bookings—Premiere in December

A report compiled by the exchanges department of the Universal showing the business recorded on "The Heart of Humanity," Allen Holubar's master drama featuring Dorothy Phillips brings out the fact that the big production has eclipsed the sensational booking record established by "The Kaiser, the Beast of Berlin" during the first three months of its presentation throughout the country.

"The Heart of Humanity" was given its premiere at the Broadway theatre, New York on December 22 and within ninety days has been booked into more theatres than the sensation, "The Kaiser, the Beast of Berlin," during a period of similar length. Not only has "The Heart of Humanity" been booked into more theatres than "The Kaiser, the Beast of Berlin," but to date it has recorded even greater box office success than the Julian production, which, it must be taken into consideration, was released at a time when the American public was craving for just such a sensational exposure of the kaiser's life as the Julian production was.

The Holubar production has been shown in nearly every large city of the country.

The week ending March 22 marked the close of the sixth week of "The Heart of Humanity's" showing at the Shubert theatre, Minneapolis, and of several other extended runs in various cities of the Middle West. It also closed the biggest week for bookings of a Jewel production in Universal's history. March 23 and 24 marked the start of indefinite runs of the big feature in 17 of the principal cities of the Mississippi Valley and of several score of runs throughout the Southern States and along the Pacific and Atlantic Coasts. In Chicago and New York "The Heart of Humanity" is playing in neighborhood houses and in the Northwest territory where the film is being booked as a road show bookings that will keep the various companies en tour until July have been recorded.



Eugene Mullin, scenario editor who has joined the Universal forces

The appeal of "The Heart of Humanity" to film followers in various sections of the country is well brought out by the statements of exhibitors in four corners of the country. Manager Franklin of Sheas' Hippodrome at Buffalo, N. Y., is responsible for the statement that "The Heart of Humanity" proved one of the greatest box office attractions ever presented at his theatre. At the Tudor theatre at Atlanta the showing of the film was extended two weeks. At the Liberty theatre, Walla Walla, Wash., the film proved such a box office magnet that Manager Crews sent the following wire to Carl Laemmle: "Heart of Humanity opened here last night biggest business in history of house. Beat 'Hearts of World' opening over hundred dollars. Is tremendous success and talk of the town."

Charles Pathe Expected in New York April 15

CHARLES PATHE, head of the organization whose activities circle the earth and which has afforded a broad and efficient service to the allied nations during the war, is expected to arrive in America about April 15. Already the service he has rendered to the French government has earned him the distinction of the Legion of Honor; and now that the war is over he is turning his attention to the vast problem of peace and the large opportunities which are promised with the great resumption.

The world war, he has said, revealed the cinema as a tremendous intellectual, moral and industrial force. What its most inspired prophets foresaw in the distant future was accomplished in a day, so to speak; and the plaything and show of the millions suddenly became a giant of dignity and power to sway the world. Charles Pathe, in the very beginning, at the birth of the child, was possessed of the gift of prophecy and previsioned the things to come, which now have been fulfilled in an overflowing measure.

Mr. Pathe's last visit to America was about two years ago, and this time it takes on a greatly increased importance. He will find the organization broader, stronger and more aggressive in its activities, with a steadily growing business, including the selling and distributing for some of the strongest groups in the industry. A test of the fundamental strength of Pathe was afforded by the "shut down period" formally adopted by the industry recently.

White with Stone

Philip H. White has been engaged for the position of film editor for the Lewis S. Stone Productions. Mr. White has had extensive experience with the George Kleine, Thomas H. Ince, Universal and Triangle organizations prior to his present affiliation.

Making Memphis a "Week" Picture Town

(*Continued from preceding page*)

five. Yes, yes, yes, yes. Yes to anything, but do I get it for another two days without trouble or will I have a lawsuit?

"What kind of advertising did I do? What's that got to do with it. I want two days more. You have got to know first what advertising I did? Well, go on, I'm about ready to drop dead now. I used sixty one-sheets, thirty three-sheets, fourteen twenty-four sheets, five thousand heralds, two hundred window cards, twenty-five window hangers, two film trailers three days before opening, about $350 in newspaper advertising, and published every cut and mat you sent down for publicity or ad. illustration. Now, damn you, do I get the two days more. What?

"Yes, I've turned them away every performance for five days. I know it. I got scared at the five day thing. Never played more than four days on any special before. Thought I needed a great big campaign to make it go for five days. It was a seven cylinder affair, not a five. I've got to have two days more. Cashier just tells me we've sold enough tickets to the turnaways tonight to fill three houses tomorrow and one the day after. I've got to have those extra days. What?

"You say you booked them to me when you got back to Louisville after you had signed me for the five day contract against my arguments for four days' maximum? Say, go to the devil will you. I've lost ten pounds in the last hour for nothing. Yes, come down the first chance you get, and I'll confess in person that Memphis knows more than I do about its ability to make long runs profitable."

Poppy Comedies Enter the Field

A new brand of comedies is shortly to be introduced on the market and distributed by the Frohman Amusement Company under the brand name of Poppy Comedies. A producing company for the making of these subjects has been formed by Harry Leonhardt, who is president; William L. Sherrill, vice-president, and Eugene Perry, secretary and treasurer. Mack Swain, remembered as Ambrose, the giant, of many Mack Sennett Keystone Comedies, has been engaged and will be the featured comedian. W. S. Fredrick, formerly scenario writer and director at Sennett's, who wrote and co-directed the series of Mack Swain Comedies released by Universal, will be in charge of scenario work and the direction. A studio on Santa Monica Boulevard in Hollywood has been leased, and production work will start April 1.

Harry Leonhardt has been identified with the film industry for the past four years, following a life in the theatrical business. He was western representative for Fox Exchanges in the territory west of Chicago, and later served the Goldwyn in the same capacity. At the present time Mr. Leonhardt is director of presentation at the new California theatre in Los Angeles. Mr. Perry has been in the distributing end of the film business for the past several years, identified with exchanges in the east and west.

Special Service Section on

Vivian Martin in "Little Comrade"

F you are showing the Vivian Martin pictures you should feature her in your xploitation of "Little Comrade" as hav-ng a very light comedy role and should ut emphasis on the fascination of her in ie garb that she wears as a "theoretical" armerette—for she does not get very far vith the practical side of it.

It is distinctly a spring or early summer-ime sort of a production and there should e that atmosphere set about it—to take dvantage of the longing that all of us eel at this time of the year for the open ountry, for blooming, growing, green hings. This should be carried out through he lobby and in the setting that you give our program, as we are suggesting in nore detail on another page.

While war is excuse for the plot of the tory and service of one's country serves or some of the heart interest, there is othing in the world to suggest that this s a war picture and we would keep any-hing out of the exploitation that would ive that impression. *Straight comedy, al-nost a farce at times, is the way that we ould advertise this—appeal directly to the aughs and to the heart at the same time.*

Niles Welch is the leading man here and ve would be sure to mention that point. f your patrons pay attention to the di-ectors of pictures we would also bring out hat this is the work of Chester Withey, esponsible for many successes.

HERE is the story: Genevieve Hale is the pampered daughter of rich par-nts, but just the same with all her frivol-ty she is much interested in helping the United States win the war and when she reads of the call for farmerettes and the good work that they are doing she deter-mines to become one. She is long on en-thusiasm, but very short on the practical end of it. This is shown in the costume which she adopts, rather tight fitting trousers and a fluffy silk and ribboney jacket which are suggestive more of the musical comedy than the hay fields.

Immediately on her arrival at the Hub-bard farm where she is to work, in her limousine, accompanied by maid, chauffeur, pet dog, and raiment impedimenta of all sorts she arouses the hostility of the husky and practical farmerettes who are al-ready on the job and who have discarded daintiness for overalls, broad straw hats and practical footwear. Of course there comes a lot of comedy when she starts about her career of practical farm work. She fails miserably in her attempt to milk, to white wash the chicken coop and in various other efforts, all of which increase the contempt of the farmerettes for her. Finally the forewoman demands whether she has sense enough to gather eggs and the ingenue of her character is revealed with the reply: "Have you got some of the cute little bantam ones?"

She not only has her troubles in her attempting to do the farming work, but she is an outcast among the farmerettes and her life in their dormitory is made anything but pleasant.

BUT there is a ray of sunshine among all the laughs at the expense of Gene-vieve. Just as she arrived at the farm Bobbie, youngest son of the Hubbards, is called in the draft, though he is mighty unwilling to go. But Genevieve has ar-rived just in time for Bobbie to fall thor-oughly in love with her before he is haled away to the nearby training camp.

In the meantime the girl is fighting her battles against the life she loathes with a grim determination, but finally she caves in and then Mrs. Hubbard, in her mother-ly soul, takes the girl from the dormi-tory and brings her to live at the house, an act which does not help the little girl's standing with the farmerettes. But from that time on she practically becomes the pet of the Hubbards.

Bobbie has been raised as much a pet as Genevieve and the ardor of the train-ing camp are too much for him, so he decides to desert. Genevieve is out hiding from her sorrows when the boy comes home and they meet, the result being that the girl persuades him to go back and do his duty, she promising that his family shall not know of his secret visit.

BUT they have been seen together, though the boy's identity is not known to the farmerettes, who see that the Hubbards get full information. Then developments come thick and fast with Mr. Hubbard banishing the girl from the farm and she goes back to her home, broken-hearted with her failure in serving her country.

She and Bobbie have been correspond-ing and when he fails to hear from her he determines to see what is the matter. He gets a furlough and comes home to find Genevieve gone and demands to know



At right, Genevieve is not a success at a-milking; in the center, her dismissal, and at the right the life she had left



Gee, the chief farmhand, is hard-hearted, at the left; but in the center Genevieve finds something worth while; at the right the explanations of her troubles come with the gown that she wore to the farm

the reason why. When he is told that she was seen meeting a soldier at night, the boy comes out and explains, telling how the girl has persuaded him to do his duty and prevented him from becoming a deserter.

The father is immediately repentant and with the boy he seeks the girl out in her home and apologizes for his action. There is a general reconciliation with Bobbie starting out to fight "over there." Genevieve going back to the farm "to work over here" with every understanding that when the war is over marriage will cement the romance of the farm.

One point should be featured in connection with all references to the story: It is taken from the serial, "The Two Benjamins" by Juliet Wilbur Tompkins, which ran serially in McCall's Magazine. This is a publication with a circulation of nearly a million and a half with women almost exclusively the readers.

Practically all of the stills on this production show Vivian Martin in her very fascinating farmerette garb and if you make your own cuts you should feature her very prominently in your half tone effects. There are also line drawings of her in the same costume available. Then after you have featured her name and the title of the picture strong, jump into the sort of a selling argument that will let the people know that this is one of the pleasant little stories with a lot of laughs in it.

Here are some:

"She didn't know the first thing about milking a cow, or whitewashing a chicken coop or gathering in the pumpkins, yet she was the most fetching little farmerette that you ever saw. But she knew that she loved her country and she wanted to do something for it—and she did, down on the farm, but it wasn't with the onions or the potatoes, or with the cows and the chickens—but it was something worth while to her country and herself."

"Genevieve thought that she loved the cows and chickens, but she changed her mind when she tried to milk Old Brindle, and when they set her to work whitewashing the coop she was helpless until the farmer's son came along and showed her how. But at least that started a romance—and Genevieve in her dainty touserettes and her silken blouse was just the sort of a little girl that you would like to have in a romance of your very own. You'll laugh the most of the way through at her troubles, and then you'll be mighty happy with her in the end."

"Genevieve felt sure that she could help her country a whole lot by becoming a farmerette, so she sent for her fashionable modiste and had herself 'dolled up' in the garments that she thought she ought to wear. The women will agree that she is 'just too cute' and the men—well, they'll be willing to look at her again and again. Genevieve wasn't of much use on the farm, so far as raising crops was concerned, and she got in mighty bad with the practical farmerettes, but when it came to saving the honor of the family and to winning hearts—she was there."

"Genevieve decided that her country needed her and that she would become a farmerette. So she called in her fashionable modiste to design a costume that was more suitable to plucking hearts than to picking pumpkins, summoned her limousine, tucked her toy dog under her arm and left her maid to come along with her other gowns and hats and things. But she found the real farmerettes were rough and ready, and then her troubles began. She bumped into all sorts of troubles—and each one will give you a laugh—and then into a romance, which will delight you."

IF you are in a city where there has been any considerable attention paid to war gardens or in a section where there have been girls who have been giving their services in raising food you may be able to put over an unusually good publicity stunt in the newspapers by interviewing some of these local girls about the experiences they had on the farm, how they overcame their lack of knowledge and the like, and then bringing in a reference to the sort of a role that Miss Martin has in this picture.

Your newspaper might be induced to add to the interest in these war gardens, if they are still being conducted in your city—and they are in many now that the people have the habit—by offering a prize of tickets good for your theatre for the farmerette who will tell of the most successful work they have done.

As we have already said, do not get too serious about this, because you are likel to leave the impression that this pla hinges on some big problem or somethin of the sort and this is just what you nee to avoid.

Unless you are committed to letters t your patrons we would pass this one u for that and devote the additional mone to newspaper advertising, and particularl to playing up strong pretty pictures of Mis Martin in her farmerette garb.

MOST of the lines that we have sug gested apply rather to the cities, but i you are located in a smaller communit it will probably pay you to "kid" alon the idea of a big city girl thinking sh knows anything about farming.

In either case we are going to offer som shorter lines that will apply. Now, n matter how big a following Miss Martin may have in your community don't be con tent with merely announcing her nam and the title of the picture. You will fin it a whole lot easier to sell a picture t the public if you lead the people to be lieve that you have a theme out of th ordinary.

We prefer the longer selling argument that we have given, but here goes for th shorter ones:

"She didn't know the first thing abou raising chickens, but she raised a successfu flutter in one youth's heart."

"Genevieve was shy on knowledge o ploughing, but you'll agree that she was a ornament to any farm."

"Yes, Genevieve knew a lot about farm ing. She had her modiste design her a farmerette costume that was a cross betwee pajamas and a Russian dancer's garb, an then she had her picture taken with a hoe She thought she was all ready, but when sh hit the farm things began to happen—an there's a laugh in every one of her troubles."

"Days of war bread have passed, but i we had to depend on farmerettes like Gen evieve to raise our food we fear that a lo of us would be mighty hungry these days But you'll get a hearty meal of laughter i following her experiences."



t the left Genevieve shows the mother how she will farm, and in the center she gets a picture taken only to be denounced by the practical farmerette at the right

Rural Lobby Display Will Get Lots of Attention

OBBY displays and music will go a long way to make the people of your community talk about "Little Comrade." Now ecause we have told you that a picture is a omedy many exhibitors think that they have othing more to do than to tell the public hat and let it go. It seems to us that as general rule the forced lobby display generally worthless. When you have hunt around to get some point to bring ut, you will find that it is hard to perade the public to "get" that point. And othing is worse for a theatre to have a obby display of a character that the public oes not understand it, even after visiting the theatre.

If possible convert your lobby into a arden, using real stalks of plants of whatver sort may be available in your community. If these are not accessible, use nitations. If there is room build a fence round these gardens. The lobby display which was used by the Alhambra theatre, Milwaukee, on "A Romance of Happy Valley" with the corn field along the sides f the lobby will be most appropriate here. We wouldn't try to use dummy figures for hey are like to be a mess. If you can have couple of pretty girls costumed as Miss Martin appears, they will attract a great eal of attention.

Striking cut-outs should be used as the hain feature of the star display. The six heet contains the figure of Miss Martin eated on a pumpkin while one of the three sheets shows her with a wheel barrow. There is a smaller figure with her in the ame costume and talking to the boy in one of the one sheets. These cut-outs hould be prominently placed so as to get ttention from all angles.

IN most localities this is the time of the year when there are gardens being started and you ought to be able to secure the cooperation of the stores selling seeds and also those handling garden tools. The cutouts that we have already mentioned or the full paper will help along in this connection. Ask that these be placed in the window with a sign reading:

"When you see Vivian Martin in 'Little Comrade,' at the Empire theatre, you'll see she wasn't a success as a farmerette. But you'll see a lot of perfectly good vegetables —the sort that are raised with our seeds."

If you can get the cooperation of the bookstores we would advise you to have printed a slip saying that this picture is made from Juliet Wilbur Tompkins' story in *McCall's Magazine* and get the dealers to place one of these in not only the copies of *McCall's* that they sell, but in those of every other publication devoted to the interests of women.

There is still further possible cooperation if you can get the grocers to include in every package that they send out a circular bearing a picture of Miss Martin in her farmerette garb and then:

"These vegetables weren't raised by Genevieve Hale and her fellow farmerettes. So when you want good ones come to us, but if you want to laugh a lot at an amateur farmerette's troubles, see 'Little Comrade' at the Empire tonight."

THERE is one little effect that you can get in your music with this picture that will cause no end of talk. Remember the little things count in presentation. There is an incident toward the first of the picture in which Bobbie Hubbard is seen with a harmonica and starts to play "Oh, You Beautiful Doll" until the girl tells him, "No, play 'Over There.'" Just a few bars of these on a real harmonica with the remainder of the musicians tacit will make a hit.

There is another point where the youth gets a note from the girl referring to the fact that she has fed the cows and chickens, and here you have obviously a call for "This is the Life." Then toward the end of the picture there is one title "To fight" and here a few strains of "Over There" should be brought in and then with the next title "to work over here" there should be used "Keep the Home Fires Burning."

Most of the music here will be light. Select one of the better known love themes of the catchiest character. This theme is to be introduced when the youth and girl meet, again at their secret meeting, then when the boy tells his father the truth and finally right at the end. With the exception of the bugle call at the place that is clearly indicated and the "Over There" suggested, keep away from the military music.

YOU can arrange an attractive prelude here with the reproduction on the stage of a field of corn or grain or even of vegetables with the real article in the foreground, fading into the drop. Now with four girls attired in overalls, the sort that the real farmerettes wore you can have an attractive song with "The Girl Behind the Man Behind the Gun." It is from a recent stage success and is very timely here and you may be able to make a few changes in the wording that will make it more effective.

This whole scene should be with the lights fairly well down and after this first selection the lights should fade down into the blue, for the night effect and with your quartette retiring to a bench at the side you can have a wide variety of selections to be chosen from. With the use of a moon in the background you can have effectively rendered "The Moon Drops Low." Any of the old time favorites such as "Sweet and Low," "In the Gloaming," and "Sweet Genevieve" may be used. Should you do this you can render the last named as the final selection and then carry it into the picture as the theme.

With this feature you are safe in picking almost any character of pictures for the balance of your bill. There is an excellent chance for an all comedy bill here. There is no overdose of out-of-door stuff so a scenic will not conflict.



To the left is Alice Brady, Select star, in "Red Head," announced this week. In the center is one of the principals of "Bolshevism on Trial" and at the right is an example of the magnitude of the production

Strong Exploitation for Feature

"Fit to Win" Given Advanced Showing to Selected Audience in Each City Before Playing Theatre

WITH the idea of enlisting a strong array of boosters in every locality where their six-reel feature is to be shown, the promoters of "Fit to Win" plan to hold a private exhibition of the production several days ahead of play date.

"Fit to Win" is described as a six-reel dramatic production containing an educational health theme calculated to intensely interest and highly benefit all humanity.

It was originally produced for the War Department Commission on Training Camp Activities and personally directed by Lieut. E. H. Griffith. Sergt. Ray McKee appears in the leading role of Billy Hale. The original title was "Fit to Fight," and it is said to have already been seen by 1,500,000 enlisted men of the Army and Navy.

"Fit to Win" is declared to be the first motion picture ever produced that tells the truth about the cause and effect of venereal diseases and has been revamped so that it can be shown to civilians in any theatre in the country.

Isaac Silverman was one of the U. S. Government "Dollar a Year" men and when the armistice was signed he secured the feature with the full authorization of the U. S. Public Health Service. Mr. Silverman formed a company known as Public Health Films with offices in the Putnam Building, New York City, and many advance agents are now booking the feature in leading cities.

The unique plan of exploitation adopted to arouse advance interest in the feature is said to have proved a strong drawing card for the exhibitor. About five days before the feature is to be played at the theatre in any city an invitation is issued to the Mayor, Chief of Police, Health Commissioner, ministers, doctors, professors, Y. M. C. A. workers and Knights of Columbus field workers.

Open discussion is held at the private exhibition of the picture. The newspaper men are also present by invitation and the picture and discussions are expected to promote many columns of live publicity from a news standpoint.

Public Health Films expects to provide every exhibitor with a crowded house when he opens his theatre to play "Fit to Win." The exploitation methods adopted as outlined is expected to do the work effectively.

It is stated that many ministers have already preached stirring sermons upon the great value of this picture. It is expected to draw heavily on a new and hitherto unexploited patronage as well as the regular movie fans. In preparing the feature for public viewing an epilogue has been written and inserted in the picture.

"Fit To Win" portrays five young fellows who have just joined the service from civilian life. One turns a deaf ear to all allurements and temptations and his sole desire is to strictly follow the health regulations so carefully laid down and keep himself perfect for the one girl.

The other four are pictured as meeting all sorts of trouble for their love of the many so-called pleasures. There are said to be many thrills provided in the picture. One is described as showing a stirring fight scene in which a pugilist, formerly the picture of health, is knocked out by a much smaller man.

Pathe Appoints Abeles in Newark

A. S. Abeles has been appointed manager of the Newark branch of Pathe Exchange, Inc., and brings to the administration of the office through experience in the big corporation an exceptionally fine record. He joined Pathe in January, 1914, as a traveling salesman for the New York exchange, then in West 23rd Street. He went thence to St. Louis as Branch Manager, which position he held for seven months, when he was selected as manager of the New York Exchange. Here he served from 1915 to 1918, when he was appointed District Manager of the Central Western Division.

Rork Leases Studio for MacDonald

For the past four weeks there have bee reports of the formation of the Katharin MacDonald Pictures Corporation, but i remained until this week for the new or ganization to actually begin production Sam Rork, the general manager, ha leased the studio on Georgia and Girar street built by the Biograph Company fiv or six years ago, and most recently use by Thomas H. Ince, and there work ha been started on the filming of "The Thun derbolt," a drama of Kentucky mountain written by J. Grubb Alexander. The sup porting cast selected includes the name of Tom Meighn, Forrest Stanley, Add Gleason, Spottiswoode Aitken, Doc Can non, Antrim Short, and others. Coli Campbell, who for more than four year was affiliated with Col. William Selig, an special feature producer there makin many of the Selig successes, includin "The Spoilers," "The Crisis," "The Ne'e Do-Well," and many others, has been en gaged as director for the MacDonal Company.

Ethel Clayton East for Long Rest

Ethel Clayton, Paramount star, arrive in New York last week from the Lask studio at Hollywood. Under the directio of George Melford, Miss Clayton has fi ished "Impulses," adapted from a sto by George Hartman, which is the fin production of her series of Paramount pi tures for the releasing year 1918-1919. Mi Clayton will take a three month's re before starting her second year's work a Famous Players-Lasky star and in th interim expects to take a vacation tr to Japan. Four pictures of her prese series are yet to be released. They a "Pettigrew's Girl," by Dana Burnet, r leased March 23; "Vicky Van," Carol Wells' mystery story; "Men, Women an Money," by Cosmo Hamilton, and "Im pulses."

Miss Clayton has worked steadily Paramount pictures for the past year.

Special Service Section on

Taylor Holmes in "A Regular Fellow"

TAYLOR HOLMES and comedy are the two strong points to be played by exhibitors who have booked this picture. There should be nothing suggestive of the serious in it, for the laughs are the main thing, though at times there is a suggestion of the Fairbanks sort of action crossed with the Chaplin perils.

Like most comedies you wouldn't stop to analyze this one and then conclude that it was likely to happen in real life, so the thing to suggest to your patrons is that they won't be burdened with any problems, that all they will have to do is to laugh—and then promise to send the tired business men away forgetful of all their troubles.

There are two sets of crooks that enter into the action, but we would not feature these further than as a background for the comedy. Since a great portion of the action takes place on an ocean liner you can call this:

"A voyage on the sea of comedy to the land of romance."

Then put the greater weight of your exploitation behind the name of the star and the things that he has done. Feature the title strong because "A Regular Fellow" in itself suggests a happy, action picture.

THIS is the story: Dalion Pemberton, though yet young, is a confirmed woman hater and he even runs away from the United States to South America to avoid meeting those of the opposite sex. But his aunt follows him and there reveals to him that the will of his grandfather demands that he marry one Virginia Christy or lose the fortune. Dalion remembers Virginia as a freckled faced little girl and besides he hates all women—so a little thing like a fortune means nothing in his young life.

But evidently something goes wrong with his woman hating streak, for driving home one evening he passes a stalled taxicab and in this he sees a girl who—well, he forgets all the mean things that he had said about women. Heretofore he had been the most timid of men, but now he even frames it up to whip a man whom he hires to attempt to flirt with the girl in a restaurant. But the girl really pays no attention to him and this excites his desire to win her.

He learns that she is to sail that evening for America and follows her and her mother to the pier, still in his dress suit, and just as the ship is about to pull out he finds that he had been robbed and that the contents of his pocket are a single cigar. So there is nothing left for him to do but to stow away and then there result a lot of comedy situations in which Dalion is discovered hiding under coal and is forced to scrub the decks. He gets a chance during the voyage to whisper a few words to the girl: "I thought that I hated women until I saw you—But I don't—I love you."

BUT on the trail of the girl and her mother are Count Eugenie and Lady Westfall, two society crooks who are planning to steal the jewels of mother and daughter. Dalion's activities on shipboard help in blocking them, though Dalion is innocent of his share in the game. But Lady Westfall succeeds in so ingratiating herself with the mother and the daughter that she and the count decide to postpone their operations until they visit the New York home and then make a complete haul.

Dalion certainly has his troubles on shipboard and when he finds that he is to be returned to South America he leaps from the opposite side of the ship and makes his way to the dock only to fall into the hands of the police. A little later he finds himself the cell companions of a couple of crooks who have just completed the arrangements for their escape. They force him to accompany them on a big jewel robbery, and though he protests that he cannot enter the house because "I do not know these people" they have a use for him because he is still attired in a dress suit and is "dressed for the role" that they want him to play.

In the meantime the two society crooks are guests in the very home that the other pair have entered and the bogus count and lady have determined to carry out their plans. One of the principal things these two are seeking is a very handsome necklace, but they note that the mother does not wear these as she starts for the opera, leaving her daughter to entertain the "guests." It is then that Lady Westfall shows such an insistent desire to see the jewels that the daughter announces that her mother has locked them up. Then the couple start a search for them as the girl denounces them as thieves. At that moment Dalion and his thug companions are in an adjoining room, and there follows a fight between the two sets of crooks while Dalion summons the police.

JUST at that moment the mother and Dalion's aunt enter. "I'm glad to meet you," he says to the mother, "I know your daughter very well indeed." And then his aunt turns to him with the information that the girl is Virginia Christy and that the aunt took the next boat as soon as she knew that her nephew was following the girl that had been picked for him.

"If I'd known that I'd have swum over," announces Dalion.



At left he hates women; in the center he sees her, and at the right with the crooks



Dalian is so smitten that he hides under the auto to get a sight of the girl; in the middle, the woman hater defiant, and at the right the the man, the girl and the two crooks

Light Comedy Stuff is Needed in Your Exploitation

EXHIBITORS who are to show this picture should depend largely on the name of Taylor Holmes, the title of the picture and some of the humorous lines from it. There is a rather slender plot and to give it away would be to weaken the interest in the picture. For that reason we would prefer not to carry through any regular sales argument but rather to be content with fairly brief lines, as suggestive of comedy as possible.

Of course the name of the star has always been associated with comedy, but we would go further than to rely merely on that by trying to show that many of the situations in this picture are ludicrous. Merely saying that he plays the role of a woman hater does not indicate that, but quotations from the titles of the picture will carry over the idea. *Make the crook end of your exploitation merely incidental, for it is only a setting to the laughs and to strengthen the plot.*

In your advertising you will naturally feature the name of the star and will use pictures of him in the character. There is one that shows him behind the bars and under this you can use the lines:

"Say, Mr. Jailer, can't I have a separate compartment? I don't know these gentlemen."

EITHER in your advertising or through a new story we would certainly be sure to call attention to the fact that he has scored successes in such pictures as "Efficiency Edgar's Courtship," "The Small Town Guy," and "Ruggles of Red Gap," and in "It's a Bear," the first of his new series of pictures.

Holmes has great individuality and this should be made prominent, and it can by the use of quotations that we have indicated. The drollness has been typical of most of his pictures. This, in connection with the titles is the main thing that will appeal to your audiences, we believe, and if you get a laugh in advance with your advertising you are pretty sure to get the person into your theatre.

Millicent Fisher is the leading woman and the director is Christy Cabanne, who has made some of the most successful of motion pictures. You may get an appeal in some quarters by adding that Mrs. Taylor Holmes also appears in this one as the titled woman crook.

NOW play the picture of Holmes prominently, then his name and the title, and then let's jump right into something about the picture. Here are a few of them that are light and frothy but are still calculated to make people want to see the picture:

"He ran all the way to South America because he hated the fair sex. 'When I see a woman it spoils my whole day,' observed Dalion Pemberton, and that very evening ran into one and fell in love with her at first sight.

"That was all very well, but it happened that she was sailing from home that evening, and though Dalion followed her to the liner, he found that he didn't have a cent in his pockets. So he tells the captain: 'I've decided to take a position on your boat.' The captain couldn't see it that way, but Dalion got there just the same, though he didn't get a chance to take off the dress suit until the girl had promised to be his.

"'I love you, I love you forever—excuse me.' That was the way Dalion Pemberton made love to the beautiful lady whose name he didn't even know. But you see he didn't know much about such things because he had always been a woman hater—and because there was a husky deck hand on his trail seeing that he attended to his duties as chambermaid to the deck. Even if he was wearing a dress suit, he had to do that or 'get off and walk.'

"One minute he was refusing a fortune because he had to marry to get it—he hated women so. An hour later he was shoveling coal and mopping the decks—and in evening dress—so that he could remain on the same ship with the 'beautiful lady.' And a little thing like a husky deck hand, a visit to a cell and a couple of burglars and a pair of society crooks didn't balk him—but as many laughs as you get you'll see that the joke was on this woman hater all the time.

"But he is satisfied and we think you'll be."

THIS is a picture where you ought to change the cut and the underlines in each one of your newspaper displays. There is no occasion for a teaser campaign here and therefore you should build the advertising that you run in advance and during the showing of the picture straight on the amusement side. Of course there's that saying that humor is infectious, but if you keep on giving the people indications of the laughs in "A Regular Fellow" every day while you are showing this, you will be likely to get a lot more people into your house.

Here are some of the shorter lines:

"He hated all women until he saw one of the reasons why men leave home—and then he fled from his retreat straight back to civilization, because the woman hating stuff was sure giving him the reverse English."

"Pemberton hated women so that if he had to sit through a performance of 'Romeo and Juliet' he was ill for a week; but then something happened and if Romeo were around he quit the job cold after seeing himself outdone. You'll laugh a whole lot more at Pemberton than you sighed with Romeo."

"'Women have ruined the world,' he gasped tragically one moment and ten minutes later he was vowing 'I only want to feast my eyes on that beautiful lady.' Juggling coal, mopping deck and even a cell didn't check his ardor—and then he found that he had simply gone to an awful lot of trouble—but what did he care?"

"Woman hating was his occupation, and he didn't know the slightest thing about burglary. But he was 'dressed for the part' and they forced him to go after the 'million dollars worth of ice'—and what he found was a billion dollars worth of—— And you'll get dollars worth of laughs."



A three-sheet at the left, six-sheet in the center and one-sheet at the right will all provide cut-outs

Here's a Stunt and Some Suggestions of the Music

WE have already suggested that we would confine the newspaper display on this picture to straight matter with the comedy element, but in some communities the street stunt is found a business getter and here there is opportunity for a good one.

Attire a man in a dress suit and at the same time place a mask over his face giving the appearance that he is blindfolded and then have him feel his way along the street with a cane. On the back of his coat have a printed card bearing the wording:

"Every time I see a woman it spoils my whole day. Yet I am a 'Regular Fellow' at the Empire theatre today."

This same idea could be followed out in the lobby as a curiosity stimulant with the use of figures. Have a figure similarly garbed but with his back toward the street and bearing the quotation and then next to this a sign "That's what Dalion Pemberton said, but this is what he came to," and then have a huge hand pointing to the right or left and there you can have a cabinet with a peep hole and then the figure of a man kneeling at the feet of a girl. They'll all wonder what it is about.

MUSICAL setting for this picture should be of the light and airy sort although you will have to bring in some mysterioso and agitatos for the crook and the fight stuff. For instance, in the cafe scene where Dalion is trying to attract the attention of the girl, there might be well played, "Oh, You Beautiful Doll." If you want to keep the picture the lightest possible you might use "Tell Me Pretty Maiden," from the musical comedy hit of several years ago.

Right here while we are referring to the cafe theme. There is a point where the orchestra is supposed to be playing "The Star Spangled Banner" and one of the guests refuses to rise. The temptation is possible strong for you to play the national anthem here, but don't do it. In the first place the people do not want ot get up in the middle of a picture, and more than that the national anthem is entirely out of place in a comedy.

"Pan American" can be played at the screening of this, then going into "Chin Chin Chinaman," with the view of the Chinaman who was the original woman hater and then into "Introduce Me" as we see Pemberton, "who began where the Chinaman left off." There is another occasion when Holmes comes up through the ventilation and "Nights of Gladness" is appropriate here. There is another such suggestion as the pair of crooks start to leave the jail, and here you might play "Where Do We Go From Here," You can use a funeral march burlesqued with the threat of the crooks. "Sailing, Sailing" can be used several times for the shipboard scenes.

A MYSTERY IDEA

IN cities where street stunts get attention you can put over a good one by building a duplicate of the green van in which Diane Westfall had her adventures. This should have curtained windows at either side and a door and steps at the rear, and should be drawn by a pair of white horses, with the driver garbed as a gypsy.

Costume a young woman in riding habit and let her ride about in this so seated that she may be seen through the windows. Every half a block or so have the van stop and the girl come to the steps and look about as if searching for some one. If you can get the co-operation of your newspapers, so much the better, and you will create a real mystery.

WE would use as the overture some selections from a musical comedy, and then you can employ some of the lighter selections for your musical numbers. There is one song that might appeal as the prologue and that is "He's Had No Loving in a Long, Long Time." That could be sung by a man in dress suit and a very sombre look on his face, who strolls off the sage just as the projection of the picture is started.

If you decide to make an all-comedy bill of this we would use a slap stick affair, because the Holmes picture falls under the class of polite comedy, depending on the personality of the star and the title, and any more of that on the same bill might be tiresome. But the slap stick, especially with the burlesque effects will go well.

IF you are making a special play to matinee business it might be well to consider that in special exploitation children will readily understand this and will appreciate the action on shipboard where they will probably get more thrills than the grown-ups, while the appeal to the women is apparent.

If you use the circular letter form, we would suggest a brief tone something like this:

"Do you believe in love at first sight?

"Dalion Pemberton has just finished swearing that he hated all women and turning down a fortune depending on his marrying a certain girl when he fell madly in love with a woman whose name he didn't know.

"Dont think that we are asking you to solve a problem. Don't worry your head about it. And if you'll come to see Taylor Holmes at the Empire next week you'll laugh so much that you'll forget there are problems and worries in the world."

Coming Program Offerings

Pickford Is Scheduled for April

Four Artcraft Releases for Month on Famous Players-Lasky List with Eight Paramounts

IN announcing the Famous Players-Lasky Corporation schedule of releases for the month of April, Walter E. Greene, Vice-President in Charge of Distribution, states that Mary Pickford appears in one of the four Artcrafts and that eight Paramount productions will also be issued.

Of the twelve productions, four of them are from the studios of Thomas H. Ince. In addition there are also the many one reel novelties and two-reel comedies.

Including the Mary Pickford production, the other Artcraft pictures on the list, are a Cecil B. DeMille Special and productions in which Elsie Ferguson and William S. Hart are the respective stars.

The eight Paramount productions, present John Barrymore, Shirley Mason, Marguerite Clark, Bryant Washburn, Dorothy Dalton, Charles Ray, Enid Bennett and Wallace Reid as stars.

The Mary Pickford production, "Captain Kidd, Jr.," is one of the first to be released, being scheduled for April 6. This romantic story by Rida Johnson Young was adapted by Frances Marion and the picture was directed by William D. Taylor.

Also on the 6th are John Barrymore in "The Test of Honor" and Shirley Mason in "The Rescuing Angel."

April 13 is the release date of Marguerite Clark's Paramount picture, "Let's Elope," adapted by Katherine Reed from Fred Jackson's clever stage comedy, "The Naughty Wife," Bryant Washburn in "Something to Do" is also scheduled for the 13th. On the same date also Thomas H. Ince presents Dorothy Dalton in "The Homebreaker," from the story by John Lynch and scenario by R. Cecil Smith, Victor L. Schertzinger directed.

Elsie Ferguson in the Artcraft production, "Eyes of the Soul," founded on George Weston's Saturday Evening Post story, "The Salt of the Earth," is scheduled for April 20. William S. Hart in the Artcraft picture, "The Money Corrall," written and directed by Lambert Hillyer and Mr. Hart, and Charles Ray in "Greased Lightning."

Cecil B. DeMille's new production for Artcraft, "For Better, For Worse," will be released April 27. Edgar Selwyn wrote the original story and the scenario is credited to Janie Macpherson.

"The Law of Men," serves as a Paramount vehicle for the Thomas H. Ince star, Enid Bennett. This picture is scheduled for the 27th, as is "The Roaring Road," a Paramount picture starring Wallace Reid.

The comedies for the month are as follows: April 6, Mr. and Mrs. Sidney Drew in "The Amateur Liar," by Albert Payson Terhune; April 13, Louise Fazenda, Chester Conklin and Phyllis Haver in the Mack Sennett two-reeler, "The Foolish Age;" April 20, James Montgomery Flagg's satire, "The Last Bottle," starring Harry Foshay and Dorothy Fitch, and the Mack Sennett comedy, "The Little Widow."

In addition to these, there will be released in the Success Series Mary Pickford in "Hulda From Holland," John Barrymore in "The Dictator," Marguerite Clark in "Gretna Green," and Victor Moore in "Chimmie Fadden;" also the usual weekly issues of the Paramount-Burton Holmes Travelogues and the Paramount-Bray Pictograph.



Wm. S. Hart, Artcraft star, in his newest production

Alice Brady Compares Stage and Screen

Many of the New York daily newspapers are running stories on the successful run which "Forever After" is still enjoying in the metropolis. This stage play, starring Alice Brady, has already passed its 250th performance.

In one of the Sunday editions Miss Brady has a signed article which deals with her experience on stage and screen and her idea of the training for stage work that a screen experience gives.

"When I returned to the stage after two years spent in acting before the camera," writes Miss Brady, "many of the critics expressed a mild surprise that I had not brought back with me the flamboyant acting methods of the movies."

She then went on to state that the so-called flamboyancy attributed to motion picture acting was only a myth, and that the screen artist has to practice more restraint then does the stage artist.

"Next Aisle Over"

The humorous possibilities of a big dry goods establishment is shown, with a keen satirical appreciation, in "Next Aisle Over," a Rolin comedy, featuring Harold Lloyd, with Bebe Daniels and "Snub" Pollard, which will be released by Pathe March 30th.

Fox Gets Screen Rights, "My Little Sister"

Fox Film Corporation announces that another famous book has been added to the long list purchased by William Fox for conversion into screen plays.

Following closely on the purchase of "Checkers," the famous stage play, came the announcement this week that "My Little Sister," one of the season's best sellers, had been bought as a starring vehicle for Evelyn Nesbit, and that Miss Nesbit will begin work on it immediately.

"My Little Sister" was written by Elizabeth Robins, one of the best known English authors, and it is said that more than a million copies already have been sold on both sides of the Atlantic. It is described as having exceptional publicity because of its strong theme and great dramatic power.

Metro Chooses One for May Allison

"His Father's Wife," an original comedy drama by E. V. Durling, has been purchased by Maxwell Karger, Metro Director General, to serve as May Allison's next starring vehicle. The production, to be made at the new Metro studios in Hollywood, follows "Orchestra D-2," "The Island of Intrigue" and "Peggy Does Her Darndest," recent May Allison pictures.

Charles Swickard, who directed Bert Lytell in his two big successes, "The Spender" and "Faith," will direct Miss Allison in "His Father's Wife."

Concerning the Drews

"The Drews are efficiently ridiculous," states a New York paper in a review of "Once a Mason," the latest Paramount-Drew release, which was a feature of the New York Rialto theatre's "Comedy Week" bill. Most aptly has the critic phrased the public consensus, which is demonstrated by the hearty laughter and applause that greets these new two-reel Drew comedies.



Chuncho Indian of Peru, in a new Outing Chester Picture

Paramount Promises Much Realism

Realism is said to be the dominant feature of "Pettigrew's Girl," Ethel Clayton's new Paramount picture, which is released March 23. The story, scenarioized by Will M. Ritchey, was written by Dana Burnett and originally appeared under the title, "Private Pettigrew's Girl," in the Saturday Evening Post where it attracted wide attention by reason of its element of heart appeal.

Several scenes were taken in New York on Fifth Avenue when the members of the Lambs and Friars clubs, arrayed in their picturesque costumes, were holding their contest for contributions for the Allied War Relief Fund. Many faces familiar to Broadway audiences are seen, including that of David Warfield. Other scenes depicting the same event were filmed at the Lasky studio at Hollywood in order to permit of Miss Clayton's appearance.

Sturgeon to Universal

Priscilla Dean's next vehicle will be from an original story by Bayard Veiller, and she will be directed by Rollin Sturgeon, who has just joined the Universal force.

Mr. Sturgeon produced "God's Country and the Woman" and "The Chalice of Courage" for Vitagraph, and is said to have won considerable prestige for his directing a few years ago.

"The Rose of the Rancho" in Success Series

California at the beginning of the gold rush when residents of that great commonwealth were directed by the United States government to register their holdings, a measure that created much opposition, is the scene of "The Rose of the Rancho," a picturization of the celebrated stage success of the same name, which is the Success Series feature released by the Famous Players-Lasky Corporation March 23.



June Elvidge, World Film star, is presented in "The Love Defender"



W. S. Wessling, Serial and Short Reel Sales Manager of Pathe, and Tom North, Feature Sales Manager of That Organization

Pathe Booking Its Newest Serial

"The Tiger's Trail," Starring Ruth Roland, Will Be Released April 20, and Bookings Reported Heavy

THERE is little doubt in the minds of Pathe officials that their forthcoming serial production, "The Tiger's Trail," in which Ruth Roland is starred, will set a new high mark in serial popularity.

In paraphrasing a well known and historic saying they state that the sun never sets on Pathe serials, and that no sooner has the final episode of one flashed on the screen than there is another ready for the public.

April 20 is the date set for the first episode of "The Tiger's Trail," with advance bookings reported as enormous, and it will follow immediately on the concluding episode of "The Lightning Raider," the Pearl White production now being shown.

"The Tiger's Trail," in addition to its star, Miss Roland, has a cast headed by George Larkin. The story is by Arthur B. Reeve, author of several successful Pathe serials and creator of the Craig Kennedy detective stories, and Charles A. Logue, author of many popular screen offerings. It was done in scenario form by Gilson Willets, a writer, traveler and soldier of fortune.

In connection with the release of the new Pathe serial, a few general figures compiled from Home Office records are cited as showing the tremendous popularity of these productions, not only in the United States, but in every country of the world. In the United States, for example, it is estimated that there are 15,000 theatres showing motion pictures.

The current Pathe serial, "The Lightning Raider," is being screened in 3,000 of these houses, it is claimed. This means that the serial is being shown in one out of every five picture houses in the country.

Approximately 1,000 houses of this list show Pathe serials on standing order, to use exchange parlance. In other words, these houses use every Pathe serial that is issued, and in them the current serial production may be seen every week of the year.

When figures are available on the bookings of "The Tiger's Trail," similarly striking results are expected to be made known. "The Tiger's Trail" is said to be starting off with a far better record than was made by "Hands Up!" which heretofore was Miss Roland's most successful Pathe serial. There is no doubt in the minds of Pathe officials that a record is about to be established in serial bookings, judging from the showing to date on "The Tiger's Trail."

There isn't a country in the world where Pathe serials are not shown, say the officials. They state that Pathe is the largest film exporting house in the world, and its tremendous system spreads over every continent. And that Pathe serials are fully as popular abroad as they are in America.

Holmes Shows Versailles

The current Paramount-Burton Holmes Travelogue is entitled "A Visit to Glorious Versailles."

Versailles is described as one of the most magnificent show places in the world, because of its superb palace erected by Louis XIV and the smaller palaces close by—the Grand Trianon which Louis XIV built for Madame de Maintenon, the Petit Trianon built by Louis XV for Madame du Barry and the charming little village built as a playground for Louis XVI and Marie Antoinette.

Cantor in Los Angeles

Abe Cantor, of the technical staff of the Anita Stewart Productions Company, who has been supervising the laboratory work on "The Midnight Romance" at the Rothacker Laboratories in Chicago, has returned to Los Angeles to assist in the filming of Miss Stewart's next production, which is being made under Marshal Nielan's direction.

The Independent Field



Maurice Tourneur and his staff at "the zero hour" during the shooting of a scene for "The White Heather"

Saunders Enthuses On Tourneur Production

"WITH a subject as interesting as 'Woman,' and a director the caliber of Maurice Tourneur, can you have any doubt as to the quality of this production?" inquires C. P. Saunders, a Buffalo exchange man, in a letter to Independent Sales Corporation, praising their release.

"The picture is absolutely 100% in every detail; scenic and dramatic; to the smallest point it is perfect," he continues.

"The cast is an all-star, the settings and scenic effects are marvelous, and with the title of 'Woman' which is sensational and suggestive, and at the same time refined and classical, the drawing power of this picture is without doubt the strongest of any picture ever released, and has been proven so in every city and town in which it has been played.

"S. L. Rothapfel, upon retiring from the management of Rivoli and Rialto theatres in New York City, mentioned five pictures which stood out in his memory as being the best during the history of the Rivoli and Rialto, and 'Woman' was one of the five.

"No production of the screen year has received the unanimously enthusiastic trade press comment, as has Maurice Tourneur's 'Woman.' Without a single dissenting voice, the trade publications pronounce 'Woman,' aside from being Mr. Tourneur's masterpiece, to be the most artistic production of the year, and it has been a year of big productions."

"Khavah" May Be Finished This Week

Zion Films, Inc., reports that "Kavah," the initial Sholom Aleichem production by the Zion Films, Inc., co-starring Alice Hastings and Giacomo Masuroff, will be finished this week.

Work on the exteriors is being rushed by Director Charles E. Davenport.

According to present plans the picture will have a private showing at one of the Broadway theatres by April 15.

The story is said to be working out beautifully and the prediction is held out by those who have seen the picture in the making that it will prove a sensation in the world of the silent drama. The story is a simple one and yet so replete with tense dramatic moments as well as lighter ones that it will prove a relief from some of the sex and triangle stories.

The plans of the Zion Films, Inc., now include a trip to Palestine this summer where a massive production will be staged. Prior to this, however, it is expected that a feature play by David Pinski, the Jewish dramatist, will be produced.

International Comedies Get Many Bookings

According to officials of Educational Films Corporation of America, the new series of "International" comedies in black and white, featuring the well-known artists, "Judge Rumhauser," the "Shenanigan Kids" and "Happy Hooligan," has broken all previous records for booking and approval in the best theatres.

Vice-President E. W. Hammons, of the Educational Films Corporation of America, reports that the managers of the various Educational exchanges throughout the country have received many enthusiastic comments. Theatres that have discriminated against "jerky" cartoons have found the International process of double-animation most realistic and life-like, and audiences that enjoy really clever comedy find the smooth action and continually funny situations the very best sort of laughing material.

With the new "Ravings of a Rounder" as an added part of each comedy release, the subjects become more rapid-fire fun of the sure and certain type.

Selling Pictures with a Picture, *as Bert Adler Sees It*

R. H. COCHRANE to my mind saw it first. He was keen on the motion picture that contained somewhere in its length a picture, that would be easily remembered by the public when advertised.

The largest advertising proposition of Mr. Cochrane's firm, then, was its serials. "R. H." would select his serial titles on their *advertising picture* value.

And it had to be a simple picture, one that would get over quick. For instance, a playing card, "The Trey of Hearts"; a black box, "The Black Box"; a shattered coin, "The Broken Coin"; a mask, "The Purple Mask"; a circus girl, "Lure of the Circus."

"The Better 'Ole" was "cinched"—most of the insiders think—by the catchy Old Bill head. The walrus-remindful face got 'em! You saw that "mug" to want to know more about its owner. It made for curiosity.

And the box office coined Curiosity into Cash!

A*n advertising picture* in a motion picture means economical publicity for the latter. Practically all that the space-buying exhibitor must do is flash the RIGHT *advertising picture* with name and date of show, to be assured the attention of newspaper readers.

In one city six readers were used for "Better 'Ole" advertising at a cost of exactly half of what the exhibitor had originally calculated. This was made possible by persuading the exhibitor to pass up some of his own ideas for "type copy" and featuring instead just the Old Bill head.

This exhibitor knew it paid; for he did a better business on "Better 'Ole" week than any of the weeks he advertised his show with "type copy".

The poster artist at World Film, who distribute the picture, was also smart enough to headline the O. B. head in his lithos.

"R. H." guessed the truth years ago. Cast your *advertising picture* upon the waters and it will return your *motion picture* attraction a winner.





"When a Woman Strikes" is sixth of the Frank C. Hall series of 10-20-30 distributed by Independent Sales Corporation.

"When a Woman Strikes" Is Released

Frank Hall, President of Independent Sales Corporation, announces that the sixth release on the 10-20-30 series of special productions is a typical Western drama, entitled "When A Woman Strikes."

Four of the principal roles are interpreted by Ben Wilson, Rosemary Theby, Neva Gerber and Robert Brower.

The story as told in this latest release of Mr. Hall's on the 10-20-30 series, is of the West in the days when the sheriff was more powerful than the mayor or governor.

It tells of the sacrifices made by a sister for a brother, the virile, big-hearted nature of a stage-driver who is made sheriff and solves a mystery that hangs over the lives of two innocent people.

Complete First Sholem Aleichem Feature

Zion Films, Inc., has announced the completion of its first Sholem Aleichem production, "Khavah." Alice Hastings is starred, while Charles E. Davenport directed.

Work of assembling and cutting and writing titles for the picture will begin the early part of the week. Nat Dorfman, a New Yok newspaperman, will edit and title the story. The assembling and cutting will be done by the director, Mr. Davenport.

It is expected that a private showing of the picture will be given on April 15.

Shorty Hamilton Features for New York

Elk Photoplay Company of 130 West 46th Street, New York City, has secured the rights to the Shorty Hamilton big Western comedy-dramas for Greater New York and Northern New Jersey.

The subjects are "The Pen Vulture," "The Snail," "Denny From Ireland," and "The Ranger." These productions were made by W. H. Clifford.

Schlank Says Exhibitors Like New Prints

"THE vast majority of exhibitors appreciate new prints instead of junk film which has been run for ninety days or more," says Ike Schlank, President of Capital Film Company. "That is one of the greatest reasons to which we can attribute our success."

"The poor condition of film when it reaches the smaller towns has been the cause of many an exhibitor losing heart in his attempt to 'elevate the screen.' It is undoubtedly a fact that it is not always the fault of the producers and exchanges that prints soon become torn, scratched and filled with oil splotches. Nevertheless, it is well known that practically every picture produced arrives at the junk stage before it 'hits the road,' or is offered to the smaller exhibitor."

"The Capital policy, however, places every exhibitor on an equal basis, and permits the small town manager to get brand new prints as early after release date as he desires, with the price of first-run easily within his limit."

It was explained by Mr. Schlank that this scheme of things was possible on account of all Capital pictures being within two-reel lengths. Their dramas, comedies, detective stories and railroad plays are made to reap them profit upon the same basis as news weeklies, with a given life for each print not to exceed sixty days.

Washington, D. C., Exchange Gets Shorty Hamilton

Arrangements have been made whereby the Exhibitors Film Exchange of Washington, D. C., have become sole distributors of the Shorty Hamilton five-reel comedy dramas throughout the District of Columbia, Delaware, Maryland and Virginia.

The inimitable Shorty is featured in four comedies of Western life entitled "The Pen Vulture," "The Snail," "Denny From Ireland," and "The Ranger."



A tense moment in "The Master Mystery," produced by B. A. Rolfe for Octagon Films, Inc., with Harry Houdini in the principal role



Jane Grey, star of Independent Sales Corporation, caught by the camera "up a tree"

Hammons Enthuses on Screen Supplement

ACCORDING to Vice-President E. W. Hammons of Educational Film Corporation, interest will not lag in theatres showing the third issue of the Photoplay Magazine Screen Supplement and that there are seven fascinating glimpses of studios and stars that will keep photoplay audiences "at attention."

The first print of the new release has just been received at the New York office and Mr. Hammons, of that company, has written an enthusiastic letter to the managers of the twelve Educational exchanges outlining the quality of the latest issue.

The opening scene is said to be an especially fine "shot" of Universal City, and follows with views of the interesting parts of this movie town, with Priscilla Dean, in the foreground, as one of the many inhabitants. Then Mae Marsh is seen, returning, after a hard day at the studio, to her humble home on Riverside Drive, surrounded by her sisters, and her cousins and her aunts. Another "homey" scene is found in Edith Storey's cottage by the sea, a bungalow of stone, on the north shore of Long Island.

Warren Kerrigan, on a visit to the Chicago office of Photoplay, is made the subject of a bit and the same good-natured spirit is maintained in the short scene showing William Russell introducing his new cook. Then follows some exciting pictures of William and Dustin Farnum in their new high-speed motor boat.

The feature of the reel is the closing subject, the first pictures of the domestic life of Geraldine Farrar, made in her new home on West Seventy-fourth Street, in New York.

Phillips Says Subjects Are Diversified

Clarence W. Phillips, manager of the Chicago exchange of Capital Film Company, asserts that diversion is the real reason that Capital pictures have hit the popular chord among exhibitors.

"One week we read of the public being tired to death of the five-reel blood-and-thunder dramas, the eternal triangle and the problem plays," continued Mr. Phillips.

"I have been both surprised and elated over the discovery that nearly every foresighted manager is attempting to balance his program and give the public real diversion.

"The demand for this style of pictures is increasing to the extent of twenty-five customers each week."

Kyler of Denver, Gets Frohman Feature

"Once To Every Man" has been acquired by H. O. Kyler, general manager of Supreme Photoplays Corporation of Denver, for that territory.

After ascertaining that a print of this Frohman Amusement Corporation Special could not be forwarded to Denver for screening Mr. Kyler hurriedly packed his grip and made a special trip to New York to view the attraction.

He arrived in the forenoon, the production was screened for him within a few hours after his arrival, and the contract for the production signed the same day.

Arrow Sells Two for the Baltimore Territory

Among the Arrow sales of the week is reported the sale of "The Profiteer," starring Jack Sherrill and Alma Hanlon to Variety Pictures Corporation (Milton Caplon, President) of Baltimore for the states of Maryland, Delaware, District of Columbia and Virginia.

Mr. Caplon also purchased the five reel "Western" starring Neal Hart, which will be ready for release April 15th. The title of the picture has just been selected by Arrow officials and it will be released under the name of "When the Desert Smiled."

Houtain Finds Story for Myrtle Stedman

After extended research a story has been found suitable for Myrtle Stedman and work on her first Gray Seal Classic has just started.

"I could have given Miss Stedman an inferior story," explained George Julian Houtain, President of Gray Seal Productions, "but that would have been violating my promise to buyers, exchange men and exhibitors. Rather than do this I preferred to find the right story before commencing production I am confident that when the production is ready for screening it will be declared well worth waiting for."

The search for future Myrtle Stedman stories has already begun, and no time will be lost in preparing the several Gray Seal Classics for which she is under contract.

Rothapfel Unit Program Shows Progress

Work on the Rothapfel Unit Program is progressing very rapidly at the Bacon-Backer studio, according to an announcement by Samuel L. Rothapfel.

The comedy, conceived by Mr. Rothapfel and scenarioized by George V. Hobart, one of America's best known playwrights, has been completed. Helen Weir, who was with David Warfield in "The Music Master"; Yvonne Sheldon, of Ziegfeld Follies fame; Templar Saxe, Walter McEwen, Alex. Herbert and Eugene Acker are seen in prominent roles.

Helen Weir in Program

A prominent role in Samuel L. Rothapfel's comedy production for the first Rothapfel Unit Program is allotted to Helen Weir, who will be remembered for her portrayal of the role of "Jennie" opposite David Warfield in "The Music Master."

A title for the comedy has not been announced. George V. Hobart, the playwright wrote the script from a suggestion offered by Mr. Rothapfel. Wally Van directed with Mr. Rothapfel supervising production.



Albert Teitel, of Inter-Ocean Film Corp

Midnight Showing for the B. S. Moss Feature

"Break the News to Mother," the B. S. Moss photoplay production directed by Julius Steger, was given a midnight private showing before a representative gathering of state rights buyers and exhibitors at the Hamilton theatre.

The title has become a household word all over the English-speaking world, being the name of a famous song by Charles K. Harris. The screen version, however, is an original story by Hugh MacNair Kahler, one of America's best known magazine writers.

The scenario is by Garfield Thompson and the photography by Andre Barlatier. The audience is declared to have been unanimous in pronouncing the photoplay as being perhaps Mr. Steger's most effective creation.

Eugene Moore Productions Is Organized

Eugene Moore now heads his own company in the producing field and will make special pictures for the independent buyers.

Mr. Moore is a veteran director of a decade ago and is said to have handled many of the foremost stars in their earlier careers.

Among the successful players to pass through his hands are Jeanne Eageles, Vincent Serrano, Gladys Hulette, Florence Labadie, Marguerite Snow, Edith Roberts, Violet MacMillan, and Baby Marie Osborne.

The officers of the new corporation are Eugene Moore, president; Harris Gordon, vice president and secretary; and George Mohr, treasurer and general manager.

The Teeth Are Filmed

A special two reeler just completed by the Industrial Department of Universal for the United Drug Company, is entitled "The Care of the Teeth."

The film is based on a story relating how many diseases result from neglecting the care of the teeth in childhood.



"The Scarlet Trail" is a new G. & L. Feature



Beatriz Michelena, in "Just Squaw," her own production

Ritchey Lithograph Corp. Starts Campaign

Ritchey LIthographing Corporation of New York City has recognized the commercial principles attained by the motion picture industry and is now making an aggressive campaign to establish a demand among exhibitors, particularly for a higher form of posters and lithographs.

"I feel," said Mr. Ritchey, "that my practical experience as a motion picture producer, for I was such in the early days of the industry, gives me peculiar qualifications so speak on the question of lithgraphs, as far as it applies to motion pictures.

"There is no doubt that exhibitors appreciate that a proper lithographic display on any production is bound to increase the attendance at his theatre, and that oft times a picture is either made or marred by the character of the advertising matter circulated"

Motion Pictures on First Page of Newspapers

According to the southern sales representative of Independent Sales Corporation, the first time in the history of Atlanta that motion pictures occupied space on the front pages of Atlanta dailies when Lieut. Bert Hall, American Ace, and star of Independent Sales Corporation's special release, "A Romance of the Air," made personal appearances at the Auditorium, Atlanta, in connection with the run of the picture.

A two-column cut of Lieut. Hall with two-column "write-up" appeared on the front page of the Atlanta *Georgian*, announcing Lieut. Hall's coming.

Ham Back with Christie

Harry Ham, who has frequently appeared in Christie Comedies, is back again, under Al E. Christie's direction, in a comedy now being produced, which also includes Dorothy De Vore, Roscoe Karns, Harry Edwards and other Christie Players.

Two Abramson Pictures Sold in Pittsburgh

Graphic Film Corporation declares that Ivan Abramson, director general of the concern, has just made one of the quickest state right sales on record.

He closed the deal for his two latest productions, "Ashes of Love" and "The Echo of Youth," with M. Schoenberg of Pittsburgh, for Western Pennsylvania and West Virginia in something less than one minute.

Never having met before until that moment and having to make trains in opposite directions within five minutes the entire proposition was billed down to this: Abramson: "I've got 'Ashes' and 'Echo' open for your territory. My price is so and so." Schoenberg: "They're both mine! Here's your check."

Leah Baird a Writer for the Pictures

Leah Baird is not only a well known artist, but has been very successful as a scenario writer it is said. This is not generally known, but she has served successful vehicles for many of her contemporary stars.

Many exhibitors and film fans know Miss Baird only as a screen star and her emotional work and beauty have been widely heralded. But her prolific pen has not become known generally.

Following are several of her screen stories and the stars of same who will vouch that Leah Baird can assuredly write for the photoplay public: "Kiss of Retribution," with Norma Talmadge; "The Moulding," with Anita Stewart; "A Soul in Bondage," with Earl Williams, and the "Dawn of Understanding," featuring E. K. Lincoln and directed by Ralph Ince.

Retitles Minter Film

The American Film Company, Inc., sends word that its new picture featuring Mary Miles Minter, originally announced as "The Reign of Colleen O'Malley," has been rechristened "Mary O'Rourke."

Notice to the Motion Picture Trade

We have in the course of production a Photodrama entitled

"Virtuous Sinners"

Pioneer Film Corporation

126 West Forty-sixth Street, New York, N. Y.

All Rights Protected

Classified Ads.—Tell Your Wants Here

[Where advertiser is to be addressed in care of Motion Picture News send all replies to the office of publication, 729 Seventh Avenue, New York City.]

SITUATIONS WANTED

ACCOUNTANT — Experienced accountant, 22 years of age, released from U. S. N. R. F., desires connection as assistant operator or publicity man. Willing to go anywhere to start. References exchanged. Will consider work in film exchange. Address H. H. T., Motion Picture News.

ASSISTANT DIRECTOR—Late with Bob Leonard, now with Canadian Engineers, Signal Corps. Expect to be in Los Angeles in February. Six years' experience, starting as property man with Wallace Beery. Twenty-two years old. If you want me communicate with Miss Gibsone, Mabel Condon Exchange, Hollywood.

OPERATOR-MANAGER—Operator and electrician, honorably discharged from aviation service, wishes position as operator or manager of small house in good town. Five years' experience. Can deliver the goods. Salary and all in first letter. Address O. V. Tilton, Auditorium, Defiance, Ia.

ADVERTISING—Wanted, position handling advertising for photoplay concern or in responsible position directly under advertising manager. Have had extensive experience writing ad copy as well as practical newspaper and theatrical experience, press agenting large middle western houses. Am 23 years old. Address J. M. M., Motion Picture News.

STUDIO WORK—Position wanted by man who can qualify as assistant director, technical director, casting director, studio manager. Has had special experience on serials. Formerly with Pathe and Astra studios as general utility and assistant director to Louis Gasnier and Donald MacKenzie. Just completed fifteen months' service in U. S. N. R. F. Address Studio, Motion Picture News.

ORGANIST—Honorably discharged soldier, organist, wishes position advantageous to completing studies; competent now to render classy selections. Address Musician, care of Motion Picture News.

ASSISTANT—Assistant director, one year in navy, desires connection with producer. Have assisted Frank Grandon, Bing Thompson, Howell Hansel, Allen Holubar, John Lopez. Can cut film and make scene plots. Address X. Z. Y., Motion Picture News.

OPERATOR—Just discharged from navy. Seven years' experience, union. Wishes position anywhere, on any make machine. Can furnish good references. Write, stating all, to D. E. Davis, 608 Fifth Street, Sioux City, Iowa.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912, of "Motion Picture News," published weekly at New York, N. Y., for April 1, 1919.

State of New York
County of New York ss.

Before me, a Notary Public, in and for the State and county aforesaid, personally appeared E. Kendall Gillett, 729 7th Ave., N. Y. C., who, having been duly sworn according to law, deposes and says that he is the Business Manager of the Motion Picture News, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher, Motion Picture News, Inc., 729 7th Ave., N. Y. C.; Editor, Wm. A. Johnston, 729 7th Ave., N. Y. C.; Managing Editor, Robert E. Welsh, 729 7th Ave., N. Y. C.; Business Manager, E. Kendall Gillett, 729 7th Ave., N. Y. C.

2. That the owners are: (Give names and addresses of individual owners, or, if a corporation, give its name and the names and addresses of stockholders owning or holding 1 per cent. or more of the total amount of stock:)

Motion Picture News, Inc., 729 7th Ave., N. Y. C.; Wm. A. Johnston, 729 7th Ave., N. Y. C.; E. Kendall Gillett, 729 7th Ave., N. Y. C.; Henry F. Sewall, 729 7th Ave., N. Y. C.; Percy S. Alden, 729 7th Ave., N. Y. C.; Wentworth Tucker, 729 7th Ave., N. Y. C.; Carl Tucker, 729 7th Ave., N. Y. C.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent. or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholders or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is..... (This information is required from daily publications only.)

E. KENDALL GILLETT,
Business Manager.

Sworn to and subscribed before me this 18th day of March, 1919.

[SEAL] JAMES S. JUDD,
Notary Public.

My commission expires March 30, 1920.

Emmy Wehlen Arrives in Hollywood

Emmy Wehlen has arrived in Los Angeles from New York to resume her work before the camera at the new Metro studios in Hollywood. She is thoroughly recovered from her recent illness and made the journey across the continent without incident, save once. That was when her Pekinese dog, "Sweetie," escaped from the baggage car at Albuquerque, New Mexico, and had to be rescued from the Hopi Indians who lend the true western atmosphere to the station.

Selznick Gives Opinion of Reissues

"The problem of the reissue, like the poor," we have always with us," says Myron Selznick, president of the Selznick Pictures Corporations.

"I would not go so far as William S. Hart," adds Mr. Selznick, "who is quoted in an interview in a magazine as saying, 'If the law doesn't put a stop to this practice of selling old products as new, a gun will.' This is drastic. I don't believe it is possible to deceive many exhibitors nowadays, even if there were a desire to do so.

"It is interesting to note, however, that the film player is the only person whose earlier efforts, improperly handled, are out of his control. A painter can destroy a picture he has painted, and a writer can refuse to permit reprinting of his books, as Rudyard Kipling did with 'Letters of Marque.' But the film once made is a permanent piece of property of the producer, for good or ill.

"The only thing left for the later producers of pictures starring a player who has been presented in unsuitable vehicles is to make his output so far superior to that of his predecessors that the exhibitor can make no mistake and there can be no possibility of confusing the one for the other. For this reason we propose to make everything that appears under the Selznick Pictures brand of a quality that will be distinctive, so that exhibitors will look for our trade mark first."

Mix Single Reelers Controlled by Jans Corp.

World rights to forty Tom Mix single reelers were secured in a deal closed last week by the Jans Distributing Corporation, with headquarters at 729 Seventh avenue.

The deal was negotiated with the Selig Polyscope Company through the Film Market, Inc. The productions will be handled on the state rights basis with Franklin Backer in charge of sales. Lobby displays, one and three sheets and other accessories will be prepared for exhibitor use.

As the ink on the contract was being blotted, eight states were closed for the entire forty single reelers—Morris Berger of Craft Film Service, 1201 Liberty avenue, Pittsburgh, bought the Western Pennsylvania and West Virginia rights, and A. C. Bromberg of the Southeastern Features Productions, Atlanta, Georgia, closed for the six Southern States.

Viola Dana on Location

In the heart of California's giant redwoods, Viola Dana and her supporting company are on location, photographing scenes for Miss Dana's forthcoming Metro production, "Madelon of the Redwoods," with Edwin Carewe directing. The company is staying at Santa Cruz, but Big Trees, six miles away, is the location used.

Equipment Service

CLASSIFIED DIRECTORY

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WANTED

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MOTION PICTURE NEWS

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are theatre seats upholstered in DuPont Fabrikoid, Craftsman Quality. Unaffected by dirt, grease, and perspiration, it is easily washed and kept clean. Craftsman Fabrikoid stands hard wear and remains serviceable for many years, proving very economical. Let us send you a sample.

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The Essential Requirements
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Improved Projection
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for A.C. Work
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Write today for descriptive folders. Read the unbiased opinions of operators

Place an order *now* with your Supply House

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Manufactured by
SPEER CARBON COMPANY
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BETTER SATISFACTION

This notice is addressed to the minority of our subscribers who do not regularly answer advertisements. The service described is, however, open and free to all who wish our help.

We do not wish to discourage you from writing direct to our advertisers; in fact, you do not do enough of it for your own good, but we do want you to get the proper goods to fit your needs.

There are many, perhaps you, who are too busy to write each company separately; therefore we are offering our co-operation, which means that you will receive full information on any subject which you may designate by merely filling out the coupon, designating by numbers the goods in which you are interested.

Your inquiries thus received will be forwarded to reputable manufacturers, even though the goods on which you wish information are not advertised in the "News."

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51. Projection Machines (Homes)
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57. Screens
58. Slide Ink
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60. Slip Covers
61. Stage Setting
62. Studio Lights
63. Tickets
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66. Tripods
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Gentlemen: Please send me descriptive matter on the subjects marked in the above lists.

Name.....

Theatre.....

City.....

State.....

Equipment Service,

Devoted to the technical branches of the motion picture industry, containing records of the latest accomplishments in the mechanical and scientific field; projection helps, inventions and suggestions; camera devices analyzed and commented upon; musical cue sheets for important feature pictures; improvements and innovations in the building and furnishing field.

No charge is made in these departments for answering questions of any nature. Correspondence is invited.

E. L. BRAGDON.....*Technical Editor*

Employment

WE have heard a great deal about the employment of the returning soldiers.

We are going to hear more.

It is the duty of every man, who is in a position to help get these warriors settled, to put his shoulder to the wheel and push

Every man who has had a present soldier in his employ before he became a soldier should see to it that his old job or one just as good is ready when he gets back. If he can't take him back himself, as some can't, he should go out and see that a place is made elsewhere. Don't let any one say: "Well, I can't help it; his old place is filled and that's an end of it." Get out and help him—your help may mean everything.

MOTION PICTURE NEWS intends to do what it can but it asks cooperation from its readers—

We have offered to run WANT ADVERTISEMENTS FREE for the men who have been in the service who came from employments connected with the STAGE or MOTION PICTURES. These men will state their qualifications which may make them suitable as studio or theatre electricians, or may even allow them to take positions outside these two industries for which they are qualified. If so, and any of you know of such an opening answer the advertisement and give the man a chance.

Some of these men may be suited for studio jobs as scene painters, camera men, scene shifters, typists or otherwise fit in your organization. Remember you are helping the country by jumping in and seeing that these men are placed. You are giving tangible evidence of your patriotism.

Exchange managers will find men among those coming back who will make fine assistants, salesmen, shipping clerks, bookkeepers and otherwise help round out your organization. Keep your eyes open for them. They will come to see you, if you have a place, slide them in. Also keep your eyes on the want advertisements; they may bring to you the very man you need.

Another way in which every theatre man can help the boys is by bringing them together in the various communities and keeping their organization going and seeing to it that these clubs are run along the proper lines. For example, a theatre man is in a position where he can work for the good of the men as no one else can do. There are two big ways of doing this.

First—The theatre owner can go out into the town or community and gather together the influential men and state the needs of the men and the community. He can arrange to have these men head the proposed organization. He can then arrange for a meeting place. When this is done he can make slides to be thrown on the screen announcing the time and place of the meeting and urging all returned soldiers to be present. This will bring the business interests, big and small, linto contact with these men.

Second—The theatre man can advertise on his screen that he would like to have the names, addresses and business qualifications of all men back from the service. He can then make or have made slides giving these facts with or without the man's name and address, and asking any one in the audience who knows of a position to leave his name and the address of the opening with the name of the man to be seen. This card system may take time, but, gentlemen, it will be worth while.

I want to give every theatre man in the country an idea of what is being done for and by the 77th Division here in New York—you can do th same thing yourself in a smaller way by beginning your local organization now.

* * *

The spirit of patriotism existing among New York business men is being strikingly shown in the support which they are giving to the 77th Division Employment Bureau at No. 280 Madison avenue. This bureau was opened in cooperation with the United States Employment Service, by Major S. Fullerton Weaver, who was sent here from France by Major General Alexander, commanding "New York's Own" 77th Division, to arrange for jobs for 77th. Men and for a National Army Clubhouse in New York.

Gordon L. Sawyer, of the Federal Bureau, was detailed by Everett E. Wood, State Federal Director, to have charge of the 77th Bureau. Mr. Sawyer's first step was to send out a circular letter to 5,000 business men under whom 77th Division men worked when they entered the National Army, and who these soldiers were not sure would hire them when they returned from France. Thus far 100 answers have been received, and ninety of the business men state that they will take care of their old employes and more soldiers besides. In the other ten cases the writers state that the soldiers were not employed by them when the National Army was organized, but that they are anxious to give preference to soldiers of the 77th Division wherever possible.

Major Weaver brought with him from France a card index system showing that 21,400 of the 27,000 men in the Division are sure of jobs when they return. This left 5,600 to be taken care of. That number has since been cut down to 5,459 because 141 employers have sent word to the 77th Division Employment Bureau that each will take care of one 77th Division soldier.

The efforts of the Bureau are now being centralized on taking care of Casuals of the 77th Division—that is, soldiers who either because of wounds or sickness were sent back to New York ahead of the Division. Many of these Casuals have been taken care of, and the employment lists show that about seventy-five are seeking work. Of the seventy-five, one is a teacher, two want places as subway guards and there are wholesale dry goods clerks, specialty salesmen, firemen, iron workers, a manufacturing jeweler, who was "gassed" in battle and wants outdoor work; an accountant, chemist, stock clerks, typewriter salesmen, corset, hosiery and underwear salesmen, electricians, waiters, telegraphers, a clerk, who says he cannot work indoors because he was "gassed", an assistant buyer of ready-to-wear merchandise, a bookbinder, a creamery worker, freight traffic clerk, a commercial news reporter, a compositor and a salesman and advertising clerk.

Major Weaver has prepared a circular letter to employers outlining the labor situation in so far as discharged soldiers from other cities who are seeking employment here are concerned, and asking that the slogan, "New York jobs for New York soldiers," be adopted by New York business men. Regarding the problem of soldiers from outside points who are seeking work here, Major Weaver says in his letter:

"It is an unfortunate fact that many soldiers from various localities who, on being mustered out of service in the vicinity of New York, have preferred to remain in Greater New York rather than return to their own homes, and in securing employment here have preempted positions which would have been available to New York soldiers returning home at a later date, while the jobs waiting in communities of these out-of-town soldiers are not available to the returning soldiers resident of Greater New York."

* * *

Do these facts start you thinking? They should. It's your move.

Equipment Operating Projection Questions Answered

Connecting Motor Direct to Machine

Mr. Glen Woodburn of the Iris Theatre, Pomeroy, Iowa, writes: "Motion Picture News:

"I want to take off my Powers motor drive and connect up my motor direct to the machine and control the speed by a rheostat control. I have done this before on a Simplex and used the regular motor that came on the machine, 110 volts, 60 A. C., and it worked all right. Now I was told that it would not work on a Powers motor. Please give me your opinion on this."

Reply: There is no reason why you cannot take the motor drive off and drive the machine direct from the motor. The Nicholas Power Company, however, does not advise such a move for this reason: The motor supplied with their machine runs at approximately 1700 R.P.M. To reduce this speed to the number of revolutions required in direct drive would mean a considerable power loss in rheostatic resistance. In other words your machine is now operating at its highest efficiency, and any change you make will mean more expense for current.

Questions from Providence

F. J. Brown, Providence, R. I., asks:

(1) What is meant by a five-to-one or a four-to-one intermittent movement?

(2) Why are all short focus lenses small in diameter?

Reply: (1) Take any single film picture. It is moved in front of the aperture, held there a certain length of time, then moved on again to make room for the next picture. Now, a five-to-one movement means that the time required to exchange one picture for the picture following is just 1/5 as long as the time during which the picture is held motionless before the aperture. It might also be explained in this way by saying that with a five-to-one intermittent the film is moving 1/5 of the time and is stationary the remaining 4/5.

The difference between a six-to-one, five-to-one or four-to-one movement lies entirely in the design of the cam, which is the part that drives the intermittent.

(2) Short focus lenses are not usually made of greater diameter because the excess glass would be of little use. The light rays from an arc pass through the central part of the objective, at least the greater portion of the rays. But remember this—the focus of the lens has nothing to do with its diameter. A lens of a given focus may be secured in many commercial diameters.

Bad Case of Punch Holes

Motion Picture News.

Gentlemen:—Enclosed you will find a sample of punch marks which I think are worthy of attention. The strip of film is from "Day Dreams" (Goldwyn) Reel No. 40, No. 5, five-reel feature, shown by me (the projectionist) today. As you will see, the film is in first-class condition, and the amount of punchholes in it are what we might expect were the picture used a considerable number of times. This style of punching continued throughout the five reels in the same manner, combined with other scratches and different style holes.

I could not cut out any more film, as I did not wish to spoil any part of the picture. A good remedy for such work as this is for the film exchange to issue orders to each manager of a theatre on their list to forbid the "projectionist" or reel boy or anybody else to use or have a punch in their possession that will tend to spoil his or any other make of picture.

One other way is to lend to the theatre whom you suspect a five-reel feature free from punch-holes and then examine it closely when it returns, and they will soon find out who does the dirty work.

I have been employed at the Comedy theatre as "Projectionist" for five years and have been in the profession very near fourteen years and I can not remember ever using a punch for the purpose of mutilating a picture. If a man is careful and works right he need never worry about "change overs" or punch holes.

I hope you can land this "heart-shaped puncher."

Very truly yours, (Signed) Frederick R. Miller,
Comedy Theatre, Jamaica, New York.

Answer: The strip of film submitted by Mr. Miller was 19 inches in length and contained thirty-nine heart-shaped punch holes in addition to the stencil punched by the exchange. There are many samples of punched film sent to us for examination but few have been as striking in their appearance as the one described above.

If the "heart-shaped puncher" is present will he kindly stand up, so that all may have a look at him.

The film strip is being sent to the Goldwyn studio together with the facts supplied by Mr. Miller.

Wants Examination Questions

Motion Picture News,
New York City, N. Y.

Dear Sirs:

I am thinking of joining the Operators' Union. Could you give me the necessary questions or else tell me the address of the company from which I could get this information?

Sincerely, Mallard C. Zwang,
Lyric Theatre,
Sheldon, Ia.

Reply: I am sorry to say that there are no printed questions available for those wishing to join the Operators' Union. As you can readily see it would be foolish to have certain questions asked over and over again, as any one by memorizing such questions would have no trouble in passing the examination and joining the Union.

The best and only way to prepare yourself for the examination is by studying all the material you can get on the question of motion picture machines, also books on elementary electricity, and furthermore get in touch with an operator who has already passed the examination. It is probable that he would be very glad to help you out on those points which are a little difficult.

"Give the Soldiers a Chance"

THE article under the above title which appeared in the March 15 issue of the Motion Picture News was submitted by Mr. Alfred B. Werham of Massillon, O., to whom full credit should have been given. Mr. Werham by frequent communications to the Projection Department has shown a sound interest in projection problems and for this reason the omission of his name was doubly unfortunate.

Renovating Gold Fibre Screens

Mr. E. J. Bregger, Crystal Falls, Mich. asks: "Can you tell us what to use to remove spots from a gold fibre screen?"

Reply: We regret to say there is no dependable way of doing this. If the spots are not particles of dust, they can be removed only by returning the screen to the factory and having it resurfaced there. Whenever cleaning has been tried the screen has been harmed rather than improved. We would suggest, therefore, that you get in touch with the makers of your screen and arrange with them for its disposal.

Painting a Muslin Curtain

CAMP CUSTER, January 21, 1919.

MOTION PICTURE NEWS, INC.,
New York City, N. Y.

SIRS: We have a muslin curtain here and we would like to have you send us a formula for painting it.

I read in the projection department when I was operating at Hastings, Mich., about a way to do it, but I have forgotten it.

I would like to know if, when I was drafted in the army that would throw me out of the N. A. M. L. I was No. 818.

Thanking you, I am,

LYLE E. WILCOX, Pvt.,
Care of K. of C. Bldg., No. 572, Camp Custer, Mich.

Reply: After sizing your screen in the usual way, apply a coat of any of the patented white wall paints which can be purchased at any paint stores. These paints are composed principally of calcimine and have given fine satisfaction as screen surfaces. There are many formulas which have been "discovered" by makers of home-made screens, but a standard preparation is cheaper in the end, besides being easier to prepare.

If you are now operating you are still a member of the N. A. M. L. Simply keep us posted on your change of address so that any important N. A. M. L. matter will reach you without trouble.



Sixty-three Shows Every Six Days

WITH the photograph which we reproduce herewith, Mr. Bemis (the man in the center) sent the following note:

"I have been here at Camp Lee since May 30, 1918, where I am employed as a motion picture machine and film supervisor. It is some job. I have twenty machines to look after and turn out sixty-three shows a week (six days) at Y. M. C. A. buildings. Enclosed find a photo of carpenter, movie man and machinist.

"I guess you will remember me from Hudson County Local I. A., No. 384.

"With best wishes,

"W. A. BEMIS, Film Supervisor,
"Care of Y. M. C. A. Adm. Bldg., Camp Lee, Va."

Important Notice!

SIMPLEX Mechanism No. 4283 and Intermittent No. 4269 have been stolen from S. Epstein's Majestic theatre, 2424 Kensington avenue, Philadelphia. If supply dealers or theatres are offered the above articles, they will confer a great favor by communicating with MOTION PICTURE NEWS or with Mr. Epstein direct.

More Mazda Units Installed

THE Lewis Electrical Supply Co. of Boston has recently supplied the Star Amusement theatre of Boston and the Orpheum theatre of Malden, Mass., with Argus Mazda Projector Units for installation in their respective theatres.

SWAAB'S SUPERLITE SCREEN

Is a perfect Silver Screen and will not oxidize; remains bright and Silvery and can be cleaned easily and quickly. Swaab's Superlite Silver Screen now in use in the Stanley and other large representative theatres in this and other cities. Price is 75¢ per square foot. An additional charge is made for the Special Stretcher Frame, according to size, the average extra cost is $30.00. You are not obliged to buy the frame.

NEW SPEER CARBONS

now ready and far superior in quality and screen results to any carbons thus far produced.

SWAAB'S MOTORS

for Power 6A and 6B are pleasing their users—not a single one has fallen down or been returned. They are sold for $37.50 and $40.00 respectively and are complete absolutely. Dealers do not recommend our Motor Equipments because they cannot make anything on them. We have priced them so that the Exhibitor gets the best price regardless of the Dealer. WE ARE EXCLUSIVE DISTRIBUTORS OF THE *SIMPLEX* MACHINE. We repair all makes of machines and sell all supplies. Your old machines taken in trade for *SIMPLEX*.

LEWIS M. SWAAB
1327 Vine Street, Philadelphia, Pa.

GOERZ

Goerz Vignetting Devices

The present standards of motion-picture making and projecting are so strict that unless a camera-man has the best possible equipment he cannot meet the keen competition of others. The GOERZ VIGNETTING DEVICES and GOERZ MICROMETER MOUNTS have met every studio and field test. They may be fitted to nearly every standard camera. Used with the well-known GOERZ KINO HYPAR F:3.5 lens they leave nothing to be desired. Write or call for our latest information.

C. P. GOERZ AMERICAN OPTICAL COMPANY
317J East 34th Street, New York City

SPECIAL BARGAINS—REBUILT MACHINES

We have on hand all makes of rebuilt machines which we GUARANTEE to be in A-1 ADJUSTMENT, all worn parts having been replaced by NEW PARTS.

Powers 6-A
Hand Drive .....New Price $280.00 Rebuilt Price $100.00
Motor Drive .....New Price 338.00 Rebuilt Price 150.00
(110 volt, 60 cyc.)
Powers 6-B
Used two months, Motor Drive, 110 volt, 60 cycle..... $250.00
Motiograph 1909 model
New Price $225.00 Rebuilt Price $30.00
Motiograph 1915 model
Hand Drive .....New Price $250.00 Rebuilt Price $125.00
Motor Drive .....New Price 285.00 Rebuilt Price 150.00
(110 volt, 60 cyc.)

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Largest Exclusive Dealers to the Motion Picture Trade
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Dealers in Motiograph, Standard and Simplex Motion Picture Machines, National Carbons, Mimosa Screens and Everything for the Theatre

EASTMAN FILM

first made motion pictures practical—to-day it plays its full part in making the best pictures possible.

Identifiable by the words "Eastman" and "Kodak" in the film margin

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

PATENTS

We have had wide experience in the preparation and prosecution of patent applications relating to moving picture apparatus. All communications are strictly confidential. Our patent practice, extending over a period of seventy-four years, enables us in many cases to advise in regard to patentability without any expense to our client.

Our HANDBOOK is sent free on request

THE SCIENTIFIC AMERICAN

contains Patent Office Notes. Decisions of interest to inventors —and particulars of recently patented inventions.

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FILM RAW STOCK

"THE ROOT OF THE MOVIES"

If it is high grade sensitive films for motion pictures you want, we have it and are now ready to serve you.

BAY STATE FILM SALES CO., INC.
220 West 42nd Street NEW YORK CITY, N. Y.

A. G. STEEN, Special Representative

A New Animated Advertising Device

W. G. KIRBY, who has been a motion picture operator for 15 years, the last five of which he has been with C. H. Miles in the Orpheum theatre of Detroit, has lately perfected a device that is described as the last word in advertising for a theatre. After studying the means of advertising on the screen for several years, Mr. Kirby has evolved a device that can be attached to any projecting machine in a few minutes. The device projects the advance billing on the screen in an animated fashion and it is so unusual that the spectators are struck with the originality of the idea while being informed of the coming attractions and other notices. In a few moments a ribbon with the desired lettering can be made. A limited number are to be placed in the Michigan territory.

As soon as more details are obtained from the inventor of the above device, it will be fully described in the Theatre Equipment Section of Motion Picture News. The editors intend to present a readable description of every new device pertaining to motion picture houses, as soon as information on which to base the description is received.

Rotker Leaves Projection Association

MORRIS J. ROTKER, secretary of Local No. 306 is no longer connected with the International Projectibn Association. Mr. Rotker organized the I. P. A. and has been active in its affairs, occupying the chair of Vice President at the time of his resignation from the association.

Western Simplex Distributors Expand

MESSRS. DUTTON AND DOUGLASS, two husaling executives of the Exhibitors Supply Company, distributers for Simplex in Illinois, Indiana and Wisconsin, were in New York last week on a business trip and included in their itinerary a tour of inspection of the Simplex factory.

They report that the sales of Simplex Projectors is so heavy since the let-up of war hostilities and the clearing up of the "flu" epidemic that they are forced to move to large quarters for their main office in Chicago, and are about to locate in the Famous Players-Lasky Building at 845 South Wabash Avenue, Chicago. The rapid advancement made by the Exhibitors Supply Company since the inception of this progressive concern in 1915 is the real indication of the type of its energetic officials. Starting at that time with a limited floor space of three hundred feet, this concern grew so rapidly that before the first year had ended it was necessary to seek larger quarters, which were located in the fifth floor of the Mallers Building, where six hundred square feet of space was available and quite necessary. By the following January the volume of business again required large quarters and two additional rooms in the same building were taken. Meanwhile, branch offices had been established at 157 North Illinois Street, Indianapolis, and 204 Manhattan Building, Milwaukee.

At the new quarters the entire second floor of the Famous Players building has been taken and the general offices, sales rooms and sales offices will be located here, using the present headquarters for a supply base.

It might be noted that the untiring efforts of Messrs. Dutton, Douglass and Lincoln resulted in the Simplex machine being used exclusively in the "loop" section of Chicago, and while somewhat modest by nature, Mr. Dutton enthusiastically claims that outside of the 100 per cent "loop" section, Chicago is at the present writing 90 per cent Simplex and still gaining.

Visit some of the largest and most successful theatres which have installed The Estey Organ.

THE ESTEY ORGAN CO.
Brattleboro, Vt.

See our page ad in the April 12th issue of the Motion Picture News

E. E. FULTON CO., Chicago
Manufacturers of the FULCO Line of Specialties and Moving Picture Accessories
Be you an Operator, Theatre Owner, Exchange Manager, Supply Dealer or Producer, get in touch with us and we will advise you in what you are interested.



Equipped with UNIVERSAL Motion Picture Camera

"You get the picture and get away before the other fellow is ready"

BURKE & JAMES, Inc.
240 E. Ontario Street, Chicago
225 Fifth Ave. New York

Camera Laboratory — Picture Making — Studio Technique

Chemical Fog

By J. I. Crabtree

(Cntinued from last week)

Substitutes for Potassium Salts

In view of the present scarcity of potassium salts and their greater expense as compared with sodium salts, the question arises as to what extent they can be replaced by salts of sodium or ammonium.

As a general rule, for photographic purposes, a potassium salt can be replaced by a sodium salt weight for weight, the error caused by the difference in molecular weight of the two salts being usually negligible. There are many exceptions, however, where there is a difference in the physical properties of the two salts for example, potassium carbonate and sodium bichromate are deliquescent, while sodium carbonate and potassium bichromate are not.

Substitution in Developing Formulae

1. *The Developing Agent*

As a general rule it is not possible to replace one developing agent by another and obtain a developer with identical properties, because each developing agent has its own characteristics as regards rate of development, fog, color of image produced, etc. In some cases, however, a close approximation can be made, for example by substituting Elon by kodelon (or paramidophenol) providing the developer is sufficiently dilute to permit of sufficient paraminophenol being dissolved. This applies either to an all Elon or an Elon-hydroquinone formula.

If in an Elon-hydroquinone (or E-H) formula paraminophenol is substituted for the Elon and the activity of the developer is increased by the addition of alkali, the effect of the alkali is proportionately greater on the hydroquinone than on the paramidophenol so that a rapid hard working developer is obtained. To avoid this, proportionally more paramidophenol is required than if Elon is used.

2. *The preservative*

It is now customary to substitute sodium bisulphite for potassium metabisulphite weight by weight, though in a plain fixing bath sodium bisulphite has a slightly greater tendency to produce sulphurization than the potassium salt.

The question is often asked as to the difference in action between sodium sulphite and sodium bisulphite. Sodium bisulphite may be considered as a compound of sodium sulphite and sulphurous acid, and therefore reacts acid, while sodium sulphite is alkaline so that in the case of a two-solution pyro formula where the pyro A solution is preserved with oxalic acid or sodium bisulphite, an equal weight of sodium sulphite would not preserve so well since pyro oxidizes much more readily in alkaline than in acid solution.

In the case of a one-solution developer containing, say, sodium sulphite, sodium bisulphite and sodium carbonate, the bisulphite is converted to sulphite by the sodium carbonate according to the following equation:

Sodium Bisulphite + Sodium Carbonate = Sodium Sulphite + Sodium Bicarbonate so that a corresponding amount of sodium sulphite might just as well have been added in the first place. Sodium bisulphite also neutralizes or destroys an equivalent amount of sodium carbonate thus reducing the proportion of alkali and therefore exerts an apparent restraining action, while the developer apparently keeps longer because some of the carbonate has been destroyed. The relative amounts of the different salts which produce the same preserving action is given in the following table:

Sodium Sulphite	1.0 parts
Sodium Bisulphite	0.83 parts
Potassium Metabisulphite	0.88 parts

For a two-solution developer therefore use sodium bisulphite, but in the case of a single solution developer containing alkali use sodium sulphite, because in this case no advantage is gained by using a mixture of sulphite and bisulphite.

3. *The alkali*

The common alkalis are the carbonates and hydroxides of sodium, potassium or ammonium. Substances like acetone, tribasic sodium phosphate, borax, and amines are occasionally used but will not be considered here.

When sodium carbonate is dissolved in water a small proportion of it reacts with the water forming caustic soda and sodium bicarbonate; this is called hydrolysis though only a small portion of the carbonate is hydrolyzed at any moment. As the caustic soda formed is used up in development, more carbonate hydrolyses so that we can consider that carbonate acts as a reservoir of caustic alkali. If in the first place a solution of caustic soda was used of the same alkalinity as the carbonate this would soon be used up. The use of carbonate therefore enables us to use a small concentration of alkali and yet keep it constant during development.

It is rarely possible therefore to replace caustic alkalis by carbonated alkalis such as sodium or potassium carbonate.

Potassium carbonate is slightly more active than sodium carbonate in solution because it hydrolyses to a greater extent. For developing motion picture film on a reel when the developer may splash on the floor, potassium carbonate cannot be substituted by sodium carbonate since, because of the deliquescent nature of potassium carbonate, the splashes of solution remain moist thus preventing the formation of carbonate dust in the air.

Caustic soda and caustic potash may be replaced weight for weight in most formulae.

Ammonia and ammonium carbonate are seldom used in developers on account of the odor and the fact that they tend to cause dichroic fog.

Desiccated and Crystal Sodas

Sodium carbonate and sodium sulphite are often supplied in two forms: Crystals and the desiccated or dry variety, which is sometimes called anhydrous because it does not contain water of crystallization.

Desiccated sodas possess the advantage that they occupy less than half the bulk of the crystals, while desiccated sodium sulphite is much less liable to oxidation by the air than the crystalline variety.

The sodas should be substituted as follows:

1 part by weight of sodium carbonate (desiccated) for 3 parts by weight of the crystals.

1 part by weight of sodium sulphite (desiccated) for two parts by weight of the crystals.

4. *The Restrainer*

Potassium bromide may be substituted by an equal weight of sodium bromide. Ammonium bromide should not be used in a developer because the alkali liberates ammonia gas and this tends to produce diachroic fog as above.

SUBSTITUTION IN THE FIXING BATH

Sulphites and Bisulphites

The same remarks apply as to preservatives in the developer.

Alums

An alum is a compound or double salt of aluminum sulphate or chromium sulphate with either sodium, potassium or ammonium sulphate. The hardening action is only produced by the aluminum or chromium sulphate, so that equivalent weights of aluminum sulphate and of sodium, potassium, or ammonium alum should exert the same hardening action.

As a result of a series of practical tests by the author the following conclusions have been drawn:

(a) Equivalent amounts of potash alum and aluminum sulphate exert the same hardening action, two parts by weight of aluminum sulphate, being equivalent to three parts by weight of

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potash alum. Commercially pure aluminum sulphate is satisfactory if this does not contain an excess of iron, though if the sample is acid the solution should be neutralized with ammonia. When mixing the usual liquid hardener formula with commercial aluminum sulphate, a slight milky suspension is formed which should be allowed to settle and filtered off.

(b) There is no appreciable difference between sodium, potassium and ammonium alum in their hardening action when substituted weight for weight in the usual formulae. In practice, if any difference in hardening action occurs, this is due to the use of impure alums, in which case, providing the impurities are harmless, an increased amount of the alum should be used so that its content of aluminum sulphate is the same as that in the potash alum called for by the particular formula.

When using ammonium alum, if the fixing bath becomes alkaline by virtue of a neutralization of the acid by the developer carried over, ammonia will be liberated resulting in the production of dichroic fog and stain. No trouble will be experienced, however, if care is taken to keep the bath acid.

Pure chrome alum may also be substituted for potash alum, as above, though it has a slightly greater tendency to precipitate sulphur than potash alum. It has the advantage, however, that it does not form a basic sulphite as rapidly as potash alum so that a chrome alum fixing bath remains clear even when appreciably alkaline.

Acids

The most commonly used acids are acetic, citric, tartaric, and sometimes lactic acid. Strong acids like sulphuric are seldom used because of the great tendency to liberate sulphur. Weeker acids like the above bear the same relation to a strong acid as a carbonated alkali to a caustic alkali, that is they act as a reservoir of acid, so that only a small proportion of the acid is available for reaction in solution at any one time.

Acetic acid is usually supplied in two strengths, glacial (98%) and 28% acid, so that one volume of glacial acid is equivalent to three and a half volumes of 28% acid.

Citric and tartaric may be substituted weight for weight and when used in place of acetic, substitute in the ratio of one gram of citric for every 3 ccs. of 28% acetic acid.

However these acids are not quite so satisfactory as acetic because for a given degree of acidity as measured by the amount of alkaline developer which can be added to the fixing bath before the bath becomes neutral, citric and tartaric acids have a greater tendency to precipitate sulphur from the hypo than acetic acid.

PURITY OF CHEMICALS

The Water Supply

Water is the most important chemical used in photography, and it is therefore important to know to what extent the impurities present may be harmful to the various operations and how these impurities may be removed.

Excluding distilled water, rain water, and water from melted ice or snow, the following impurities may be present:

1. Dissolved salts such as bicarbonates, chlorides, and sulphates of calcium, magnesium, sodium and potassium. In case calcium salts are present and a developing formula is used containing sodium bisulphite or potassium metabisulphite, fine needle-shaped crystals of calcium sulphite are apt to separate out in the developer as a sludge on standing. The sludge is harmless if allowed to settle though the developer is robbed of sulphite to the extent of the amount required to form the sludge. If the developer is agitated, the sludge will cause trouble by setting out on the emulsions of plates, films, etc. Other salts have usually little effect on a developer although chlorides and bromides exert a restraining action.

Dissolved salts often cause trouble by crystallizing on the film after drying, and although not always visible as crystals to the eye, they detract from its transparency.

2. Suspended matter in the form of dirt and iron rust, which if not filtered or allowed to settle will cause spots.

3. Slime, consisting of animal or vegetable colloidal matter and which is not removed by filtering. If such water is used for mixing solutions, the colloidal matter gradually coagulates and settles out in the solution as a sludge.

4. Dissolved gases such as air, sulphuretted hydrogen, etc. *Water dissolves about 2% of air at 70° F. and when a developing agent like hydroquinone is dissolved without the addition of sulphite, the oxygen present in the water combines with the developing agent forming an oxidation product which will cause chemical fog.*

Sulphuretted hydrogen gas will also cause bad chemical fog, but the gas may be removed by boiling or by precipitation with lead acetate.

PURIFICATION OF WATER

Water may be purified as follows:

1. By distillation: Distilled water should be used whenever possible for mixing solutions.

2. By boiling: This coagulates the colloidal matter and changes certain lime salts to the insoluble condition which then settle out, while dissolved gases such as air, sulphuretted hydrogen, etc., are removed. Therefore, unless the water contains an excessive amount of dissolved salts it is usually sufficient to boil the water and allow it to settle.

3. By chemical treatment: If large quantities of water are required, chemical methods of purification must be employed, though it is only possible to remove lime salts, slime and colloidal matter in this way.

Excessive amounts of dissolved lime salts are very objectionable, because after washing if drops of water are allowed to remain on the plates or film, when the water evaporates the dissolved salts in the water become visible as a white scum.

The following methods of chemical purification may be adopted:

a. Add alum to the water in the proportion of one gram to four liters. This coagulates the slime which carries down any suspended particles, and the solution rapidly clears. This method does not remove dissolved salts, while the small amount of alum introduced into the water has no harmful effect on the developer.

b. Add a solution of sodium oxalate until no further precipitate forms. This method removes the calcium and magnesium salts and coagulates the slime, though sodium and potassium salts are left in solution.

c. Most of the commercial methods of water softening may be employed though such methods do not remove sodium and potassium salts.

The "Decalso" process of water softening is one which can be recommended. The water is passed through a tank containing sodium aluminum silicate which is a Zeolite, and possesses the power of exchanging its sodium for the calcium and magnesium present in the water. When the Zeolite thus loaded with calcium and magnesium is washed in a strong solution of common salt (sodium chloride) it exchanges the calcium and magnesium again for sodium and is thus regenerated, and is in a condition for further softening. Full particulars may be obtained from the American Water Softening Company, 1011 Chestnut street, Philadelphia, Pa.

Impurities in Developing and Fixing Chemicals

It is beyond the scope of the present article to indicate all the possible impurities which may be present in photographic chemicals. For a more detailed account the reader is referred to the paper by H. T. Clarke on "The Examination of Organic Developing Agents" (Phot. J. Amer., Nov. 1918, p. 481), which contains a number of analyses of developers recently placed on the market under fancy names and containing such substances as starch, sugar, salt, borax, etc.

In this article we are only concerned with the impurities usually present in chemicals which are not intentionally added as adulterants.

Impurities may have access to photographic chemicals in three ways: (a) during manufacture, (b) during storage, (c) during mixing and storage of the solution.

(a) If chemicals of repute are purchased, the photographer need not worry about impurities.

If the elon, hydroquinone or pyro is colored, the presence of fogging agents should be suspected, although some colored samples do not give any more fog than colorless ones.

(*To be continued next week*)



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What is Music to the Motion Picture?

IT is hardly necessary to emphasize that a printed page full of music is not music. It only carries the signs that point the way. The piano untouched is only a piece of furniture. The violin unstrung is dead. The cornet but a bit of twisted brass. The organ an unknown volume of secrecy. All are next to nothing. All are non-essentials until touched by a hand and guided by the spirit of music. The child is guided by the mother's song. The heart is warmed by familiar melodies. The home brightens with songs of the past. The church vibrates with consecrated tones, which soften into heart throbs as they penetrate the soul. Music puts vigor into marching troops. It forces tears into a strange spectator's eyes at the sight of a passing funeral. It speaks the words of love to golden youth. It even guides the mountain shepherd and his flock. It is a story of eternal life. It is joy, sorrow and death.

What is a Motion Picture? It is expressing the sorrows of the world. It is bringing joy to our generations. It travels with us from the icelands of the North to the deserts of the South. It shows us the crosses on France's fields. It shows us everything —but we cannot hear the tramping of the marching troops. It cannot speak to us about the secrets of the hidden world. It is mute. It is an unstrung violin. It is an untouched organ. Where is the spirit that can guide it to reality?

It is the spirit of the music. It is the vigor of the martial sounds that makes us hear what we see. It is the sentimento of the cello that tells a story of a mournful past. It is the Waltz, the Trot, the One-Step that makes us dance wih the screen. It is the "Silver Threads Among the Gold" that puts tears into mother's eyes. It is "My Country 'Tis of Thee" that keeps us thinking as Americans." It is "Home Sweet Home" that makes us hear the voice of our dearest. It is the power of the sound that speaks to us in every language. It speaks the tongue of the praying Arab on the field of Mecca. It tells us the story of the world we do not know—We never heard of. It speaks our language no matter where it is residing. We hear our boys singing songs of home. We hear them come. We see them go. We live, we see, we hear and feel, because Music is the Master. Who was it first who said "Music is non-essential to the Motion Picture?"

THE EDITORS.



Dr. Hugo Riesenfeld, who combines the duties of managing director and musical director of New York's Rialto and Rivoli

Two New Novelettes Issued

AMONG the many recent new issues which have been announced by the House of Sam Fox, of Cleveland, Ohio, there are two instrumental numbers which are worthy of special mention.

"Carnations," by Fred G. Albers, is the newest addition to their famous Flower Series. It is a pretty little gavotte conceived along similar lines to Mr. Albers' former success, "Basket of Roses." "Carnations" is at once fascinating and melodious and is characterized by a swinging rhythmic tempo.

Walter E. Miles, the composer of the famous "Sparklets," offers, in his newest composition, "Butterfly Dance," a bright, pleasing little novelette, written in that typical and characteristic Miles style. Surely no other composer can give us novelettes of such character and melody as can this very successful young writer. The number is as dainty and as bright as the name implies; it is truly a "Butterfly Dance."

Review of Latest Musical Compositions

1—"Tears" (of love) is a world beater. It cleaned up in a big production recently. The general verdict is "It will be the 1919 hit." Try it over and you will know why. It will haunt you. (J. W. Stern & Co., 101 W. 38th St., N. Y.)

2—"Shot and Shell" is declared by people who know, to be the best of all the home-coming songs. No, it's not a war song—nor a peace song neither. It's the musical expression of what the whole world is discussing—of what concerns us and YOU. In other words, it's the PSYCHOLOGICAL SONG OF THE MOMENT. (J. W. Stern.)

3—"My Chocolate Soldier Sammy Boy"—one-step. A rapid-fire, ripping, rollicking one-step—a regular knockout. (J. H. Remick, 217 W. 46th St., N. Y.)

4—"You Don't Know"—Another new one by Lee S. Roberts. It's going to be a regular hit. (Remick & Co.)

5—"My Cairo Love," fox-trot, by J. S. Zamecnik. An Egyptian serenade also published as a concert number. An exquisite Oriental melody, originally conceived for concert use and now published as a fox-trot, and as such, it has won immediate popularity. You will have many calls for it this season, as it has become a favorite in hotel, theatre and dramatic circles. (Sam Fox, Cleveland, Ohio.)

6—"Society's Shimmying Now," fox-trot, from "The Midnight Whirl," the musical comedy hit at the Century theatre, N. Y. The hit of the show. (McCarthy & Fisher, 224 W. 46th St., N. Y.)

7—"Salvation Lassie of Mine," by Caddigan & Story. The Doughboy's tribute to the Doughgirl—the Lass of the Doughnut. It's a big ballad hit. Waltz. (Feist Edition, 249 W. 40th St., N. Y.)

8—"You Can Have It, I Don't Want It"—A fox-trot of the foxiest kind. It will guarantee encores every time. (McKinley Music Co., 147 W. 45th St., N. Y.)

9—"Yankee Tars," by John Boulton. One of the most inspiring American Navy march with excerpts from famous sea song. (Belwin, Inc., 701 Seventh Ave., N. Y.)

10—"At Twilight," by Ernest S. Golden. A beautiful romance of exceptional musical conception; a number equally effective for concert or theatre. (Belwin, Inc.)

11—"Norma," by Ernest Luz. An original melodious waltz, consisting of four double movements, with complete coda and finale, exceptionally suited for theatre, concert or dance. (Belwin, Inc.)

12—"Tragic Suite"—What greater composers than Mozart or Gottschalk could be offered as a combination in a classic suite? "Adagio" and "Cradle Song" contained in the Tragic Suite have never been published before for orchestra and musicians will find these two numbers musical gems. (Belwin, Inc.)

13—"Prudence," by Ernest Luz. A delightful entr'acte novelette, consisting of three original movements and a highly developed trio of artistic merits. (Belwin, Inc.)

LATEST MUSIC CUES

"SPEEDY MEADE"

Specially selected and compiled by **M. Winkler**

Theme: "Wild and Woolly" (Characteristic Western Allegro), by Minot

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

1—Theme (2 minutes and 5 seconds), until—T: "Mary Dillman left motherless."

2—"Silent Sorrows" (Andante Pathetique), by Borch (1 minute and 20 seconds), until—T: "Robert Bridges U. S. Marshal."

3—"Clematis" (From Boutonniere Suite) (Moderato Poco Agitato), by Tonning (2 minutes and 30 seconds), until—T: "Look after Speedy."

4—"Canterbury Bells" (From Boutonniere Suite) (Capricious Allegretto), by Tonning (1 minute and 25 seconds), until—T: "Bud has lost no time."

5—Continue ff (1 minute and 20 seconds), until—T: "Henry Dillman owner."

6—"Sinister Theme," by Vely (4 minutes and 25 seconds), until—S: Girls in bedroom.

Note: Watch shots.

7—"Bleeding Hearts" (Andantino Sentimento), by Levy (2 minutes and 5 seconds), until—T: "Mary no longer able."

8—Continue pp. (20 seconds), until—T: "Speedy prepares to."

9—Theme (1 minute and 45 seconds), until—T: "My name around here is Smith."

10—"Hurry No. 33," by Minot (2 minutes and 10 seconds), until—S: Speedy leaves the ranch house.

11—"Rustle of Spring" (Dramatic Agitato), by Sinding (3 minutes and 20 seconds), until—T: "The gent who drove your daughter."

12—"Half Reel Hurry," by Levy (3 minutes and 30 seconds), until—T: "Dillman's the man."

Note: Watch shots.

13—"Camelia" (From Boutonniere Suite) (Allegretto Cantabile), by Tonning (2 minutes and 5 seconds), until—T: "Business continues to."

14—"Intermezzo" (Allegretto), by Puerner (3 minutes and 30 seconds), until—T: "Your father seems to object."

15—"Dramatic Recitative," by Levy (2 minutes and 35 seconds), until—T: "I've heard my father."

Note: To action pp. or ff.

16—"Dramatic Reproach," by Berge (1 minute and 30 seconds), until—S: Speedy in the woods.

17—"Mysterioso No. 29," by Andino (2 minutes and 30 seconds), until—T: "Give me the right."

18—"Lento Allegro," (From Symphonette Suite), by Berge (1 minute and 5 seconds), until—T: "Dillman you squealer."

19—Theme ff. (1 minute and 30 seconds), until—T: "We'll get Dillman."

20—"Half Reel Agitato Furioso," by Levy (3 minutes and 5 seconds), until—S: After the fight.

Note: Watch shots.

21—"Love Song" (Dramatic), by Flegier (1 minute and 40 seconds), until * * * * * * THE END.

"A MAN IN THE OPEN"

(Dustin Farnum-United)

Specially selected and compiled by **M. Winkler**

Theme: "May Dreams" (Moderato Romance), by Gaston Borch

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

1—"Storm Furioso" (Descriptive), by Minot (2 minutes), until—T: "Jesse Smith."

Note: Wave and storm effects.

2—"Tragic Theme," by Vely (3 minutes and 45 seconds), until—T: "A man hired me."

3—"Hurry No. 2," by Simon (3 minutes), until—T: "Abilene, Texas."

4—"Stampede" (Western Allegro), by Simon (2 minutes and 45 seconds), until—S: At the Spiritualist meeting.

5—Organ improvising to action (1 minute and 10 seconds), until—S: When Jesse and Joe meet.

6—"Dramatic Tension," by Levy (1 minute and 30 seconds), until—T: "And they mighty nigh."

7—"The Bee and the Floweret" (Allegretto Intermezzo), by Zamecnik (1 minute and 30 seconds), until—T: "Madame is exhausted."

8—Theme (2 minutes), until—S: As scene fades to dance-hall.

9—"Kentucky Dreams" (Waltz), by Henry and Onivas (2 minutes and 30 seconds), until—T: "In naughty stories like that."

Note: Effects of shot.

(Continued on next page)



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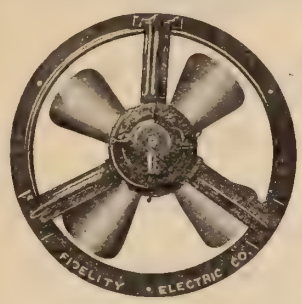
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(Continued from preceding Page)

10—"Western Allegro," by Winkler (2 minutes), until—T: "Following seven days."
11—Organ only (Wedding scene) Improvise to action (40 seconds), until—T: "Mexican Joe told him."
12—"Dramatic Agitato," by Hough (1 minute and 20 seconds), until—T: "You've had your little."
Note: Effect of shot.
13—"Dramatic Suspense," by Winkler (3 minutes and 10 seconds), until—T: "Evening brings desire."
14—"Dramatic Agitato, No. 38," by Minot (2 minutes and 15 seconds), until—T: "Just before dawn."
Note: Effects of fire and shots.
16—"Dramatic Tension, No. 36," by Andino (1 minute and 15 seconds), until—T: "In the mountains Jesse."
16—"Mountain Song" (Andantino), by Borch (1 minute and 30 seconds), until—T: "Surly Brown who runs."
17—"Eccentric Theme," by Roberts (1 minute and 20 seconds), until—S: When Trevor shoots.
18—"Dramatic Recitative," by Levy (1 minute and 45 seconds), until—T: "Curiosity plus one."
Note: Effect of shot.
19—"Graciousness" (Characteristic Intermezzo), by Smith (1 minute and 45 seconds), until—T: "How'dy, Mrs. Trevor."
20—Theme (2 minutes and 45 seconds), until—T: "So this is the reason."
21—"Turbulence" (Allegro Agitato), by Borch (1 minute and 40 seconds), until—T: "Other neighbors of Jesse."
22—"Sinister Theme," by Vely (40 seconds), until—S: When Jesse sees Mrs. Trevor.
23—"Dramatic Tension No. 9," by Andino (1 minute and 15 seconds), until—S: When Trevor fires shot.
24—"Dramatic Agitato No. 37," by Andino (2 minutes and 45 seconds), until—T: "In the days that followed."
Note: Effect of shot.
25—Theme (1 minute), until—T: "In the Spring following."
26—"Dramatic Tension No. 44," by Borch (3 minutes), until—S: When Jesse mounts horse.
27—"Rondo" (Excerpts Beethoven Sonata Pathetique), by Berge (2 minutes and 45 seconds), until—T: "I don't mind the shootin'."
28—"Dramatic Agitato No. 43," by Borch (1 minute and 45 seconds), until—T: "Son, you mind Mr. Smith."
29—Theme (2 minutes and 30 seconds), until—T: "So you thought I was."
30—"Dramatic Narrative," by Pement (2 minutes and 10 seconds), until—T: "A year has passed but."
31—"Clematis" (Moderato Con Moto), by Tonning (2 minutes and 30 seconds), until—T: "Did him get lonesome."
32—"Agitato No. 6," by Minot (1 minute and 45 seconds), until—S: When Jesse kisses wife."
Note: Effect of shot.
33—Theme (15 seconds), until * * * * * THE END.

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Everything the Showman Needs on Every Picture Released

The Complete Plan Book

Compiled by Peter Milne

Pictures Reviewed in Advance

[In addition to Advance Reviews—covering pictures shown too early to be included in The Complete Plan Book—readers will also find under his heading each week the reviews of short features and serial episodes.]

Two Outing-Chesters

(Produced by C. L. Chester in Cooperation with OUTING Magazine)

LYMAN HOWE tints are injected in Outing-Chester Pictures beginning with the fifth and sixth subjects, just released. The photography is very clear in these scenics and the laboratory work with the improved color effects seems to bring the beautiful mountains, valleys and rivers right to your feet.

And there are many thrills in both subjects. Also an amusing thread of light comedy which naturally tends to make each patron in the audience feel that they are part and parcel of a personally conducted excursion through the wilds.

A sort of running story in scenics is a novel idea, and this is what Katharine Hilliker manages to convey in the many descriptive inserts. Subject Number 5 is entitled "Guided and Miss Guided," and pictures a jaunt into the Canadian Rockies covering the Lake Louise region, showing the Swiss village of Edelweiss and the climbing of Mt. Lafroy, as the climax. A determined young lady in knickerbockers accompanies the climbers and cheerfully accepts all the bruises undoubtedly accumulated in her hazardous trip.

Subject Number 6—"A Waswanipae Week-End"—shows some real thrills when the Indians shoot the various swift running rapids. No portaging for them. They tempt the perils of the falls in a wonderful close-up which should bring an exquisite shudder to even the most blase. The wind-up is an Indian village in the James Bay region of Canada. One-reel subject every week. Released through First National exchanges except in a very few territories.—*Tom Hamlin.*

"Well I'll Be ———"

(Vitagraph—Two-Reel Comedy, with Larry Semon)

"JUST about the cleverest combination of a western serial episode burlesqued and an uproarious comedy," is the way one observer summed "Well I'll Be ———" up as he left the projecting room. This two-reeler, the first in Larry Semon's new special series for Vitagraph, is all of that—which is another way of saying that as far as comedy goes it is A1.

Semon has a style all his own. He does not imitate. He is unique both in makeup and in action and business. He plays the clown in this comedy to perfection. He is the court jester to a t. If we were a king we would have Semon wield the fool's baton. He can handle it with as much art as a musical director wields his. His art as a director lies in contrast, in this picture at least. In one of those "typical" bad man towns he introduces himself as the timid sheriff. And he is timid. The constant contrast between the sheriff and the bad, bad men of the municipality makes for the most in comedy.

As a comedian Semon's art lies in accepting the perfectly ridiculous situations as the most natural things in the world. Thus when his hat is blown from his head by the villains he arises from his bed, dons his hat and marches from the door (the only remaining piece of carpentry of the entire building) as if nothing had happened. He is serious to the extreme; that is real art in comedy.

Lucille Zintheo is about the best looking comedienne that we have seen in short subjects. She has a pretty face, a pretty figure and talent. What more can be said?—*Peter Milne.*

"Captain Kidd, Jr.," with Mary Pickford

(Artcraft—Directed by William D. Taylor)

You had to wait quite a long time for a new Mary Pickford picture, but when "Captain Kidd, Jr." gets around to you, you will be more than repaid for that wait, because it will, no doubt, give excellent satisfaction to all tastes. To begin with, the story is interesting, then follows the fact that clean and wholesome comedy is its predominating element. This comedy is caused, not only by the situations, but also by the cleverly written subtitles. But what will cause most of the laughs is a parrot, who is made to swear successfully, as an old experienced hand at the game, and in general say lots of funny things.

The story depicts a little clean love affair. The young hero's uncle dies, leaving a chart, denoting where treasure is buried, and a letter, instructing him to go and dig for it. The chart with the letter, by chance, fall in the hands of the heroine, who returns it to the owner. They both decide to go together in quest of the treasure. They reach the spot, and, after much digging, they find the box; but, instead of gold, they find a letter giving the young man nothing but advice. In the end, however, the hero finds out that he is really an heir to some fortune; and as he now loves the heroine, being in turn loved by her, they become engaged.

The acting of the star is as good as ever; the character of Willie, the young hero, is cleverly delineated by Robert Gordon; the supporting cast is excellent, Victor Potel, the well known tall former Essanay Comedian, in particular, making a very comical rural constable. Release date not yet announced. Length, 5 reels.—P. S. HARRISON.

What have you to offer?

Young man, 5 years experienced as manager in large New York theatre. Can deliver the goods. Honorably discharged from army.

Address H. G. F., Motion Picture News

"EXPERIMENTAL MARRIAGE"—SELECT

Stage Play Successfully Turned Into Film Drama

AS is well known, it is not always that a successful stage play can be turned into a successful picture, for various reasons. "Experimental Marriage," based on the stage play "Saturday to Monday," by William J. Hurlbut, is one of those exceptions in which the attempt is successful. It couldn't help but give satisfaction, because, for one thing, it holds the interest, for another, it creates good hearty laughs. In fact, it may well be considered as good a picture as any in which Miss Constance Talmadge has ever appeared.

The foundational idea of the plot is rather odd. It is a contract marriage of the two principals, binding them to consider themselves as husband and wife only from Saturday to Monday, the acts of either not being subject to criticism from the other party during the remainder of the week. But woman will always be woman, as his wife, heroine of the story, through jealousy, becomes dissatisfied with the agreement and demands its cancellation so that they may be husband and wife all the time.

The picture is free from any suggestion; it should give good satisfaction to all, especially to high class neighborhoods.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Suzanne Ercoll ..... Constance Talmadge
Foxcroft Grey ..... Harrison Ford
Charlie Hamilton ..... Walter Hier
Dot Harrington ..... Vera Sisson
Mrs. Ercoll ..... Edythe Chapman
Arthur Barnard ..... Raymond Hatton
Mrs. Entwhistle ..... Maym Kelso

From the play "Saturday to Monday."
By William J. Hurlbut.
Scenario by Alice Eyton.
Directed by Robert G. Vignola.
Photographed by Frank E. Garbutt.

PROGRAM READER

Patrons of the ———— theatre have long since accepted Constance Talmadge as one of their prime favorites. Her long line of Select pictures have established her firmly. The management takes great pleasure in announcing, therefore, that included in the coming attractions scheduled for exhibition at the ———— theatre, is "Experimental Marriage," Miss Talmadge's latest comedy. Adapted from William J. Hurlbut's play, "Saturday to Monday," this picture presents the story of a young widow, spirited and charming, who, unwilling to "bind" herself again by matrimonial ties, decides to frame her own marriage contract and be a wife from Saturday to Monday only—a free woman the rest of the time. There are humorous complications galore when the husband, selected as one of the principals of this experiment, decides to teach his wife a lesson. Miss Talmadge and her leading man, Harrison Ford, render a brace of delightful performances.

PRESS NOTICE

The latest Select picture starring Constance Talmadge and entitled "Experimental Marriage" will be the feature attraction on the screen of the ———— theatre on ———— ———— week. This is an adaptation of a play by William J. Hurlbut and has as its central character a charming young widow, Suzanne Ercoll by name, who doesn't quite like the idea of entering into matrimony again even though she does love Foxcroft Grey, who has proposed. So Suzanne hits upon what she believes to be a clever idea. They will be married, conventionally enough, but the marriage contract will bind them only from Saturday to Monday of each week. From Monday to Saturday, this means they will be as free as all single folk.

Now this plan doesn't appeal to Foxcroft Grey in the least. He loves Suzanne and he wants her for his wife and he doesn't want any freak strings atached to the proposition. But wise lawyer that he is, he sees a way out and decides to accept Suzanne's plan. And so they are married! This point is usually the windup in the careers of screen characters, but it is only the beginning of the careers of Suzanne and Foxcroft. How Suzanne's plan worked out (?), how her husband abided by the contract to the letter and how finally things came to such a climax that the young wife decided that the old folks who made the marriage laws knew something about marriage after all, are events which make a photoplay of the most delightfully humorous situations.

Miss Talmadge again has as her leading man the popular Harrison Ford, while others in the cast are Walter Hiers, Raymond Hatton, Vera Sisson, Edythe Chapman and Maym Kelso.

THE STORY

Suzanne, a charming young woman, hasn't been a widow very long when she receives an offer of marriage from Foxcroft Grey, a lawyer. Suzanne loves Grey, but hates the idea of surrendering her freedom through the conventional marriage ties. As a result she proposes to Grey that they sign a marriage contract under which the service will bind them as man and wife from Saturday to Monday, but which will permit them perfect freedom from Monday to Saturday. Grey is loathe to do this, but sees that it is the only way of winning Suzanne. The plan is put through and when Monday morning arrives, the wily husband, though he hates to lose his wife, shows no emotion about doing so. This worries Suzanne and she determines to keep a watchful eye on Grey.

In the apartment above Grey's queer things have been going on. Dot Harrington has foolishly accepted a dare to visit one Charlie Hamilton after a late dance. It's a bachelor apartment and the superintendent is very strict about permitting ladies to enter. They appeal to Grey in their predicament and, in endeavoring to get Dot away, the cards are shuffled and she lands in his apartment, just as Suzanne returns. She is very much disturbed about it all, but Grey offers no explanation, as according to the terms of the marriage contract, he is free to do what he wants during this period.

Very much peeved Suzanne decides to play the same game and proceeds to visit one Arthur Bernard, a mutual friend. Grey arrives and finds her there but, seeing through the scheme, puts up no rumpus whatsoever as she had expected. A few more such complications and Suzanne is convinced that she prefers the old, conventional marriage contract to any one of her own making.

SUGGESTIONS

The manner in which the Constance Talmadge pictures are going leaves no room for doubt that they constitute what is probably the most successful series of pictures available on the market today. The pleasing personality of the star, the light, original and somewhat spicy character of the stories, the support, the settings, all these meritorious qualities have long since become known to your public if you have played the previous Constance Talmadge pictures. Then in announcing the new one, "Experimental Marriage," all that you should really need is a line to the effect that Constance is the star. Doubtless this will bring the people to the doors. In other words the star's name has come to mean a certain type of entertainment. Select has brought her name to count for something in a certain line, something of the best. They offer you the best selling argument in her name alone.

Certainly, however, with the case of "Experimental Marriage" the company has provided you with a title that will make them sit up and take notice. It is mysterious, you wonder what it means. "Experimental Marriage"—something unheard of. Display it then as prominently as possible. Give it as much prominence as you do the star's name if possible. And any descriptive advertising that you do should carry out the suggestion of spice—of something naughty but nice—that is implied by this title. The catch lines elsewhere on this page have been written with this end in view. See if they won't fit. And naturally in your pictures or sketches that you employ in the advertisements the same note of smartness, implying that the picture is high, brilliant, sparkling comedy should be incorporated.

In your supporting cast there is Harrison Ford who has been prominent in all the Constance Talmadge pictures. Of course he has collected a following too. Mention him then. There are other prominent members of the screen profession in the cast. One or more of them may be individually popular in your neighborhood. Look over the cast and find out.

CATCH LINES

Suzanne didn't like the old fashioned marriage laws—they didn't give one enough latitude—freedom, and so she drew up a contract wherein it stated that from Saturday to Monday she would be married, but from Monday to Saturday she would be single! The consequences are startling and humorous. See them in Constance Talmadge's latest Select picture, "Experimental Marriage."

She wanted to be married from Saturday to Monday of each week and unmarried the rest of the time! But she became suspicious when her husband agreed to the proposition! And then she found another woman in his apartment! She had never bargained for that, no inded! But see "Experimental Marriage," it's Constance Talmadge's latest Select picture and you know how good it must be with that spicy plot.

Hint to Husbands: Don't ever let your wife think you're the least bit jealous and you'll win out. Foxcroft Grey followed this plan in "Experimental Marriage" and Suzanne just had to give in.

ACCESSORIES

PAPER:—Two 1-sheets, two 3-sheets, one 6-sheet, one 24-sheet. Paper does not bring out the comedy; the scenes selected for reproduction might indicate any character of picture.

LOBBY DISPLAY:—Nine 8x10 black and white scenes and title card; seven 11x14 colored scenes and title card; two 22x28 horizontal "flats," colored scenes; one 22x28 star portrait, colored, upright (stock).

CUTS (ELECTROS):—Production cuts are five in number—two 1-column, two 2-column, one 3-column. Star cuts are one-half column, one 1-column and one 2-column. These cuts are made available for use either in advertisements or text pages.

Other accessories available are slides and music cue sheets.

"THOU SHALT NOT"—FOX

Should Satisfy Fans Who Patronize This Type

AS all past Fox contributions featuring Evelyn Nesbit, this one also deals with the sex question, except that, in this instance, it is innocence betrayed instead of the usual disgrace brought upon the heroine through the force of circumstances. She meets the young city man and they fall in love. The father objects to her marrying him, therefore, he induces her to run away with him to the city. There he persuades her to live as his wife, falsely promising that he will soon have the marriage ceremony performed. Finally he tires of her and bids her go.

The minister from the home town, who always loved the heroine, comes to the city to seek her. He finds and persuades her to return to her dying mother. Father and mother receive her with open arms. The minister attempts to reinstate her into the church, but his congregation revolts and a big row results. In the end, he marries her and they leave town.

Although the sixth reel appears more or less as an exaggeration, the picture on the whole should satisfy those of picturegoers who are attracted by this star and the kind of photoplays in which she appears. Women, in particular, will sympathize with the role of the heroine, just because she is the innocent victim. Miss Nesbit's acting helps a great deal to put this picture over. It is more flexible, and more human than that of any of her past contributions.—Released March 23.—Length, 6 reels.—*P. S. Harrison.*

THE CAST

Ruth .....Evelyn Nesbit
Her father.....Ned Burton
Her mother.....Florida Kingsley
Alec Peters.....Gladden James
The minister.....Crawford Kent
A rural swain.....Eddie Lawrence
Scenario and Direction by Charles J. Brabin.

PRESS NOTICE

"Thou Shalt Not," a Fox picture starring Evelyn Nesbit will be the *piece de resistance* of the bill at the ——— theatre on ——— of ——— week. As written and produced by Charles Brabin, this picture tells the story of a popular small town girl, the very apple of her father's eye, who came under the influence of Alec Peters, a member of the shiftless element of the town. Though she was a reigning belle in her own circles, Ruth capitulated to the soft words of Peters and, when her father and mother remonstrated with her, she left her home and went with the man she loved to the city.

Here Ruth's course followed that laid down by many another innocent in the big city. After a short time she was deserted by Peters and forced on the very streets. But there was a minister from her home town whose creed it was to practice that which he preached and it was due him that Ruth returned to the town that had gloried in the girl before. Her reception there, her pitiful plea to be taken back in the graces of the folk that previously called her friend, the final denunciation of his hypocritical congregation by the minister,—these are events that conclude the photoplay in a sequence of dramatically powerful scenes.

Miss Nesbit lends herself to the steller role admirably and plays it with sincere feeling and deep appreciation. The producers have surrounded her with a particularly competent supporting cast included in which are Crauford Kent as the minister and Gladden James as the betrayer. Mr. Brabin believes that the theme of "Thou Shalt Not" is the most appealing and forceful that he has ever handled and judging from advance reports he is quite correct in his opinion.

THE STORY

Ruth was the reigning belle of Bedford, a little New England village. No party, large or small, was complete without her. She was the pride of all the inhabitants, not the least of her father and mother, who though strict to the letter in every way, shared the girl's delight in her popularity. Then one day Ruth, as she was passing the station, came face to face with Alec Peters. Peters was only a brakeman on the railroad but brakeman or no, he had a way with him and before many more meetings Ruth was completely captivated. Her stern father remonstrated and told her that he knew better than she what company she should keep. It was to no avail. In the end after a stormy scene, she left her home and went to Peters for protection. And all the protection she got was a promise of marriage after they reached the city.

But there was no ceremony forthcoming after many weeks of it in the new place and eventually Peters cast her off. There in the city, alone, disillusioned, Ruth went the way of scores of others. At length she was found by the Bedford minister, who urged her to return for her mother's sake. And she did, though with certain fears that she could not regain her old place in the heart of the town. Her fears were realized. Though they listened to the minister's gospel, his sermon to forgive the Magdalene even as He had forgiven, they could not. And so the minister tendered his resignation rather than serve the bigoted. Taking Ruth with him he left the church and the town of Bedford behind him.

CATCH LINES

When it came to an actual carrying out of a religious principle, the minister was ready—but his congregation? It could not practice what he preached. But he defied public opinion and went his bidden way. See the dramatic "Thou Shalt Not," now at the M——— theatre.

Do you know what happens to girls who mysteriously drop out of sight? The papers carry reports of such cases every once in a while. Nothing is heard of them, very seldom do they reappear. But Ruth came back and told her story. And where was the promised sympathy of her friends? See "Thou Shalt Not."

From Belle of a little New England village to the streets of New York!

Many that are with sin take part in a stoning. The citizens of Bedford "stoned" Ruth because she had fallen and returned repentant. But were they capable to judge? Were their own records clear? See "Thou Shalt Not."

The story of a girl who loved not wisely but too well—a story done with tremendous effect—see "Thou Shalt Not."

A minister renounced his pulpit because his congregation was of little faith.

PROGRAM READER

A story of a modern Magdalene is presented in "Thou Shalt Not," a Fox feature shortly to be seen at the ——— theatre. Written and produced by Charles Brabin and starring Evelyn Nesbit, this picture promises to be one of the most powerful that the management has had the pleasure in presenting for some time. Mr. Brabin himself considers that it surpasses in strength, moral force and sustained drama "The Stoning," a three-reel Edison picture, which he produced some years ago and which was given special notice by various societies throughout the country. "Thou Shalt Not" contains somewhat the same idea as "The Stoning" only the modern technique of the director has endowed it with considerably more in strength and appeal than was possible in the earlier days of picture production. Miss Nesbit is seen to appealing advantage in the principal part while Crauford Kent and Gladden James are prominent in her support.

SUGGESTIONS

The story of "Thou Shalt Not," as can be gleaned from a reading of the synopsis, is one of the oldest favored by the picture producer. In fact, its source goes all the way back to the New Testament. However, it has proven one of the most appealing of all plots and as handled here it certainly makes the strongest picture in which Miss Nesbit has appeared. In advertising the picture bring out as forcefully as possible just what the story is—of a modern Magdalene who endeavored to live down her shame.

The statement of this fact alone will arouse considerable interest and if you reinforce it with suitable pictures or drawings and with some

(Continued on Page 2193)

ACCESSORIES

PAPER:—Two 1-sheets, two 3-sheets, one 6-sheet, one 24-sheet. Paper is in three colors and well brings out the sensational tone of the production.

LOBBY DISPLAY:—Twelve 8x10 black and white photographs, twelve 11x14 and three 22x28 (colored).

PRODUCTION CUTS AND MATS:—Three 2-column, two 1-column. The 2-columns shed the small town, homely atmosphere of the opening scenes of the production.

ADVERTISING CUTS:—One 1-column, three 2-column, one 3-column. These are all line cuts done by an artist and reproduce to better purpose than the cut based on the photograph. In this case the cuts both in picture and word arguments bring out the highly colored character of the story to a good degree.

STAR CUTS:—These are provided in 1 and 2-column size.

Slides and music cue sheets are among the other accessories obtainable at all Fox branches.

"THE CAMBRIC MASK"—VITAGRAPH

Alice Joyce in Version of Unusual Chambers Story

THE drawing power of this feature can not be underestimated. There is Alice Joyce, the star, and Robert W. Chambers, the author. Here indeed is a combination sufficiently well known to attract the great mass of picture going folk—which, after all, means the great mass of the population of the country.

And after this mass is attracted it will not be disappointed. For while "The Cambric Mask" is a feature that calls for some criticism in the way of editing and subtitles, it presents a thoroughly delightful romance, a romance sustained throughout by a vein of melodrama that maintains the interest at a high pitch.

Miss Joyce is, as usual, a perfect delight. The role of Rose Ember, the Southern beauty, whose activities include protecting her sweetheart from a band of "White Raiders," a mysterious, evil aggregation of country-side folk, suits her admirably. Maurice Costello returns again as her leading man and gives a suitable interpretation as the hero.

Director Tom Terris has laid the picture in a variety of attractive settings, while to say that he has managed the headlights of the plot expertly, is quite superfluous considering his past record with the Vitagraph company.—Length, 5 reels.—Released April 7.—*Peter Milne.*

THE CAST

Rose Ember ..... Alice Joyce
Robert Ember ..... Herbert Pattee
John Snark ..... Maurice Costello
Henry Murden ..... Roy Applegate
David Creed ..... Bernard Siegel
Daniel Guernsey ..... Jules Cowles
Reggie Lanark ..... Martin Faust
Mrs. Lanark ..... Florence Deshon

By Robert W. Chambers.
Directed by Tom Terriss.

PRESS NOTICE

Alice Joyce, the beautiful and talented Vitagraph star, will be seen in her latest picture, "The Cambric Mask," at the ———— theatre on ———— of ———— week. This is an adaptation of a story by Robert W. Chambers and is considered one of the most elaborate and highly entertaining pictures in which the star has appeared. Under the direction of Tom Terriss the picture has been given a masterful production with such a well-known player as Maurice Costello playing opposite the star and with a supporting cast including artists of the most superior sort, among which Herbert Pattee, Roy Applegate, Bernard Siegel, Jules Cowles, Martin Faust and Florence Deshon are prominent.

Miss Joyce assumes the role of a southern girl, the daughter of an old gentleman whose business and estate have long since decayed owing to his passion for drink. Instead of reigning in the home of her ancestors Rose, the girl in question, now spends her time serving as secretary to one John Snark who has bought her father's property. But there are plotters afoot. They plan to inveigle Snark to sell his property at a small figure with the idea of reselling it to a railroad company for a sum considerably in advance of what they paid for it. Failing in this they plan to do away with Snark through the White Rider band!

The White Rider band is a relic of the old Civil War days and just what its function is is not to be revealed save in the picture itself. Suffice it to say that through this medium the production draws to an exceedingly dramatic close. "The Cambric Mask" is as exciting a story as Chambers ever wrote, produced on the celluloid with all faithfulness to detail, and this is, in itself high praise indeed.

THE STORY

Rose Ember is assistant to John Snark, a naturalist. Time was when Robert Ember, Rose's father, owned the vast estate now occupied by Snark. But drink and a sinister power wielded over him by one Henry Murden, had lost him his home, his fortune and his standing in the community. Murden, the postmaster of the village, by opening the mails learns that the Snark property is to increase in value when the railroad builds through the town. He endeavors to buy the land. The information containing the railroad's contemplated purchase reaches Greed, a miser of the village. With his partner, Guernsey, he plans to purchase the property. But Snark has promised Ember that he will sell the land to no one but Ember, providing he keeps it in trust for Rose. Of course this stand of his precipitates a serious situation and his refusal to sell eventually causes Murden to fall back on his band of White Riders.

The White Riders are a relic of the Civil War days, but their purpose is to terrorize. At the summons of Murden they gather to make Snark captive. Rose overhears the plot because her father, due to the power held over him by Murden, is one of their members. He is told to make ready to join them on the appointed night but drink again affects him and he is unable to answer the summons. Instead, Rose dons the white, ghostlike costume and rides in his place. It is Murden's plan to throw Snark in a swamp. As he makes ready to do so Rose hands Snark a revolver and he knocks Murden senseless. The others believing there are traitors in their midst take fright and ride away. Snark is saved and, on the way home, he voices his love for the girl who saved his life.

SUGGESTIONS

Vitagraph offers a universally popular star and a universally popular author in this production—a combination that is hard to beat when it comes down to cases. In the first place you have Alice Joyce, an actress who has remained among the foremost ever since pictures became a real vogue. Even those who are not "fans" know her name—know her reputation, who she is. This certainly is an asset that you cannot well afford to overlook. Feature her name, in any press stories dwell on her long and successful career before the camera. Play her up as a big star. She is, without a doubt. Mention the Vitagraph special feature in which she only recently appeared, "The Lion and the Mouse." This is just out and is still going strong throughout the country. In fact it hasn't begun to strike its stride yet. Let them know that she is the star of that picture and the star of this one, too.

On the other hand you have Robert W. Chambers. Of all the modern authors of the day probably Chambers is the most popular with the mass of the magazine-reading public. What does this mean to you? It ought to convey a lot. Because Chambers is popular with the magazine-reading public it means that he has just as big a hold on the picture-going public. Many of his works have been transferred to the screen but, disregarding this fact altogether, it is due to the fact that Chambers is read in magazines that they flock to see him in pictures. Use his name, feature it in as big type as the star's in your advertisements and theatre cards. Don't let a chance pass to play it up. Chambers is a name everyone knows—make the most of it.

PROGRAM READER

In the world of fiction Robert W. Chambers stands supreme. His readers are numbered by the hundreds of thousands. Originality of plot and crispness of dialogue are a pair of the greatest elements that go to make up his various works. "The Cambric Mask," young as far as literature goes, is the latest of his works to be transferred to the screen by the Vitagraph company, and, it must be confessed with all due modesty, it is one of the most successful pictures made from a work of fiction. It is this feature that is scheduled to hold prior position on our bill on next ————. That the picture is worthy of particular note is a fact substantiated by the various reviews on it printed in the trade journals throughout the country. Without exception they have heralded it as one of the best in with Alice Joyce, the popular Vitagraph star, has appeared. Telling the story of a romance of the old south, a romance severely menaced by an ancient secret society, a relic of the days of the Civil War, the picture can well claim to be one of the most unusual and swift moving that has been shown on the ———— theatre screen. Miss Joyce, resplendent in the stellar role, is supported by such well-known and competent players as Maurice Costello, Florence Deshon, Jules Cowles, Bernard Siegel, Roy Applegate, Herbert Pattee and Martin Faust.

CATCH LINES

Alice Joyce in a story as fascinating as ever Robert W. Chambers wrote—see "The Cambric Mask"—it's "on the go" from start to finish.

Many a man has accused a woman of faithlessness when all the while she has been endeavoring to help him out of a terrible difficulty. Man is short-sighted when it comes to this show-down. See "The Cambric Mask." Here is a situation that touches every emotional string in the human instrument.

Alice Joyce in her latest Vitagraph Blue Ribbon feature supported by Maurice Costello and a distinguished cast of Vitagraph players.

ACCESSORIES

PAPER:—One one-sheet; one three-sheet; one six-sheet.

LOBBY DISPLAY:—Eight 11 x 14 photographs and title card; two 22 x 28 colored photographs; set of 8 x 10 black and white photographs to be used either in completing lobby display or for the making of special cuts. For special publicity use all Vitagraph exchanges have on hand a selection of 8 x 10 photographs of star.

CUTS:—Two one-column; two two-column. These include cuts of star in character and actual scenes from the production. They may be used either for advertising or publicity purposes or for use in theatre program announcements.

Slide and music cue sheet among the other accessories obtainable at all Vitagraph exchanges.

"THE POOR BOOB"—PARAMOUNT

Absurdity Is Chief Entertaining Point of This One

THIS picture is thoroughly enjoyable from start to finish. It is true that the story is somewhat absurd, but in its absurdity really lies its entertaining power, chiefly because, in transferring it to the screen, the director has not tried to present it as something serious; so it resulted in a picture that ought to satisfy the tired brain of any pleasure seeker. In other words, it is a regular Bryant Washburn contribution, the kind that makes a spectator relax himself and take it all in good humor.

The indirectly conveyed moral of the story is " Bluff wins out." The hero of the story, through lack of experience and nerve, loses his canning factory, so he is reduced to the point of having to work as a plain clerk for a living. Towards the end of the story, however, he is induced to bluff it out. He returns to his native town, and although penniless, succeeds in posing as a millionaire. Thus he wins back his canning factory and a girl.

The picture is clean and should give satisfaction wherever shown.—Released March 9.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Simp Hightower.....Bryant Washburn
Hope .....Wanda Hawley
Jimmy .....Dick Rosson
Henry Platt.....Theodore Roberts
Stephen Douglas.....Raymond Hatton
Benton .....Jay Dwiggins
Tucker .....Charles Ogle
Mrs. Benton.....Jane Wolff
Tiny .....Mary Thurman
Hallock .....Guy Oliver

By Margaret Mayo.
Scenario by Gardner Hunting.
Directed by Donald Crisp.

THE STORY

Simpson Hightower of Hightower, N. Y., is a failure as far as business goes—and as far as love goes for that matter. Bamboozled out of his right to the local canning factory he makes ready to depart from his native town, carrying with him the nickname of " Simp." In New York he becomes a clerk in Platt's Provision office. But his ivory refuses to function properly even here. A colossal error in dealing with a rival company, earns him the much-feared pink slip in his pay envelope. But although his boss quite well agrees with the citizens of Hightower as regards the inner condition of Simp's cranium, Hope, the stenographer, and Jimmy, the office boy, determine to show the world of what stuff he is made.

So a plan is hatched whereby Simp is to return to his home town posing as a millionaire. Hope is to be his secretary and Jimmy his valet. The town, as all towns will do, turns its color and comes out to greet the returning hero. And then Simp starts to rise. His old employer is due to meet a business acquaintance in the town to sign important papers. The man fails to appear and Simp signs in his stead, saving a large sum of money for the man who fired him. However, he exacts a large commission. Then his old sweetheart, Tiny, appears. Tiny had married the man who stole Simp's factory. He still thought he loved her but she shows up at least seventy-five pounds heavier than she was before!

Simp is cured. By another stroke of luck and long hidden business perspicacity, Simp wins back his factory. And now he is a man of means by right, not only by bluff. And then Simp turns to Hope, whom he had admired all along and whom he now realizes he loves.

SUGGESTIONS

First off you have a title that will attract attention in this feature. Advertise it prominently. It will immediately get the eye owing to its slangy familiarity.

Then you have the author, Margaret Mayo, one of the best known farce playwrights of the stage. She is author of " Twin Beds," " Baby Mine " and a number of other plays. But just these two need be mentioned. They played successfully on the city stages and toured extensively throughout the country. Moreover one of them has been put into pictures. Certainly mention of them will help you to pull the crowds to your theatre. Just use a line, " By Margaret Mayo, author of 'Twin Beds' and 'Baby Mine'," under your main title. It may seem a small thing to do but its the little things that count and those ten words will count a lot.

In Bryant Washburn you have a star that the Paramount Company is feeding on the very best of farces that it can secure. If you advertise him properly you should make his name practically synonymous with this type of picture. As stated before in these columns, this sort of advertising is what has made the biggest stars of the day. Each is known for his or her particular variety of pictures. So try to make Washburn's variety known, fix it in your public's mind so that when you flash his name in electrics and on the bills the people will know the type of picture you are showing.

Wanda Hawley and Mary Thurman are both worthy of mention in ads or news stories on this picture.

PROGRAM READER

Margaret Mayo, known as the author of " Twin Beds " and " Baby Mine," two of the biggest farce hits of the speaking stage, contributes " Poor Boob " to the list of Paramount comedies. Starring Bryant Washburn, this picture will be among the early features to be shown at the ——— theatre and the management has selected it because of its wonderful value as a farce and the little lesson in business success that it carries with it. The hero of " Poor Boob " is a boob in every sense of the word—because he has been told he is one. No one gave him any confidence in himself. They all laughed at him. And then one day the right girl comes along and convinces him that he is not a boob. So, blessed with her confidence, he returns to his home town posing as a millionaire and, before he is through, the real dollars come knocking at his pocket door. The part fits Mr. Washburn admirably well while in his support appear Wanda Hawley, one of the screen's real beauties, and Mary Thurman, another pretty Miss, who however, carries an astonishingly odd role. " Poor Boob " comes to the ——— theatre for ———.

PRESS NOTICES

" Poor Boob," with Bryant Washburn featured, will hold the place of honor on the bill of the ——— theatre on ——— of ——— week. The style of picture comedy that this Paramount star has been offering in his past releases has won him a firm place in the hearts of local fans. In fact, ever since his appearance in the never-to-be-forgotten " Skinner " pictures, Mr. Washburn might well have boasted of as large a following as any of the screen luminaries of the day. His natural, easy going manner, his skill of expression and gesture, his ability to live his roles on the screen—these are qualities that have brought him rapidly to the fore.

In " Poor Boob " Mr. Washburn is afforded an excellent vehicle taken from the stage play by Margaret Mayo. Miss Mayo has contributed a number of successes to the stage, chief of which are " Twin Beds " and " Baby Mine." In " Poor Boob " she conceived the role of a small town man who was regarded as a failure by all those who knew him. But he had the " makings " and two people found it out. One was a stenographer and the other an office boy. In the city whither the " Simp " had gone, these two persuaded him to return to his native village posing as a millionaire. And they return with him as part and parcel of his retinue.

How the bluff carries through, how Simp makes the home folk sit up and take notice and how he eventually wins real money for himself and his friends forms a thoroughly amusing and entertaining picture. Mr. Washburn receives sterling support from Wanda Hawley, Dick Rosson, Mary Thurman and Raymond Hatton. The picture was produced under the direction of Donald Crisp.

CATCH LINES

Without a dollar to his name he returned to his home town a millionaire! Impossible? No, but very funny; see " Poor Boob," Bryant Washburn's latest.

At the instigation of a pretty girl he threw a grand bluff at being a millionaire! And before he got through he had backed up his bluff with real dollars! See " Poor Boob," a rollicking Paramount farce.

By Margaret Mayo, author of " Baby Mine " and " Twin Beds."

Two of the prettiest leading women on the screen today support the star in " Poor Boob "—Wanda Hawley and Mary Thurman—it's a garden of beauty and a feast of comedy.

All Simp could make was errors. No dollars ever came his way. Then he recalled Barnum's words, " there's one born every minute," and he determined to prove that he wasn't one of the one's. He started to bluff and then the dollars came to back up his bluff. See " Poor Boob."

ACCESSORIES

PAPER:—Two 1-sheets, two 3-sheets, one 6-sheet, rotogravure 1-sheet. The six is comedy scene while rest of paper shows star in character.

LOBBY DISPLAY:—Eight 8x10 black and white photographs, eight 11x14 sepia, one 22x28 sepia (scene or star), 22x28 female lead, 22x28 of star, 8x10 photographs of star.

CUTS AND MATS ON PRODUCTION:—Five 1-column, three 2-column, two 3-column.

STOCK CUTS AND MATS OF STAR:—Five 1-column, three 2-column, two 3-column.

ADVERTISING LAYOUTS:—One 1-column, one 2-column, one 3-column.

Other accessories include one 2-column mat of star with special publicity story, slides, music cue sheets, thumbnail star cuts and trademark cuts.

"CALIBRE 38"—EDGAR LEWIS-SHERRY

Melodrama Based on Murder Mystery; Story Well Constructed

THOSE of picture patronizers who like the strong melodrama, the kind that is based on a murder mystery, will undoubtedly enjoy this picture immensely. To begin with, the story, barring some minor faults that should not affect the general entertaining qualities of the picture. is well constructed, causing the interest to remain tense all the way through; and as the mystery is not explained until towards the end, it holds the spectator in fairly strong suspense. The human appeal in some of the situations also helps to increase its entertaining values.

A young man's father is murdered, and the crime, due to the clever manipulations of the real murderer, is fastened upon the son. Towards the end of the story the son is caught and is about to be lynched, when the hero, who has evidence of the young man's innocence, intervenes and saves his life. He also exposes the real murderer.

The picture in one place is suggestive. One of the tough characters wrongs a sick girl, for which act he is killed by another character.—Released through the General Film Co.—Length, 6 reels.—*P. S. Harrison.*

THE CAST

Austin Brandt.....Mitchell Lewis
Joan .....Hedda Nova
Ford Barton.....Victor Sutherland
Myrtle .....Lola Pauzdrovna
Barton, capitalist.....William A. Williams
Royce Greer.....Edward F. Roseman
Sure Shot Jessup.....W. A. Cavanaugh
Rosemary.....Mary Kennevean Carr

By Roy Middleton.
Production by Edgar Lewis.

PROGRAM READER

Edgar Lewis, director of such well known feature pictures as "The Barrier," "The Great Divide" and "The Nigger," is responsible for one of the strongest pictures that will be presented at the ——— theatre next ———. This is "Calibre 38," a special production written and produced by Mr. Lewis which centers around a murder mystery in the Montana cattle country. Certainly this is an original locale for such a type of story and certainly may our patrons look forward to seeing a fast moving, unusual and forceful picture in "Calibre 38," Mr. Lewis is one of the star directors in the art. His name generally "carries" a production without the added value of a star's presence. However, with the case of "Calibre 38" our patrons will see the return of an old picture favorite in Mitchell Lewis, whose great work in the production, "The Barrier," brought such favorable comment. His performance in the present case in the role of Austin Brandt, the cattle-man, is as good as any could require. In his support appear such competent players as Victor Sutherland, Hedda Nova, Lola Pauzdrovna and William A. Williams.

PRESS NOTICE

While there are stars of undeniable position in "Calibre 38," the feature which will hold stellar position on the screen of the ——— theatre on ——— of ——— week, the real star is Edgar Lewis, its producer and director. Mr. Lewis was the man behind the cameraman on such important features as "The Barrier," "The Great Divide" and "The Nigger," pictures that cut more than the average figure in the business. His work on "Calibre 38" evidences itself in a dramatic story, excellent characterization, broad views of the far western cattle-country and a unity of force that grows to a big sweep as the picture nears its climax.

"Calibre 38" centers about the murder committed in a lawless town of the West. The unfortunate victim is Robert Barton, a capitalist from the East who had made the journey West to discuss a deal with Brandt, a large cattle owner. They had quarreled and, for this reason, Ford Barton, the son, believes Brandt guilty of the crime. This complicates matters as Ford is in love with Brandt's niece, Joan. How the mystery is solved through the unusual calibre of the bullet used in committing the crime forms a story of highly sustained interest.

Mitchell Lewis appears in the role of Austin Brandt and creates one of those truly appealing characters for which he is famous. His Brandt here is quite worthy to rank on the same level as his 'Poleon Doret in "The Barrier." Others in the exceptional cast are Victor Sutherland, Hedda Nova, Lola Pauzdrovna, Mary Kennevan Carr, William A. Williams and Edward F. Roseman.

THE STORY

Austin Brandt, a young Montana cattleman is jilted by the girl he loves, Rosemary, who elopes with a stranger named Greer. Subsequently Brandt settles down to his business to bury his sorrow, and derives some happiness from the love of his small niece. With the passing of twenty years this girl, Joan, has grown into a beautiful woman. A wonderful attachment has sprung up between Brandt and the girl. She is the very apple of his eye.

To the town of Custer City, Greer returns with Rosemary to conduct a saloon and dance hall. Rosemary, embittered toward her husband because of his gross mistreatment of her, is but the shadow of her former self. Into the town comes Robert Barton, an eastern capitalist and his son, Ford. Barton's trip has been made necessary through a financial misunderstanding with Brandt. Ford, a handsome young fellow, enters somewhat dangerously into the rough spirit of the town and is reprimanded by his father. The next morning the old gentleman is found dead in his bed. Ford, knowing that Brandt had quarreled with his father believes that he committed the crime. Greer and his gang claim that the son committed the murder himself.

Ford is thrown from his horse and rescued by Joan and her uncle who tend his injuries. Discovering the identity of Brandt, Ford attacks him but is easily repulsed. Convinced of his innocence, Ford asks Brandt to help him find the real murderer. A clue is given by the fact that Barton was shot with a 38 calibre bullet and it is a known fact that Greer carries such a revolver. Greer's mob storm Brandt's house demanding Ford be taken a prisoner. But when the danger seems at its height Brandt forces a confession from Greer and he is dragged away to pay the penalty. Rosemary departs again after her husband's death, leaving a farewell note explaining her love for Brandt. Joan and Ford are happy in each other's love.

CATCH LINES

Mitchell Lewis in a wonderfully strong picture, centering about a mysterious murder in the Montana cattle country.

Produced by Edgar Lewis, the man who gave "The Barrier," "The Nigger" and "The Great Divide" to the picture public.

He wanted to kill the only man in the strange town who was his friend.

Mitchell Lewis, star of "The Barrier," in a new, yet thoroughly appealing role.

A picture laid in the great Montana cattle country.

A murder mystery that loomed insoluble!

The murderer made one mistake in his carefully laid plan. He forgot that all cattlemen used 45 calibre revolvers. He used a 38! And there was one man who knew it! See "Calibre 38."

"Calibre 38" is a sure shot for perfect entertainment.

She turned down a great, unselfish love for one that proved shallow!

SUGGESTIONS

Herewith the exhibitor has a good producer-star combination to play up. Edgar Lewis' work is favorably known to the trade and the pictures he has made have nearly all been of the extra big kind. Consequently the probability is that they have made an impression on the public. As a result even though your crowd is not acquainted with the name of Edgar Lewis, recall those previous pictures of his to them. Mention "The Barrier," "The Nigger," "Souls in Bondage," "The Great Divide" and others you have run. Then link up the name of Edgar Lewis with them and say that he is the producer of the present picture. If the people remember these others that will immediately catch the suggestion of strength, unusualness, etc., that is carried in this announcement.

Then the star you have is Mitchell Lewis. He too has had many picture successes. Some of his recent Select productions may be recalled if you have played them. But his biggest and greatest success was in Edgar Lewis' own, "The Barrier," when he appeared as 'Poleon Doret, the half-breed, in Rex Beach's powerful story. Here then is your opportunity to tie up still further the producer and the star. Let the people know that they form a most valuable combination in the making of pictures and that "Calibre 38" is the latest joint effort of theirs.

The character of the story is of the mystery type. Bring this out in your advertising and also state that the locale is the Montana cattle country.

ACCESSORIES

PAPER:—Two one-sheets; two three-sheets; one six-sheet. All paper shows Mitchell Lewis in prominent poses with the exception of the one's. His name, however, is not mentioned. The producer's name is featured in all instances.

LOBBY DISPLAY:—Eight 11 x 14 sepia photographs; one 22 x 28 colored.

PRODUCTION CUTS:—Two one-column; two two-column; one three-column. None of these show Mitchell Lewis and again the name (signature) of Edgar Lewis is prominent.

ADVERTISING CUTS:—One one-column; one two-column; one three-column. These are line cuts containing producer's name, title and releasing service in prominent positions.

Slides and music cue sheets also available at all branches handling the production.

"THE LITTLE INTRUDER"—WORLD

A Most Satisfactory Comedy-Drama Starring Louise Huff

LOUISE HUFF'S grace and charm, plus some of Johnny Hines' comedy and a sustaining, cleverly evolved story, make "The Little Intruder," a well rounded and charming piece of pictorial entertainment. The presiding genius, however, was Oscar Apfel, the director. He can always be counted upon to produce a picture which, in its various essentials, presents a strong and wide appeal. Even the settings of "The Little Intruder" give evidence of being selected by a real artist. They are some of the best that World has given us.

The story tells of a girl who is mistaken for a crook by a married man, exceedingly anxious about his frivolous wife. He introduces the girl as his niece in order that she may watch the other woman. The plot takes several original twists and turns, introduces a pleasant romantic and comedy thread, as well as the more melodramatic affair of the wife and a particularly strenuous admirer who really seeks her jewels. In the end the girl turns out to be the man's real niece after all.

For light, yet thoroughly sustaining entertainment "The Little Intruder" may be counted upon to fill any manager's bill. It will get the laughs and it will hold the attention. Others in the cast who give creditable performances are George MacQuarrie, Stuart Holmes and Christine Mayo.—Length, 5 reels. —Released April 7.—*Peter Milne.*

THE CAST

The Little Intruder.....Louise Huff
Geo. Conklin.....Geo. MacQuarrie
Virginia Conklin.....Christine Mayo
"Billy" Kent.....John Hines
Henry Harding.....Stuart Holmes
Bob McCarthy.....Albert Hart
Story by H. S. Sheldon.
Scenario by Clara S. Beranger.
Directed by Oscar Apfel.
Photographed by Alfred Gondolfi.

PRESS NOTICE

Officers of the law were a new and dangerous thing to the little blonde girl who hurried along one of New York's fashionable streets just before nightfall. When she collided with one, she almost passed away from the fright of it. In fact, she did not regain her composure quickly enough to avoid the suspicion of the officer. She hurried along the street again but this time she was shadowed. Coming in front of the residence of George Conklin she hesitated for she saw that the door was open. Should she go in? Should she risk the officer's wrath? She might persuade him to believe that she really lived there! So she took the chance and in she darted. The house was empty, not a soul stirred. The girl explored. Upstairs she found a variety of beautiful gowns and decided to try one on for the fun of it. Then suddenly George Conklin entered. He pointed a pistol at her. He accused her of being a crook! And the policeman entered and called her "Philadelphia Mary." She was lost! But then suddenly Conklin turned around and told the policeman that she was his niece!

Sounds like a real mystery, doesn't it? Well, to tell the truth it is, and a cracker-jack mystery tale it is too. You will see it all, all the mystery, the comedy, the romance, the big punches in the latest World film release, "The Little Intruder," which will be shown at the ———— theatre on ———— of ———— week with dainty Louise Huff as the star. She is supported by Johnny Hines who offers some fine comedy, by Stuart Holmes who presents a perfect villain and by George MacQuarrie, Christine Mayo and other accomplished players. The picture was produced under the direction of Oscar Apfel, a guarantee of its excellence.

THE STORY

George Conklin believes the innocent flirtations of his wife a personal affront to him and he departs from the seaside resort to the city with the purpose of hiring a detective to put on Mrs. Conklin's trail. His town house has been deserted by the drunken butler and taken possession of by a pretty girl whom George encounters when she is trying on one of his wife's gowns. On the statement of the policeman he believes her a crook but lies to the officer, saying that she is his niece. The Little Intruder accepts this identification and also the terms that go with it, that she must look after Mrs. Conklin's love affair with one Henry Harding.

Later the Intruder is safely installed in the Conklin home and ardently made love to by Mrs. Conklin's brother, Billy Kent. But things don't go well with the Conklins themselves. The wife, driven desperate by her husband's unreasonable jealousy, practically throws herself on the mercy of Harding. This precipitates a situation that even the Intruder finds difficult to penetrate. But she sees a solution. Overhearing Harding's conversation she soon realizes that it is Mrs. Conklin's jewels that he really desires and not her love. The woman, believing he loves her, arranges an elopement.

There follow a number of rapid events, carefully planned by the Intruder, in which she pitches Harding headlong into the clutches of the law with a box of candy under his arm instead of the jewels. The meek wife returns for her husband's forgiveness and the two are summoned to the police station to exonerate Billy and his new wife—the Intruder. And after that it develops that the Intruder was Conklin's real niece after all, so everything is very sweet all around.

PROGRAM READER

That picture which contains the perfect balance —the one, we mean, that offers a generous portion of romance, a delightful side dish of subtle comedy, a little bit of desert that is flavored with a highly dramatic sustaining interest—that picture is the complete bill of fare as far as a single picture can go. And that complete bill of fare will be found in the latest World picture starring Louise Huff and entitled "The Little Intruder," which will constitute the main portion of the ———— theatre's bill next ————. "The Little Intruder" is nothing lavish, we can't go into ecstacies about its settings, its epoch making story, or anything like that. But we can say that it is one of the most thoroughly enjoyable pictures that have come to our notice for many a day. Miss Huff is simply charming in the title role. Johnny Hines, the gay buffoon of so many World pictures, offers a fine measure of comedy, and a serious domestic situation is unravelled after many hazards by George MacQuarrie and Christine Mayo as the husband and wife. Oscar Apfel, an artist in directing, had charge of the production of the picture.

SUGGESTIONS

From her many appearances as co-star with Jack Pickford and again as star in her own right in World pictures, Louise Huff has gained a folowing of no inconsiderable size. As the producers have furnished her a most suitable vehicle in "The Little Intruder," we would not hesitate to call it the best picture she hsa done for this company. Feature her big and lay particular stress on her sweet and youthful personality in any exploitation that you may do in newspaper stories.

Then glance over the supporting cast too.. Johnny Hines has done a lot of fine comedy work for the World Film Company. In "The Little Intruder" he has a role that will get the laughs from all. The boy is a natural born comedian and is rising in ability with each successive appearance. Let them have his name a few times in the advertising. Stuart Holmes is a well known villain and George MacQuarrie and Christine Mayo, who take the other principal roles have appeared in many pictures. The cast is, all things considered, one that you can pay special attention to.

As regards the story advertising of this feature, we would pay special attention to the heroine's role. The catch lines were written with this practice in mind. Shroud it with a little mystery in your advertising matter but at the same time bringing out the romantic element of it and the fact that there is considerable comedy in the picture. Look those catch lines over. Any one of them might suit your copy.

CATCH LINES

The jewels were stolen, they were sure of that. The police had the strong box in their possession. The key presented them, they opened it and found —a few dozen bonbons! A trick? Sure. See it and get one hour's worth of the finest entertainment on the screen in "The Little Intruder."

Pretty romance and delightful comedy—Louise Huff and Johnny Hines supply that. Awful villainy—leave that to Stuart Holmes. A matrimonial mishap that turns out all right after all—George MacQuarrie and Christine Mayo take this in hand. It's a perfect combination, true enough, this picture called "The Little Intruder." To see it is to find an hour's pure pleasure.

ACCESSORIES

PAPER:—One 6-sheet, two 3-sheets, two 1-sheets.

LOBBY DISPLAY:—Two 22x28 colored photographs, eight 8x10 black and white photographs and title card.

CUTS AND MATS (Advertising):—Two 1-column, one 2-column. These serve to bring out the comedy character of the picture, all of them showing Louise Huff and Johnny Hines in intimate scenes.

(Production):—One 2-column, two 3-column. These cuts, unlike the advertising, are more dramatic in character than the others. But they are also fully characteristic of the picture's action.

(Special Cuts):—One 2-column, one 3-column.. These contain poses of the principal players, not in character, but "at play" in the studio. A long caption is provided with each one. Mats of these are furnished at World Film Headquarters.

"THE WOMAN ON THE INDEX"—GOLDWYN

Genuine Goldwyn Success, Filled with Real Suspense

THIS Pauline Frederick contribution on the Goldwyn program may safely be called a success. It is a well developed melodrama, hardly ever going to extremes. For one thing it holds the attention; for another, as the outcome of the story cannot be guessed in advance, it holds the spectator in suspense.

The story deals with the heroine, who marries, not knowing the man is a notorious crook. Chased while on a job, the heroine's husband runs to the house, which is surrounded by the police; but rather than surrender he shoots and kills himself. The heroine is falsely accused by one of the confederates as having murdered her husband, but is acquitted by the jury for lack of evidence. In the course of the story she marries again, a wealthy man. Her services are now used by a government agent in trailing a Bolsheviki who is trying to spread the doctrines in this country. Her queer actions arouse the suspicions of her husband, but, in the end, everything is explained to him satisfactorily.

There are no repulsive features in the picture, and as it is free from suggestiveness, it should have a wide appeal.—Released Feb. 23.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Sylvia Martin.....Pauline Frederick
David Maber.....Wyndham Standing
Hugo Declasse.....Willard Mack
John Alden.....Ben Hendricks
Louis Gordon.....Jere Austin
John Martin.....Louis Sterns
Butler.....Frank Joyner
Mother Fralonz.....Florence Ashbrooke
Mrs. Martin.....Florida Kingsley

By Lillian Trimble Bradley and George Broadhurst.
Scenario by Willard Mack.
Directed by Hobart Henley.
Photographed by Edward Gheller.

CATCH LINES

She turned the pages of the police record and found HER name on the index! She had thought every vestige of the past buried and gone—yet here was the printed proof of her former career! It was her husband's volume! Was he familiar with its contents? Had he read THAT INDEX? See "The Woman on the Index."

In which Pauline Frederick has her greatest modern emotional role.

She was forced to make love to a man she did not love—she had to suffer in silence when her husband denounced her—see "The Woman on the Index."

"The Woman on the Index" is THE picture on the index of good pictures—don't miss it.

Pauline Frederick supported by Wyndham Standing and Willard Mack.

PRESS NOTICE

Pauline Frederick will be the star at the ——— theatre on ——— of ——— week in her first Goldwyn picture entitled "The Woman on the Index." Special interest is attached to this picture in that Miss Frederick assumes a modern society role which taxes her veried emotional ability to the utmost. Suffice it to say that she arises to every occasion offered her in the picture with splendid effect.

"The Woman on the Index" is an adaptation from the play by the same name by Lillian Trimble Bradley and George Broadhurst which was produced in New York early this season with signal success. The scenario was done by Willard Mack, the star's husband, while the direction was in charge of Hobart Henley, Goldwyn's senior director in point of service and probably the most brilliant man on the company's producing staff. Miss Frederick is supported by a brilliant supporting cast including such popular and competent players as Mr. Mack himself, Wyndham Standing, Jere Austin and Francis Joyner.

The story of the picture tells of a woman with a past. The widow of a notorious crook she becomes the secretary of a wealthy man and eventually his wife. In going over his books one day she comes upon a police record in which she finds her own name! Fearful lest her husband discover her past the wife is almost driven to distraction when a man, once a detective, but now head of the Secret Service, appears and recognizes her. How she repays her debt to the government, how she first damns and then exonerates herself in the eyes of her husband are events which form one of the most exciting photoplays ever seen on the ——— screen.

THE STORY

Sylvia Martin leaves the home of her mercenary parents who take every penny she earns and, fainting and cold, succumbs on the street. She is carried home by Louis Gordon, leader of a band of crooks. Before she realizes his occupation she marries him. The truth of the situation only dawns on her when the police raid his hiding. To prevent capture, which he knows will mean a long jail sentence, Gordon shoots himself before Sylvia can prevent it. She is accused of causing his death and serves a term in jail as a result. Eventually she is exonerated and a number of years later she is found serving as the secretary to David Maber. Shortly they are married and lead an ideal existence.

One day Sylvia chances upon a police record in her husband's library. In it, on the index, she sees her name as one of the principals of the Gordon gang. From then on she is fearful lest he discover her past and her fears rise when a detective who conducted the raid appears as head of the Secret Service. He promises friendship provided she play a game to procure evidence sufficient to convict one Hugo Declasse of fomenting a Bolshevik uprising. Fearful least her secret become known Sylvia lays a campaign to court Declasse's attention. He grows bold and seeks to return the advances of the beautiful woman. David grows suspicious and, eventually, seeing his wife in a compromising position with Declasse, drives her away from his home.

But Declasse suspects her. Believing to test her he leaves an envelope of blank papers on his desk and sees her hurridly seize them. Meanwhile he gives another parcel of papers to his Japanese valet. Warned, the Secret Service men enter and surround the suspect. He fears nothing but it proves that Sylvia has the incriminating papers as the valet was in league with her. A reunion between Sylvia and her husband follows.

PROGRAM READER

Because a play was a good play, it doesn't always follow that it will make a good picture—in fact, many a failure of the speaking stage has been turned into a triumphant picture success. With the case of the Goldwyn picture, "The Woman on the Index," the first Goldwyn to star Pauline Frederick, there is a half-way story to tell. Produced in New York early this season it attracted only mild attention. It was a good play but no one loudly proclaimed it a world beater. Despite this fact the bidding of the picture producers was heavy to obtain the celluloid rights to it. Not a paradox exactly. Merely the fact that it contained true picture material. That Goldwyn was lucky in securing the rights is proved beyond the shadow of a doubt in the picture itself. For as far as strong, surprising and highly sustained melodrama goes it must be confessed "The Woman on the Index" fairly establishes a record of its own. Miss Frederick brings all the varied emotional capabilities for which she is noted to the role of the woman who, through the clutch of circumstances, was forced to act the unfaithful wife before the husband she adored and who adored her. Wyndham Standing as the husband and Willard Mack as the third party complete a triangle of unusual excellence and ability. "The Woman on the Index" is one of the early features coming to the ——— theatre.

SUGGESTIONS

That Pauline Frederick is celebrated as an emotional actress no modern exhibitor needs to be told. That she be billed as such is advice more or less superfluous. But in "The Woman on the Index" she has what is generally conceded to be her strongest part—one in which her emotional ability is given its fullest play. Don't fail to lay stress on this fact. The exhibitor will also find a number of prominent names in the supporting cast, notably Wyndham Standing and Willard Mack. As Mr. Mack is known as the star's husband and as he also adapted the scenario for the picture from the play, these facts can be made the basis of an interesting press story for your local newspapers. At all events use his name in the billing. If you have played other Goldwyn pictures such as the Will Rogers and the Frank McIntyre features use the name of the director, Hobart Henley.

The Goldwyn Company itself offers you numerous fine advertising suggestions. The design of the twenty-four-sheet, numerous hands pointing at the star's head, suits very well for an advertisement, and one which will attract attention through its unusualness and which will arouse interest and suggest mystery through the same quality. Anything along this line will suit for your advertising. Be sure to bring out the

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ACCESSORIES

PAPER:—Lithos are furnished in one's, three's and six's. A new sort of twenty-four-sheet is provided, it being finished in black and white (affording a striking contrast) and containing a number of fingers pointing at the head of star.

LOBBY DISPLAY:—Photographs are in three sizes, 8 x 10, 11 x 14 and 22 x 28, including star photographs as well as production scenes.

PRODUCTION CUTS:—Two two-column; three one-column. These serve to bring out the intense, dramatic character of the production.

ADVERTISING CUTS:—Two two-column; two one-column. The deep two-column contains a design similar to that of the twenty-four-sheet, the other cuts being finished in the usual Goldwyn style. Photographic copies of all advertisements are available if the exhibitor desires to have them made in sizes to suit himself.

STAR CUTS:—These are provided in one and two-column sizes.

Slide and music cue sheet also available at all branches handling the production.

"THE POPPY GIRL'S HUSBAND"—ARTCRAFT

New Style Picture for Two-Gun Hero; Should Win Out

WILLIAM S. HART should be proud of this picture. The story calls for mostly emotional work, but he acquits himself in that line; and although the tax on his acting is rather heavy, he hardly ever crosses the line of naturalness. He will undoubtedly win the sympathy, love, and good will of the spectator. He should also make many new friends on the strength of this picture; it is entirely different than any of those in which he has appeared in the past.

The picture opens showing the hero, a crook, behind the bars, serving his tenth year. Flashbacks reveal the cause of his incarceration. It is brought about by his young wife, whom he worships, ignorant of the fact that she is unfaithful to him. When he comes out of the penitentiary, he finds out the truth. His son, however, whom he meets by chance, prevents him from carrying out his plans for revenge. He intended to brand his wife with a hot iron on the face, and thus destroy the beauty which caused her downfall. In the end he takes his boy and leaves for a remote place.—Released March 16. —Length, 5 reels.—*P. S. Harrison.*

THE CAST

Hairpin Harry Dutton, a convict ..... William S. Hart
Polly, the Poppy Girl, his wife.....Juanita Hansen
Boston Blackie, Harry's Pal.....Walter Long
Big Mike McCafferty, a detective.....Fred Starr
Montana Kid, a convict.....David Kirby
Donald Dutton, Harry's son.....Georgie Stone

By Jack Boyle.
Scenario by C. Gardner Sullivan.
Directed by William S. Hart and Lambert Hillyer.
Photographed by Joe August.

CATCH LINES

Something entirely new for Mr. Hart—a wonderfully human story of San Francisco crooks—one of the Boston Blackie series by Jack Boyle—don't miss it—you will see a new Hart and get a new thrill.

For ten long years behind the bars the thought of the wife he adored—the Poppy Girl—had kept up Hairpin Harry's spirits. Now he was released—free again to breathe free air. He looked for his wife outside the prison gates, but she was nowhere to be found. Then his pal, Boston Blackie, spoke and his worst fears were realized! The Poppy Girl had proven faithless. Ten years of waiting for this! And he planned a terible revenge!

You know the Boston Blackie stories by Jack Boyle that make even brighter the pages of the Red Book magazine from time to time—you know how brisk and refreshing and unusual are these stories—you know the fascination of Mr. Boyle's style—now then see "The Poppy Girl's Husband," an Artcraft feature made from one of the best of these and with William S. Hart in the star part. It's different. It's a treat.

PRESS NOTICE

William S. Hart's next Artcraft feature, "The Poppy Girl's Husband," which will be shown at the ——— theatre on ——— of ——— week for the first time in this city, affords this rugged star an entirely new role. Instead of the time-honored bandit of the West he portrays the part of a San Francisco crook, Hairpin Harry Dutton, who, as the picture opens, is just finishing a ten-year term in jail. He is released to find that his wife has been faithless and transferred her affections to another man. A revenge as sweet to Harry as it appears terrible to the average mortal is planned by the ex-convict. But at the last moment a better influence enters the man's life and, leaving the woman he once loved to lead her own life, he departs for other places.

"The Poppy Girl's Husband" is taken from one of the popular Red Book Magazine stories by Jack Boyle. Mr. Boyle's series concerning the adventures of Boston Blackie and his coterie of friends comprises some of the most interesting and dramatic fiction published in the pages of the Red Book. The stories seem to lend themselves particularly well to picture production. Bert Lytell and Priscilla Dean are two stars who have already appeared in adaptations from this series with signal success. "The Poppy Girl's Husband" has had the benefit of the best producing talent in the field. C. Gardner Sullivan prepared the scenario from the Boyle story while the direction is due to the joint efforts of the star and Lambert Hillyer.

THE STORY

After serving ten years of his fourteen-year sentence, Hairpin Harry Dutton is paroled on good conduct. He turns from the prison gate when once again he breathes the free air and looks eagerly for his wife—the Poppy Girl, but she is nowhere to be seen. Instead Boston Blackie, Harry's pal, whom he had entrusted to protect the Poppy Girl and his little son, steps up to him. And his news fairly staggers the released convict. Polly, the Poppy Girl, had married Mike McCafferty, a detective who was instrumental in sending Harry up, only one short year after his imprisonment. The woman he had loved and adored was faithless!

Embittered toward the whole world Harry journeys to San Francisco, there to make his headquarters at Mother McGinnis' hotel, the headquarters of the western crooks. With a feverish energy he pores all night long over a copper plate on which he is scratching a design. During the day time Harry hovers near the public school so that he may see his boy, Donald. The two become fast friends after a time and play various games together. But during this time Polly has had a vague uneasiness. A premonition of disaster haunts her. So she asks Mike to "frame" Harry and send him up again.

Harry is warned of this both by his boy and Boston Blackie and he is on his guard. He escapes the trap and, copper plate in hand, goes to Polly's apartment. Here she meets him in all her splendor and is afraid. He shows her the plate. On it is a picture of a woman pushing a convict into an open grave. He will brand her with this, he says, and leave her to carry the mark of her shame through life. But the boy appears—Harry relents and, after the little fellow has bid his mother goodbye, they depart to make their home in the mountains.

PROGRAM READER

Most of our patrons are acquainted with the Boston Blackie stories by Jack Boyle that appear from time to time in the Red Book Magazine. Some of the most fascinating of fiction printed in the last few years has appeared under this author's name. One of the recent numbers of this series, "The Poppy Girl's Husband," was adapted for William S. Hart's latest Artcraft picture and will be the feature attraction here next ———. The combination of one of these engrossing pieces of fiction and the rugged star, previously associated with the western plains, makes for one of the most well balanced and delightful slices of pictorial entertainment that it has ever been the management's pleasure to present. Not only does the plot offer Mr. Hart a new role, that of a San Francisco crook—one of the honest variety—but in essentials itself the picture contains all those elements of good drama that go to make the exceptional photoplay. We feel that our patrons will be only too glad to welcome Mr. Hart in this new role. All those concerned in the picture's production were the most skilled members of the picture art that money could secure. C. Gardner Sullivan prepared the scenario, it was produced by Mr. Hart in collaboration with Lambert Hillyer while Juanita Hansen, Walter Long, Georgie Stone and Fred Starr are seen in the supporting cast.

SUGGESTIONS

Throw out your old stock cuts of the star in his western rig and get hold of the new accessories to exploit this picture. Be sure that you make the point clear to your patrons that "The Poppy Girl's Husband" is "different." It is not the western photoplay, it is a Jack Boyle, Red Book Magazine story—one of the Boston Blackie series—a crook story of San Francisco. In the first place the title of the picture helps you to distinguish it from the majority of Hart plays. It implies something different. If you back up this suggestion by using new cuts—or original drawings based on the stills—and telling the picture's source, you will have it firmly established that this Artcraft is something quite apart from its mates.

You can't go too strong on the author's name, the name of the series from which the story is taken, and the magazine in which it was first published. Without handing the Red Book Magazine any free advertising it may safely be stated that it is as well read as any purely fiction monthly now on the market—perhaps more so. And these Boston Blackie stories have gained great popularity. Other picture companies have produced others in the series and with success. So by all means dwell on the above-mentioned facts. It would do no harm to take copies of the magazine—the issue in which the story appeared and use them for additional lobby display. This idea has been suggested before in these columns and apparently it is a profitable one. Open one of the issues, or several of them to some exciting passages in the story and place them in your lobby frames. Advertising can be based on the same principle, using either a page of the story or the cover of the magazine as a back-ground for your announcement.

ACCESSORIES

PAPER:—Two one-sheets; two three-sheets; one six-sheet; one twenty-four-sheet; one rotogravure one-sheet. All paper designates the "different" type of Hart photoplay.

LOBBY DISPLAY:—Eight 8 x 10 black and white photographs; eight 11 x 14 sepia photographs; one 22 x 28 sepia of scene or star; 22 x 28 colored of female star; 22 x 28 black and white of star; 8 x 10 photographs of star in black and white.

CUTS AND MATS ON PRODUCTION: — Five one-column; three two-column; two three-column. These also bring out the original character of the picture as compared with the other Hart releases.

STOCK CUTS AND MATS OF STAR:—Five one-column; three two-column; two three-column.

ADVERTISING LAYOUTS:—One three-column; one two-column; one one-column. Other accessories provided on the production include slides, music cue sheets, one two-column mat with special publicity story, thumb nail cuts of star and Artcraft trademark cuts.

"HEARTS ASLEEP"—ROBERTSON-COLE

Joy for Barriscale Fans; May Find Fault with Story

BECAUSE of Miss Barriscale's personality, and the intelligent handling of the production, this picture will, no doubt, satisfy a large number of picture goers, especially the Barriscale fans; but the plot is not as strong as those in some of this star's past contributions.

The theory that a woman doesn't have to descend from an illustrious ancestry in order to be a lady, but that she can be picked up even from the gutter, and, under the proper tutelage, be made into one, forms the foundation of the story. The chief weakness of such a story, however, lies in the fact that it undertakes to prove a theory—an argument you may call it—not by natural means, but by fiction. The spectator knows all the time that it is fiction and that the success or failure of the experiment depends solely upon whether the author wishes to give it a solution, favorable or adverse; consequently, it fails to create the illusion upon which the life of a picture depends. Besides, as the same idea has been exploited many times in the past, the spectator knows right from the beginning what the outcome is going to be; as a natural consequence, his interest somewhat declines.

Since the picture is free from many repulsive features, however, also owing to the popularity of the star, I am sure no serious kicks will be heard from any source; in fact, it leaves rather a pleasant taste. —Released through the Exhibitors' Mutual.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Nancy .....Bessie Barriscale
Virginia Calvert.....Vola Vale
John Lewis.....Frank Whitson
Randolph Lee.....George Fisher
Gentleman Chi.....Henry Woodward
Andrew Calvert ..... Tom Guise
Mother Hawkins.....Anna Dodge
Directed by Howard Hickman.

CATCH LINES

Does Environment or heredity count? See "Hearts Asleep."

Do you think a scrub-lady could drop the scrub and become a real one? See "Hearts Asleep."

It was a serious situation when "Uncle" John fell in love with his "niece"! See "Hearts Asleep."

Mother Hawkins was peeved because Nansy wouldn't go about earning a decent living. She insisted on scrubbing floors. Mother Hawkins wanted her to pick pockets or break safes! See "Hearts Asleep."

In which is proven the theory that environment makes the lady and not heredity.

Would she reveal her past before all her newfound friends to save this girl from a horrible fate? Or would she rest on her laurels and keep silent and see the girl deliberately trapped? See "Heart's Asleep."

Bessie Barriscale's best role and her best picture—see her in "Hearts Asleep" with a brilliant supporting cast.

THE STORY

Mother Hawkins, the notorious "fence" for a gang of equally known crooks, is in despair over Nancy. Despite all her teachings Nancy positively refuses to be a crook. She scrubs and earns an honest living, much to the scorn of Mother Hawkins and all those who frequent her establishment. But Nancy scrubs happily on. In the apartment house where she plies her trade lives John Lewis, a wealthy bachelor, who, however, looks on life from a different angle than that taken by the majority of his wealthy friends. Once in an argument with Calvert, an old southern gentleman, he had loudly proclaimed that ladies are made and not born despite all Calvert's contentions to the contrary.

Then one night Nancy knocks on Lewis' door. Mother Hawkins had forced her into partaking in a night raid with Gentleman "Chi," the idol of all the crooks. Chi had paid Mother Hawkins one hundred dollars and looked upon Nancy as his woman. Thus her hurried retreat to Lewis, her only friend. Lewis is astonished but readily protects the girl and then his argument with Calvert flashes across his mind. This is the chance to show him.

Five years later Nancy is introduced as Lewis' niece. Thorough schooling and the proper environment have caused her to blossom forth a gorgeous butterfly. She becomes fast friends with Calvert's daughter, Virginia. All goes well until Chi again puts in an appearance and lays suit for Virginia's hand. Here Nancy finds herself confronted with the alternative of saving Virginia and revealing her own past to her friends or keeping silent and seeing the girl she loves go to destruction. Her breeding tells. She speaks the truth for Virginia's sake and then finds true love with her "Uncle" John.

PRESS NOTICE

Bessie Barriscale, the talented actress whose two previous pictures, "A Trick of Fate" and "All of a Sudden Norma," gave her a new grip on her admirers, will return again to the———— theatre on ———— of ———— week in her latest feature, "Hearts Asleep." This is considered one of the very best pictures in which Miss Barriscale has appeared. She takes the role of Nancy, the "ward" of Mother Hawkins. Mother Hawkins is a notorious "fence" for the crooks of the city and is a perfectly happy and evil individual except for one thing. She can not force Nancy to go about earning her living in a decent way! Nancy insists on working and since she has no education she has to scrub floors for a living. This rankles in the hard bosom of Mother Hawkins until one day she becomes desperate and practically sells Nancy to "Gentleman Chi," one of the leading crooks of her acquaintance.

But this is more than Nancy can stand. She deserts Chi and seeks shelter with the only friend she knows, John Lewis, one of the tenants in the apartment house where she was wont to ply her mop. The consequences of her visit to Lewis are some of the most amazing ever revealed in a photoplay and constitute the remaining portion of "Hearts Asleep." There is a charming element of romance introduced while the true worth of Nancy comes to a severe test in the climax of the story, a test which, it is needless to say, she meets squarely and fairly.

Miss Barriscale receives excellent support from a cast in which Frank Whitson, Vola Vale, George Fisher, Henry Woodward, Thomas Guise and Anna Dodge are prominent. Other features on the bill of the ———— theatre for these dates are ————.

PROGRAM READER

Bessie Barriscale, last seen here in "A Trick of Fate," admittedly one of the most thoroughly enjoyable pictures that the management has presented in many weeks, returns again on ———— in her latest feature production entitled "Hearts Asleep." This picture presents the story of a girl reared among crooks who refused to join them in any of their evil practices. When they attempt to force her into theft she runs away to the only friend she knows. John Lewis, a wealthy bachelor. Lewis had only that day indulged in a heated argument with a southerner who claimed that ladies were born and not made. Lewis thought differently on the subject and so the sudden appearance of this girl seemed a real opportunity for him to prove his theory. How it worked is delightfully told in the remaining reels of "Heart's Asleep." Miss Barriscale is surrounded by a cast of peculiar excellence including such well-known players as Frank Whitson, Vola Geore gFisher, Henry Woodward, Thomas Guise and Anna Dodge. The picture was produced under the direction of Howard Hickman, Miss Barriscale's husband, who also was in active supervision over "A Trick of Fate."

SUGGESTIONS

In advertising "Hearts Asleep" to your patrons center your advertising arguments and pictures about the central situation in the play, i.e., the scrub-girl being educated into a lady. While this situation is not altogether unusual in pictures it is certainly striking and arguments built around it should attract considerable attention provided they are worded properly. The final situation of the story also affords another opportunity for special appeal to the public. This one arrives when the heroine is forced to decide between making a confession that will sacrifice her own happiness yet will save an innocent girl from harm; or keeping silent and seeing the other girl go to her ruin. This can be played up to good effect. It is strong in its essentials and, handled correctly, should also present a real appeal to your patrons.

Not only use these two situations in your newspaper adevrtising but make them the center of any special paintings or drawings you may have done for additional lobby display. The cards could be placed in frames on either side of the lobby to good effect.

Play up the star's name. Miss Barriscale is not one of the pretty little ingenues of the screen but her name carries with it the significance of real acting ability. Dwell on the fact that her role of Nancy in this picture affords this ability of hers considerable latitude and let it be known that it is probably her best part since starting her own company. Interest will also center in the announcement that the picture was produced by Howard Hickman, the star's husband.

ACCESSORIES

PAPER:—Two one-sheets; one three-sheet; one six-sheet; one twenty-four sheet. Star prominent in all paper which is of average character.

LOBBY DISPLAY.—Eight 11 x 14 photo gelatines and title card; two 22 x 28 photos are supplied with the first set at a slight advance in price.

CUTS AND MATS:—One three-column mat; one two-column cut and mat; one one-column cut and mat; one thumbnail cut; one program cover cut.

Slides and music cue sheets are included in the list of accessories available at all Exhibitors-Mutual exchanges.

"THAT'S GOOD"—METRO

This Comedy-Drama a Trifle Slow, but Mildly Amusing

THAT "That's Good" fails to measure up to the exceedingly fine standard that Metro has been maintaining recently is not a great reflection on its individual worth. It passes as a mildly amusing comedy-drama, just a trifle slow to pass the minutes away with complete success, with Hale Hamilton's ingratiating personality and manner always in the foreground.

The picture is an adaptation of another *Saturday Evening Post* story by Richard Washburn Child and tells of a village haberdasher, set down as an easy mark by Chicago crooks, who wins Josephine, one of their number, over to the side of right—which means that he wins her as his wife—before the plot is over. There is a pleasant touch at the end when it is disclosed that the hero was aware of Josephine's identity all the while and that the trick of the crooks didn't fool him.

Mr. Hamilton's leading lady in this instance is Stella Gray, an actress known on Broadway by another name. Her performance is a little stiff and her profile isn't treated kindly by the camera, but there is a certain appeal about her—an appeal lying in her eyes—that in some measure counterbalances her shortcomings.—Length, 5 reels.—Released March 24.—*Peter Milne.*

THE CAST

Marcellus Starr.....Hale Hamilton
Josephine Pollock.....Stella Gray
Barrett Prentice.....Herbert Prior
Ed. Freeze.....James Duffy
Ben Goetting.....Lewis Morrison
Alice, Starr's orphaned niece...Marjorie Yeager
Jim, store clerk.....James McAndless

By Richard Washburn Child.
Scenario by A. G. Kenyon.
Directed by Harry L. Franklin.
Photographed by Arthur Martinelli.
Supervised by Maxwell Karger.

THE STORY

Marcellus Starr runs the men's furnishings store in the little town of Rodbank. By the people of the town he is generally looked upon as a "desirable catch" and an easy mark. For instance one of the matrons of the vilage thinks to smuggle away a tie for her husband when Mark isn't looking. But next month said husband finds the tie charged to him on his bill. Mark isn't exactly a boob after all. But a group of Chicago crooks have a different opinion of him. They have Mark marked as a "sucker." They know he has at least fifteen thousand in the bank and they envy him its possession. And so they lay their scheme.

So to Rodbank one day come Barrett Prentice and his "niece," Josephine Pollock. Barrett is thinking of amalgamating a chain of men's furnishing stores, he says, and wants Mark to get in on the ground floor before the proposition starts going up. Mark "falls" for Josephine. They bring him to Chicago and there lay a trap guaranteed to catch even the most wary boob. Mark returns to his home town much impressed and several days later Josephine follows him to finish up the game. She at length succeeds in influencing him to invest all his money, as well as five thousand he holds in trust for his little niece, in their proposition.

And then at the last moment Josephine can not go on. Its not so bad to swindle Mark—but his innocent niece, never! And so she steals the envelope containing her five thousand—but discovers in it only newspaper with a note from Mark saying that he knew she would steal it, to save the little girl. And so Josephine finds true love and happiness with Mark, the man she thought a fool but who turned out to be a wise man.

CATCH LINES

Because Marcellus Starr was always pleasant and made known his abiding faith in human nature a gang of Chicago crooks set him down as "easy money." They laid their trap for him and thought they had him caught and tied! But they were wrong. Faith triumphed over crookedness—see how it worked in the fascinating Metro play, "That's Good."

An honest man pitted aaginst a gang of crooks! He didn't call in the police or make any sort of a rumpus and yet he won out! His faith in human nature did the trick. See how in "That's Good."

Would you entrust your fortune to a gang of crooks on the chance that your faith in human nature would guard your money? See the course Marcellus Starr took in "That's Good."

Can the forces of wickedness be put to rout through simple faith in human nature? See "That's Good."

Are you wisely foolish or foolishly wise? Which would you prefer to be? See the answer in "That's Good."

PROGRAM READER

Hale Hamilton in "That's Good" will come to the ———— theatre at an early date. Mr. Hamilton's one of the newer stars in the Metro constellation is, at the same time, one of the brightest. His work, savored by long years of experience on the speaking stage, is undeniably clever and his personality is always ingratiating. His work in "That's Good" will doubtless bring him nearer to the many admirers he has already made through his few appearances on the screen. "That's Good" is from a Saturday Evening Post story by Richard Washburn Child and offers the star the role of the proprietor of a small town men's furnishing store. This fellow is generally looked upon as a boob by the townsfolk and this reputation spreads to Chicago where a gang of crooks single him out as an easy mark. How they lay their trap for him through the services of Josephine, one of their number, how finally his faith in human nature triumphs over their crookedness, are events which make "That's Good" a comedy-drama to be enjoyed every minute of the way. Mr. Hamilton is supported by a strong cast headed by Stella Grey, an actress known on the stage as Grace LaRue.

PRESS NOTICE

"That's Good, That's Good." Because Marcellus Starr always said "That's Good" in answer to everything that was said to him people thought he was a fool. In reality he wasn't at all. He did have an abiding faith in human nature, a sincere conviction that there was a little bit of good in everyone. That's where the gang of Chicago crooks erred in their judgment. Because Mark believed in human nature they thought him a fool. In reality he was a wise man. At any rate Marcellus Starr, proprietor of the "gent's emporium" at Rodbank was marked by this gang as easy picking and straightway they laid their plan to fleece him of the fifteen thousand they knew he had stored away in the bank.

But there was a flaw in their calculations somewhere. Just where it was will be revealed in "That's Good," the new Metro comedy-drama which will be shown for the first time in this city on ———— of ———— week at the ———— theatre. The star of this picture is Hale Hamilton, one of the international favorites of the stage who has been making a fine record in Metro pictures. The role of Marcellus Starr suits him well. He brings to it that ingratiating personality and manner that won him the great success in "Get Rich Quick Wallingford" on the stage. He is both human and humorous and there are few actors on the screen today who can successfully achieve this combination.

Mr. Hamilton has a fine supporting cast headed by Stella Grey. "That's Good" is an adaptation of Richard Washburn Child's Saturday Evening Post story of the same name and was produced under the direction of Harry L. Franklin.

SUGGESTIONS

If you care to make a novel announcement in your advertisement you can easily frame one by playing on the title. That is, using it as descriptive of the picture itself. A number of novel lines will immediately suggest themselves to the exhibitor if he looks at the title from this angle.

For catch lines and the angle of the story to stress, see the catch lines published elsewhere on this page. The important points in the story have been brought out in them and we have tried to suit them to advertising form.

Hale Hamilton is a star who deserves boosting. He is an appealing personality and his career on the stage, togoether with the popularity that he has earned for himself there, should count largely in his favor when he comes to your theatre screen.

The author is Richard Washburn Child and as the story first appeared in the columns of the Saturday Evening Post, he also deserves mention in the advertising together with a line stating the original source of the story.

ACCESSORIES

PAPER:—Two one-sheets; two three-sheets; two six-sheets.

LOBBY DISPLAY:—Photographs come in 8 x 10 sepia; 11 x 14 sepia; 22 x 28 colored. These include both production scenes and star photographs. Title and synopsis cards are provided with each set to complete the display. (Stills are also provided for exhibitors to use in making their own cuts).

CUTS AND MATS:—Star cuts are furnished in one-half, one and two-column sizes and may be used for either text or advertising columns of the local newspapers as well as for program announcements.

SLIDE AND MUSIC CUE SHEET also available at all Metro exchanges.

"THE GIRL WHO STAYED AT HOME"—ARTCRAFT

Hardly a Flaw from Production Angle

WITH Mr. Griffith's keenness for taking advantage of every opportunity to insert a human touch, and with his well-known care for detail, it goes without saying that hardly a flaw can be found in this picture, judged solely from the production angle.

There is nothing out of the ordinary about the story, however. The theme is a romantic love affair, with much of the action developed on the battlefields of France. As there are many hundred feet of this "war stuff," with occasional bits of horrors realistically reproduced, it is up to Mr. Exhibitor, who is acquainted with his patrons and their viewpoint. to judge of the entertaining value.

THE CAST

Monsieur Le France.....Adolphe Lestina
Mademoiselle Blossom.....Carol Dempster
The Chum.....Frances Parks
Ralph Grey.....Richard Barthelmess
Count de Brissac.....Syn de Conde
Jim Grey.....Robert Harron
The Elder Grey, a Shipbuilder..George Fawcett
Jim's Mother.....Kate Bruce
The Turnverein Terror.....Edward Peil
Cutie Beautiful, a Cabaret Dancer
Clarine Seymour
Cutie's Old Friend.....Tully Marshall
August Kant.....David Butler
By S. E. V. Taylor.
Produced by D. W. Griffith.
Photographed by G. W. Bitzer.

CATCH LINES

Griffith has shown us the trials of men in war —now see his version of the part that women had to bear in wartime—see "The Girl Who Stayed at Home," the producer's latest and greatest work.

He lived in France but was a man without a country.

How the war reacted on a cabaret dancer and a girl who knew nothing of the outside world.

Ever since the fall of the Southern Confederacy he had lived in France, a man without a country. He did not like the Stars and Stripes but when he saw them united with the Tricolor of the land he lived in, a great change came over him—see "The Girl Who Stayed at Home," Griffith's lastest masterwork, this is but one of the many dramatic moments in it.

The hardest part of war rests on the womenfolk who must stay at home while their men go forth to fight—this is the theme of Griffith's latest Artcraft photoplay, "The Girl Who Stayed at Home"—see it at the ———— theatre.

Another masterpiece by the creator of "The Romance of Happy Valley," "The Greatest Thing in Life" and "The Great Love."

PRESS NOTICE

The latest D. W. Griffith-Artcraft feature will hold the place of honor on the ———— theatre's bill on ———— of ———— week. How the women fared at home during men's absence in the war is the theme of this picture which bears the significant title, "The Girl Who Stayed at Home." While there are some scenes of war shown, the major portion of the picture reveals the trials and tribulations of two girls whose loved ones were serving in the ranks of their country.

The producer has again endowed his picture with a handful of really human characters. The little cabaret singer, Cutie Beautiful, before whom a new life opens when the man she loves departs in the service of his country, is one of the most realistic characters that Griffith has ever introduced into a picture. In striking contrast to her there is Mlle. Blossom, the daughter of the old outcast living in France. The two girls are loved by two brothers, Ralph and Jim Grey. Here again is the valuable element of contrast brought into play. Ralph is a serious-minded, dutiful boy, while Jim is a strong-headed, impetuous fellow, inclined to having more fun than is really good for him.

This quartette of characters is played by Clarine Seymour, Carol Dempster, Richard Barthelmess and Robert Harron. The three first mentioned are new players in Griffith pictures yet their work compares favorably with that of Robert Harron whose many performances under the guiding hand of the master-director have won him immense popularity. The remaining members of the cast were selected with care and perform to advantage.

THE STORY

Monsieur Le France is the name by which an old soldier in the Confederate army of the South is known. Since the cause he fought for was lost he has made his home in France—a man without a country. His daughter is his only friend. Grey, an American shipbuilder, visits France and looks his old friend up. His son, Ralph, falls in love with Blossom but unhappily for him there is a French count to whom Blossom has been practically given by her father. When the Greys return to New York Le France and his daughter accompany them and here they meet Jim Grey, the other son of the shipbuilder.

Jim is a wild, careless youth, very much in love with a cabaret girl of the name of Cutie Beautiful. When the war breaks out Jim is loathe to follow the example of his brother and enlist but the draft calls him and, despite himself, he gets into a uniform, a uniform which is the pride of Cutie. The Le Frances, returned to their home in France, find themselves right in the war zone. One day the Count is brought in wounded and shortly afterward dies in Blossom's arms.

Jim and Ralph find themselves in the same regiment when the time comes for action. The story of the regiment, the lost battalion, is written in history. Both Jim and Ralph cover themselves with glory and the latter has ths satisfaction of rescuing the girl he loves from personal contact with the enemy. Ralph returns to America with his wife and Jim comes home to find a faithful Cutie Beautiful awaiting him. And old Grey is proud of his sons. "We've always been a fighting family," he declares, even though before America's entrance into the war he had been listed as an ardent pacifist!

PROGRAM READER

D. W. Griffith's latest creation, "The Girl Who Stayed at Home," is one of the productions that will be seen at the ———— theatre before many days. In this picture Griffith has taken as his principal characters two girls who were obliged to smile and bid their loved ones goodbye as they went off to fight in the world's war in France. Griffith has given us much of battle, of the life in the trenches, of the hardships the soldiers had to bear during the war. But in "The Girl Who Stayed at Home" he branches off on this new theme and has presented it with all the artistry at his command which is no little. We will not endeavor to tell the story here. A story of Griffith's can never be justified in cold type. But suffice it to say that in the lives of his four principal characters, Cutie, the cabaret dancer, Blossom the innocent child of an old recluse, and the two brothers, Jim and Ralph Grey, he has molded plot and counterplot that provide excellent entertainment from the beginning to the end of the picture. Robert Harron, the cleverest juvenile actor on the screen, appears as Jim Grey, while the other three roles are carried by players new to the Griffith banner, Clarine Seymour, Carol Dempster and Richard Barthelmess. Others who appear in the cast are Tully Marshall, George Fawcett, Adolphe Lestina, Frances Parks, Syn de Conde, Kate Bruce, Edward Peil and David Butler.

SUGGESTIONS

No exhibitor need be told the correct manner in which to advertise the Griffith productions. Above all things make most prominent his name. Don't let a chance go by to mention Griffith in your publicity and advertising of whatever form. The name of this producer is a box-office asset in itself, as everyone knows. It is to pictures what the names of Belasco and Cohan are to the stage. Capitalize it as extensively as you can.

With the case of "The Girl Who Stayed at Home" you have a good title and a different type of story to play up. Although there is plenty of war stuff in the picture certainly don't make this your leading advertising point unless your audience has signified its approval of this type of picture. Pull your crowds by advertising the picture as based on the theme of women's part in the war at home. Tell them of the two girls in this picture who watched their men go away with a smile, who then were obliged to knuckle down to fights, each one of them every bit as difficult though not as all important as the men's tasks.

You won't be misrepresenting the picture if you follow these lines and it is not likely your patrons are going to complain about the actual war stuff in the picture. Griffith knows how to present this better than any other producer. He always makes his battle stuff thrilling. But mention of it is hardly the right thing to do to pull the crowds these days.

Among the cast you have Robert Harron, one of the best known male stars on the screen. Tully Marshall and George Fawcett. Three of the principals have not appeared in Griffith productions before. They are Clare Seymour, Carol Dempster and Richard Barthelmess. As they give very fine performance in the picture, stories regarding the manner in which Griffith is able to bring out the best in any actor or actress who comes under his direction would be in good taste.

ACCESSORIES

PAPER:—Two one-sheets; two three-sheets; one six-sheet; one twenty-four-sheet; one rotogravure one-sheet. The feminine leads are prominent in all paper. No war atmosphere.

LOBBY DISPLAY:—Eight 8 x 10 black and white photographs; eight 11 x 14 sepia; one 22 x 28 sepia of scene or male star; one 22 x 28 colored of female star; one 22 x 28 black and white of male star; a series of 8 x 10 star photographs are also procurable.

CUTS AND MATS ON PRODUCTION :— Five one-column; three two-column; two three-column. As is the case with the paper the scenes are peaceful in character.

STOCK CUTS AND MATS OF PRODUCER:—Five one-column; three two-column; two three-column.

ADVERTISING LAYOUTS:—One three-column; one two-column; one one-column.

Other accessories include slides, music cue sheets, thumbnail cuts of stars and producer, Artcraft trade-mark cuts.

"WHAT AM I BID?"—UNIVERSAL

Holds Interest All the Way; Discriminate Fans May Find Fault

THE one thing that can be said about this picture is that it does hold the interest alive all the way through. To many a pleasure seeker this feature alone is considered as worth the time and money spent; and when the fact be taken into consideration that the picture has been photographed way up in some beautiful mountains, among enchanting natural scenery, it should be taken for granted that it will satisfy a great number of picture goers.

The only point that discriminate audiences, especially family patronages, might pick out to criticize is the fact that, although the theme is a love affair between two young folk efficiently portrayed, the story is based more or less on whiskey drinking; incidentally, one of the characters, given the role of a saloon keeper, has evil thoughts about the heroine, although his plans, by which he hopes to obtain her, miscarry. To the writer these features seem to rob the picture of the pleasant feeling it is entitled to when a sweet love affair forms its basis. It is not a question of morals nor of temperance, but a study of public taste, as even moderate drinkers hardly desire to have a drunkard thrust upon their face while devoting an hour or so to their entertainment.

If your patrons are lovers of nature they should enjoy this picture, because the mountain scenery, with the river and lake in the background, is really beautiful.—Released April 14.—Length, 6 reels.—*P. S. Harrison.*

THE CAST

Betty Yarnell .....Mae Murray
Ralph McGibbon.....Ralph Graves
Abner Grimp.....Willard Louis
Dark Cloud.....Chief Dark Cloud
John Yarnell .....John Cook
Diana Newlands.....Gertrude Astor
John McGibbon..... Joseph W. Girard
By Harvey F. Thew and John B. Clymer.
Directed by Robert Z. Leonard.

PRESS NOTICE

"What Am I Bid?" is the feature holding the place of honor on the ..... theatre's bill for ..... of ..... week. This is a late Universal offering with Mae Murray as the star and in its story by Harvey Thew and John Clymer it reveals a thoroughly charming romance between a girl of the northern mountains and a revenue officer. While these characters may appear conventional at first glance, the plot in which they are the principals is far from such. The authors, indeed, have fashioned a most unusual and dramatic series of incidents through which the lovers are piloted with a skill that merits the highest praise.

Miss Murray has the role of Betty Yarnell, known around the countryside as "that brat of Yarnell's," She has no friends, no companions. Yarnell, once prosperous, has sunk to a low level through drink. The only thing that he has given Betty is a fine assortment of bad words. These she fires at the townsfolk whenever she journeys to the village to retrieve her father from Abner Grimp's saloon. So the good folk shun her as if she were possessed of the plague.

On one of these trips to Grimp's saloon, fat and ugly Abner notices that Betty is blossoming into womanhood and so he makes a bargain with Yarnell, who is his debtor, to provide him with all the liquor he needs in return for the girl! Into this almosot hopeless situation then comes the clean cut, manly Ralph McGibbon from the city and here the romance begins. It is a romance fraught with danger, however, as can well be imagined when the fury of the brute Abner Grimp is stirred. But the incidents are too many and unusual to tell here.

THE STORY

Up in the North Woods old John Yarnell, a drink-sodden, sunken man lives with his daughter Betty. Betty has no friends. Her father gradually loses every sense of decency and never gives her that slight affection that she had previously received from him. Her only friend is a little lamb that a passing sheepherder had given her. To this creature Betty confides her woes and her "Cuss words." She has learned a large list of these from Yarnell and the little lamb is the only one who is never shocked at them. As for the village folk, whenever Betty ventures among them for the purpose of piloting her father home from Abner Grimp's saloon, she is shunned.

Grimp notices that Betty is approaching womanhood and covets her. Yarnell, in debt to him, is easily persuaded to sign a paper, turning his daughter off to Grimp in return for all the drink he wishes. Then Grimp comes to the cabin to take the girl. But at this moment Ralph McGibbon arrives from the city. He is a revenue officer on a trip to look up the illicit whiskey traffic going on in the neighborhood. Betty's cries reach his ears and he goes to her rescue. Foiled in his first attempt Grimp sends Dark Cloud, his Indian partner, to get the girl, but again Ralph comes to the rescue. This time, however, he is beaten senseless by Dark Cloud and Grimp. Then they discover that he is a revenue officer and, believing they have killed him they flee to the further mountains.

Betty nurses Ralph, killing her pet lamb in order to provide broth for him. Ralph's father and fiancee arrive and move him to a hotel, telling Betty that she need never hope to reach his level. The sheriff decides to auction the troublesome girl off and she is placed on the block. Grimp presents his paper and demands that the girl be turned over to him. But Ralph is not to be kept from the girl he loves. Again he fights Grimp and again he wins and Betty goes to his arms.

PROGRAM READER

Mae Murray who has appeared in some of the most unusual features that the management has presented here will return shortly in her latest Universal feature entitled "What Am I Bid?" And a mere glance at this title will suffice to suggest to the reader that this picture presents another unusual story. 'What Am I Bid?" was written by Harvey F. Thew and John B. Clymer, two of the most expert writers for the screen and producd under the direction of Robert Leonard, Miss Murray's director on all her recent pictures such as "Her Body in Bond," "Danger—Go Slow," and "The Bride's Awakening." This picture is laid for the most part in the mountains surrounding a backwoods town. Miss Murray assumes the role of the daughter of a drunken degenerate who sells her to the saloon keeper of the town. She is rescued from this horrible fate by a young revenue officer present in the mountains on duty. But the rescue is not complete before many thrilling and original situations have been introduced. The authors have developed their material splendidly and it has been handled with the utmost skill by Director Leonard. The locations reveal a variety of beautiful outdoor scenery while against this background the plot takes on a power and significance that cannot be denied even by the most hardened picture "fan."

CATCH LINES

She was innocent of all harm and yet these hypocritical townsfolk placed her on the block —the sheriff made ready to auction her off to the highest bidder! And Abner Grimp, the fat, ugly, wicked, proprietor of the town saloon claimed her as his! See "What Am I Bid?"

Her drink-sodden father sold her for more drink! He signed her over to the keeper of the saloon! What was her fate? See "What Am I Bid?"

A tale of modern slavery—the public auction of a human being! See "What Am I Bid?"

Mae Murray, star of "The Bride's Awakening," "Her Body in Bond," and "Danger—Go Slow," in another stirring Universal feature. Don't miss "What Am I Bid?"

Sold into slavery by her father.

A pretty girl on the auction block!

Auctioned off to the highest bidder—was there no friend to save her!

SUGGESTIONS

Universal comes through again with another good title in "What Am I Bid?" It arouses the interest in itself alone. But you can make it five or six times as effective if you follow out its suggestion in picturing an auction block with the star, in rags, standing thereon. This is the picture that is seen on the sixsheet and also on one of the production cuts, and if you can get the same one into an advertisement you will certainly be getting your money's worth when you buy space in the newspapers. Follow this design out also on any special lobby paintings or drawings that you have made for additional display. Combined with the title this

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ACCESSORIES

PAPER:—Two one-sheets; two three-sheets; one six-sheet; one twenty-four sheet. Paper is full of action, the six, a one and a three centering about the auction block.

LOBBY DISPLAY:—Scene and star stills together with title card are supplied in the various standard sizes.

PRODUCTION CUTS:—One one-column; one two-column; one three-column. The two and the three also are "action" scenes, the one is a pose of star in character.

STOCK CUTS OF STAR:—These supplied in one and two-column size.

ADVERTISING CUTS AND MATS:—One one-column; one two-column; one three-column. These are dressed in the usual Universal style both as regards pictures and arguments.

Slides and music cue sheets also furnished at all Universal branches.

"WHEN MY SHIP COMES IN"—INDEPENDENT SALES

A Melodrama of the Stage with Jane Grey Featured

ADAPTED from a Gouverneur Morris story of the same name, "When My Ship Comes In" tells the story of a young actress and a young playwright who found the going hard when they encountered the world's most famous theatrical producer. Said producer gets the young woman's signature on a fifty-dollar-a-week contract through misrepresentation and steals the young man's play. Eventually the producer is severely beaten up by the author, and the play is produced with the proper credit given.

The story is frankly of a melodramatic character and is acted and presented with emphasis on this element. It contains, by reason of its much persecuted pair of lovers and the cut-throat methods of the villain, an appeal that will probably reach the mass of photoplay patrons.

Jane Grey appears in the featured role to advantage and the hero is well played by Nigel Barrie. William J. Kelly's characterization of the villain is as melodramatic as could be conceived.—Length, 5 reels.—Released by Independent Sales Corporation.—Distributed through Film Clearing House.—*Peter Milne.*

THE CAST

Silver Sands.....Jane Grey
Paul Grayson.....Nigel Barrie
McKay Hedden.....William J. Kelly

By Gouverneur Morris.
Directed by Robert Thornby
Presented by Frank Hall as the fifth in the series of twelve offered on 10-20-30 basis.

CATCH LINES

Both Silver Sands, the actress, and Paul Grayson, the playwright, sent ships out, but they failed to come in. Finally they gave their expeditions up in despair, but then they discovered that there was a pirate interfering with their sailings! See how the ships finally returned in "When My Ship Comes In," the fascinating story of the New York stage with Jane Grey in the star part.

A wonderful glimpse behind the scenes of New York's theatrical world afforded you by that clever writer, Gouverneur Morris." See "When My Ship Comes In."

See Broadway after the lights are out in the stirring photoplay of theatrical life, "When My Ship Comes In."

Where does a New York actress dine? How does she live? What does she do with her time when her stage duties release her? See the vivid tale of stage life as presented in "When My Ship Comes In," by the well-known author, Gouverneur Morris.

Featuring Jane Grey supported by Nigel Barrie and William J. Kelly—an astonishing story of New York stage life.

PRESS NOTICE

On ——— of ——— week, Frank Hall will present "When My Ship Comes In," his latest feature at the ——— theatre. Those of our patrons who saw "Wanted For Murder," the last picture offered by Mr. Hall, can well formulate a pretty accurate opinion of the merit of this, his latest production. But whereas the former was a war picture, "When My Ship Comes In," is a story of the New York stage, differing altogether in character and treatment from its illustrious forerunner but providing an entertainment every bit as good if not surpassing that which was offered in the other.

"When My Ship Comes In" was adapted from the Governeur Morris magazine story of the same name which was one of the successes of last year's fiction season. It tells the story of a young woman and a young man, both of whom came in contact with a New York theatrical producer and discovered that the way to fame on the stage was no mere path of roses. The producer attempts to sign the girl up for a long term at a ridiculously small salary, while, on the other hand, he endeavors to steal the playwright's first effort for the stage. In both directions he is nearly successful when finally the playwright takes matters into his own hands and engages the villain in a terrific fight, winning and demanding justice after he has gained the upper hand.

The picture is filled with situations that for sheer dramatic intensity have seldom been equaled on the screen while the cast does work of an exceptional order. The Star is Jane Grey, an actress than whom there is none more proficient on the screen.

THE STORY

Paul Grayson, a young and successful mining engineer with aspirations to become a playwright submits his first opus to McKay Hedden, leading theatrical producer in the city. After making a copy of the play Hedden returns it to the writer saying that it is poor. In reality he likes it and departs on his yacht to study it. Grayson is disappointed and is persuaded to give up his writing to go on a yachting trip with Van Brunt, a mine owner by whom he was formerly employed. Hedden puts into port at Hanleytown and there renews his acquaintance with an old sea captain. His daughter, Silver, he singles out as the leading dowan for the play. Later Grayson also meets her and a love springs up between them. Grayson departs to look after Van Brunt's mining property in the west and Hedden intercepts his letters to Silver.

Later in the city the play is in course of production with Silver taking the leading role. She learns that all Hedden's kindness is not without purpose when she discovers that he has inveigled her into signing a contract that awards her very little money. On the advice of a friend Grayson returns to the city. He discovers that it is his play Hedden is rehearsing. However, he agrees to say nothing as he does not wish to interfere with Silver's success. But the night before the opening, Hedden entraps Silver in an apartment. Grayson learns of his deed and rushes to the rescue. There ensues a furious fight in which Hedden is worsted. Before he leaves the apartment Grayson forces him into paying Silver sufficient money and into giving him credit for the writing of the play, which, when produced, is a great success.

PROGRAM READER

"When My Ship Comes In," an adaptation of a story by Gouverneur Morris and featuring Jane Grey, will be the main feature on the ——— theatre's bill next ———. Special interest is attached to this production in that it is a story of the New York stage, telling the romance of a young playwright and an actress, both of whom run afoul of a dishonest theatrical manager. Besides affording the observer an interesting peep behind the scenes of the metropolitan stage, "When My Ship Comes In" presents a story of strong dramatic crises that are cleverly handled by cast and director. Miss Grey, one of the most accomplished actresses on the American stage, brings a pleasing personality, good looks and a knowledge of technique to the role of the actress. She is supported by Nigel Barrie as the playwright and William J. Kelly as the theatrical producer. Mr. Barrie has just returned from duty overseas with a Canadian air squadron. The picture reveals a number of pretty locations and shows one of New York's most famous places on Broadway, the Hotel Claridge.

SUGGESTIONS

Play up the fact that "When My Ship Comes In" is a story of New York stage life. This is ever an interesting topic and if you advertise it in an attractive manner you should win large audiences. Use catch lines that allure but do not tell. Say that the picture tells of the life behind the scenes of a New York stage in an intense and dramatic way. You might also hint of the dangers and pitfalls that beset anyone who endeavors to make a way on the stage. But do not tell the story. "When My Ship Comes In" is a feature that better and more attractive descriptions can be written about.

You also have the name of Gouverneur Morris, a well-known author, to play up in your advertising. The best magazines have carried his works and he is probably as well known as any author of the day. So use his name. Jane Grey has done a number of pictures and is an actress of various accomplishments. She is the star. Nigel Barrie, leading man, has just returned from the service, while Robert Thornby, the director, has been with some of the leading companies of the day, including Lasky.

"WHAT AM I BID"

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picture is probably the most effective one provided in this week's productions.

If you plan running the picture for a week or more this title also lends itself admirably well to a teaser campaign. The title alone repeated in the newspapers or in throwaways several times before your regular announcement is printed will certainly attract attention. If you follow this plan you might also print one of the short catch lines along with the title on the last day of the campaign. These catch lines were written with this purpose in view or for captions for the advertisement suggested above.

It will certainly pay to recall Mae Murray's other successes on the screen. They, too, were possessed of catchy titles, and if you ran them you certainly should make mention of them. Don't forget Robert Leonard either. He produced these previous pictures and also directed this one.

ACCESSORIES

PAPER:—Two one-sheets; one three-sheet; one six-sheet; one twenty-four-sheet.

LOBBY DISPLAY:—Photographs are provided in three sizes, 8 x 10, 11 x 14 and 22 x 28. These include star portraits and scenes from the production.

CUTS AND ELECTROS:—Two one-column; one two-column; one three-column. These cuts are suitable for use either in newspaper advertisements, text stories or for the exhibitor's own program announcements.

Other accessories provided at all Film Clearing House exchanges are slides, music cue sheets, heralds and press sheets.

"THE SILK LINED BURGLAR" UNIVERSAL

Entertaining Version of "Boston Blackie" Story

"BOSTON BLACKIE," the central character of Jack Boyle's fascinating series of Red Book Magazine stories, is an ideal screen personality, while the plots in which he is the pivotal person have an amount of fast action and sustaining interest that suit them admirably well for screen presentation.

"The Silk Lined Burglar," one of this series, offers the story in which Boston Blackie unwittingly turns his burglarizing activities to the assistance of the Government, when a young woman approaches him with the proposition to crack a safe. The interest is well maintained throughout and there is just the right touch of mystery to make the picture a real "go."

Priscilla Dean is featured as the girl, while Sam De Grasse has the Boston Blackie part, handling it well indeed. The picture was reviewed at length in the issue before last.—Length, 6 reels.—Released March 31.—*Peter Milne.*

THE CAST

Doris Macon.....Priscilla Dean
Robert Melchoir.....Ashton Dearholt
Boston Blackie.....Sam De Grasse
Michael Delano.....Sam Appel
Mary.....Lillian West
Capt. von Hoffmeier.....Fred Kelsey
By Jack Boyle.
Scenario by Fred Myton.
Directed by Jack Dillon

CATCH LINES

Boston Blackie, the delightful character of Jack Boyle's Red Book Magazine stories, now appears in celluloid form. His activities in "The Silk Lined Burglar" are some of the liveliest of the times.

Priscilla Dean's latest feature—worthy to rank with her many wonderful successes of the past—to miss it is to miss one of the real treats the screen has to offer.

He had been caught opening a certain safe and realized that the game was up. Sought after by the police chiefs of a dozen cities, he had always evaded them until inveigled into this foolish escapade with an innocent girl. He was a lawbreaker a dozen times and more. A sentence, long and hard, loomed before him. Well, he had played and lost, he had to face the music. And then out of a clear sky he found himself a hero—a man honored by the police and the Secret Service! How? See "The Silk Lined Burglar."

He had to take his jail sentence at last—had to face the music—then suddenly the music turned around and faced him—and made him a hero!

PRESS NOTICE

All readers of good fiction know the Boston Blackie stories of Jack Boyle's that appear with regularity in the Red Book Magazine. It is one of these that has been made into the picture, "The Silk Lined Burglar," by Universal, and which will be presented at the ——— theatre on ——— of ——— week. These stories lend themselves particularly well to screen presentation, a number of them having already been put into celluloid form with great success. In "The Silk Lined Burglar," Priscilla Dean, the brilliant Universal star, is seen in the heroine's role, while Sam De Grasse plays the Boston Blackie part.

The story tells of an advertisement that attracts the master crook's eye. It asks for an expert safe-cracker! The way it is worded brings a reply from Blackie, despite the entreaties of his wife to the contrary. He finds the advertiser a beautiful young woman who refuses to give the reason that prompts her to desire the safe in a certain house to be opened. And Blackie, believing her straight, decides to trun the trick for her. The outcome of this adventure brings "The Silk Lined Burglar" to a climax of the most exciting character, one that is pictured on the screen with a remarkable degree of sustaining power.

Miss Dean appears resplendent in the principal part, while others among her support are Ashton Dearholt, Sam Appel, Lillian West and Fred Kelsey. The picture was produced under the direction of Jack Dillon from a scenario by Fred Myton.

THE STORY

Boston Blackie, that lovable crook who had eluded a hundred different police chiefs in as many cities, was lying low after a certain job when he read a peculiar "want ad" in the daily newspaper. The ad asked for an expert safe-cracker, and Blackie decided that he would be the first applicant for the job. He knew from the way the ad was worded that it wasn't a frame-up by the police. And his knowledge was proven certain indeed when he arranged a meeting with the writer of the ad and found her to be a beautiful girl, Doris Macon by name, very uneasy and nervous about something.

Doris told Blackie that the safe in a certain house simply must be opened and its contents removed. And she agreed to pay him a price for turning the trick. And so that night they enter the place and blow the safe. Just as the door flies off the owner enters. In consternation he rushes, not to his safe, but to his phonograph! While he is out summoning assistance Doris grabs certain papers in the safe and Blackie takes the phonograph records and the needle! But they are captured, and by secret service men at that. One of them, Robert Melchoir, is Doris' sweetheart. She had rifled the safe knowing it to belong to Captain von Hoffmeier. The captain was under suspicion as a spy but no one could get the evidence on him. And it looks as if Doris had failed for the papers reveal nothing. But Blackie had not had years of experience for nothing. The phonograph records, when played with a special needle, prove to contain valuable secrets. The lovers were happy, the captain was jailed, and Blackie decided that he could work better for the Government than against it!

SUGGESTIONS

Jack Boyle's "Boston Blackie" stories, which appear in the Red Book Magazine, comprise one of the principal factors of that publication's rapid rise during the past year. Therefore it would certainly be an oversight if the exhibitor neglected to mention that "The Silk Lined Burglar" finds its original source in one of these stories. Boston Blackie is a character known wherever popular fiction is read and he has appeared on the screen heretofore. Spread yourself then, on announcing the fact that the picture is one of this popular series of Jack Boyle.

You can advertise this picture well by announcing the fact that just when Boston Blackie thought the game was up, that he would be turned over to the police, luck turned and he discovered that, unwittingly enough, he had been working for the Government all the time instead of against it. This will give you a chance to build up the mystery of the picture, and a very good idea this is, for the production contains much of this element.

Priscilla Dean, the star, should be advertised heavily also. Her past productions have boosted her to a position enviable indeed in the ranks of leading actresses, and not to cash in on her popularity, when it is at its crest, would be a mistake.

PLAN BOOK SERVICE

THE Motion Picture News Plan Book is the most complete service ever offered the exhibitor.

This is the consensus of various opinions expressed by readers.

Motion Picture News was the first trade paper to bring such a service to the field.

The old days of the review here—the synopsis there—the ad talk somewhere else—those old days are no more.

In the Complete Plan Book you have it all in one place.

ACCESSORIES

PAPER:—Two one-sheets; two three-sheets; one six-sheet; one twenty-four-sheet.

LOBBY DISPLAY:—Scene and star stills with synopsis and title cards are provided in the regular standard sizes. If desirable some of these stills may also be used in the making of special cuts.

PRODUCTION CUTS:—Production cuts are furnished in one, two and three-column size and are adequate in suggesting the sustaining, mysterious character of the production.

ADVERTISING CUTS:—These cuts (line) are also furnished in one, two and three-column sizes, containing good scenes and well written arguments.

STAR CUTS:—One and two-column cuts of Priscilla Dean are also on hand at all Universal exchanges.

SLIDE AND MUSIC CUE SHEET are also obtainable at all exchanges handling the picture.

"GOOD GRACIOUS ANNABELLE"—PARAMOUNT

Regular Billie Burke Type of Film; Mining Atmosphere

A LITTLE comedy, more romance and some suspense, contribute toward making this picture enjoyable. The story upon which it has been based is of the light, delightful variety, the kind that brings pleasure without causing undue strain, leaving a happy taste. It is the regular Billie Burke type of a picture, in which the charms of the star add a great deal to the entertaining values.

The story starts in a mining town out West, where the father of the heroine is killed in a row with another miner. The hero, a miner himself, in order to save the heroine, takes her away from the scene and carries her to his cabin; he then induces her to marry him so that he may protect her and her interests.

After the marriage, she becomes dissatisfied and returns East. But she gets into trouble and into debt because of her vengeance. In time, her husband returns East unrecognized because he is minus his beard. Towards the end of the story, however, real love develops between them, and when he discloses his identity, her happiness is without bounds.

The picture is clean and will have a better appeal among the cultured type of audiences. Released March 2.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Annabelle Leigh.....Billie Burke
John Rawson.....Herbert Rawlinson
Harry Murchinson.....Gilbert Douglas
George Wimbledon.....Craufurd Kent
William Gosling.....Frank Losee
Wilbur Jennings.....Leslie Casey
Alfred Weatherby.....Gordon Dana
Ethel Deane.....Delle Duncan
Gwendolyn Morley.....Olag Downs
James Ludgate.....Thomas A. Braidon
Lottie .....Billie Wilson

By Clare Kummer.
Directed by George Melford.
Photographed by Paul Perry.

SUGGESTIONS

In advertising this picture to your public bring out the fact that it was a successful play by Clare Kummer. Miss Kummer is enjoying quite a vogue in the big cities with her plays and doubtless some of your patrons have seen one or more of her plays or have read of her work.

Get into all advertising an atmosphere of smartness. Don't use just conventional wording or conventional drawings. Get some spirit into the copy. Take a look at the picture and then write your ad. If you can incorporate some of this high spirit of the comedy itself into your newspaper announcements you will be accomplishing a lot.

There is one situation in the picture that you can play up. It will mystify and amuse. It will get people talking and coming to your theatre. That situation is the fact that two people are married and don't know each other. On this hinges all the comedy in the picture and on this you should be able to build a most attractive advertisement.

Play up the star, Billie Burke, and say that the role of Annabelle suits her admirably well. Use Herbert Rawlinson's name also. He is a star in his own right, has had a lot of publicity and has done some fine work.

PRESS NOTICE

Billie Burke in "Good Gracious Annabelle," a film version of one of the most amusing plays ever produced on Broadway, will be the attraction at the ———— theatre on ———— of ———— week. Clare Kummer, author of such successful comedies as "A Successful Calamity" and "Be Calm Camilla," wrote "Good Gracious Annabelle" and the play contained a lot of humorous dialogue, cleverly written, and was fraught with the unusual in the way of comedy situations. All the original spirit of the play has been communicated to the screen by the director, George Melford, with the result that the picture stands as one of the best that Miss Burke has done.

Annabelle, a miner's daughter, had been whisked away by a hermit when she was sixteen years old and had spent the night in his cave. The next morning she told him that he had compromised her and so he married her. When she started to cry, however, he thought it over and decided he didn't want a wife. He sent Annabelle away to the city and regularly thereafter forwarded money to her. The peculiar thing about it was that Annabelle never even knew her husband's name!

The miner strikes it rich and, after six years, arrives in the city, taking up his residence at the same hotel in which his wife resides. As neither of them recognizes the other, it may be surmised that from here on the comedy is abundant. Miss Burke appears to exceptional advantage in the stellar role, while Herbert Rawlinson makes a most satisfactory hero. Gilbert Douglas and Crauford Kent are also seen in the cast.

THE STORY

When Annabelle Leigh is but sixteen years old she is kidnapped by John Rawson, a hermit miner who takes her to his cave. She spends the night there and the next morning Annabelle tells him she is terrible compromised as a result. So Rawson marries her. When Annabelle starts to cry, he ejects her from the cave and she journeys to a nearby city. The fact is she doesn't even know this husband's name! But shortly afterwards Rawson makes a strike and, for six years, regularly sends Annabelle a remittance. This she spends lavishly in entertaining.

Then one day one of the checks she presents at the hotel is turned back to her marked N. G. Annabelle is peeved not to say hurt. Rawson arrives in town and registers at the same hotel as Annabelle. Neither recognizes the other. Rawson's mission is to secure two blocks of stock held by his wife. One of her banquets doomed to failure because of lack of funds, Annabelle grasps at a last straw and invites Rawson, whom she learns is rich. He accepts—and has to foot the bill for the banquet.

Without funds Annabelle decides to accept a position as cook in a Long Island country home. Her friends think it's a lark and turn up in other menial positions. So Rawson, who has fallen in love with his wife, rents the place. After this events move rapidly. Annabelle has some suspicion cast on her name in a contemplated divorce case. Through this Rawson learns that she is his wife and he finally reveals his identity to her. This is particularly satisfactory to Annabelle as she has truly fallen in love with her husband.

CATCH LINES

A husband and wife who didn't know each other! See them in "Good Gracious Annabelle," one of the smartest comedies of the season.

Adapted from Clare Kummer's successful play of the same name. It was thoroughly enjoyed on Broadway only two years ago. You'll thoroughly enjoy it in its new form.

In which high society turns to kitchen mechanics for a lark!

She married not even knowing the man's name. And, six years later she didn't even recognize him. And nor more did he her! Impossible you say! See "Good Gracious Annabelle" and you'll find out that it can be so. It's one of the best laugh-makers ever shown at the ———— theatre.

Billie Burke in the ideal role—supported by Herbert Rawlinson.

PROGRAM READER

"Good Gracious Annabelle," a film version of one of Clare Kummer's popular plays with Billie Burke as the star, will be seen at this theatre shortly. This is a comedy in which the principals, husband and wife, do not know each other, strange as that may seem, and the fun is derived from the peculiar situations in which they move throughout the play. Miss Kummer is noted for her originality, her freshing humor. Her plays are popular because of these qualities. "Good Gracious Annabelle" is her best play to date and the reason for this will not be hard to distinguish after one has witnessed the picture. Miss Burke appears to exceptional advantage in the principal role while the support she receives from such expert players as Herbert Rawlinson, Crauford Kent and Gilbert Douglas is of the best possible sort. George Melford was entrusted with the direction of the picture and his work shows to advantage in its every scene.

"WOMAN ON THE INDEX"

(Continued on Page 2184)

strength of the picture, however, and center your advertising around the character portrayed by the star. Although the story itself is not a mystery, you can very well envelope her character in mystery in your advertising copy. In this case it is excellent showmanship. Another advertisement you might use could be fashioned from a page index of small type. With this as your background, run your announcement and theatre lettering over it and use a head of Miss Frederick breaking through the center of the page. This will illustrate the title in a way and also will serve to attract attention through its novelty.

ACCESSORIES

PAPER:—Two one-sheets; two three-sheets; one six-sheet; one twenty-four-sheet; one rotogravure one-sheet. Paper brings out light character of the picture.

LOBBY DISPLAY:—Eight 8 x 10 black and white photographs; eight 11 x 14 sepia; one 22 x 28 sepia of scene or star; one 22 x 28 colored of star; 8 x 10 black and white photographs of star (stock).

CUTS AND MATS ON PRODUCTION :— Five one-column; three two-column; two three-column. The comedy is brought out in these scenes.

STOCK CUTS AND MATS OF STAR:—Five one-column; three two-column; two three-column.

ADVERTISING LAYOUTS:—One one-column; one two-column; one three-column.

Other accessories provided on this production include slides, music cue sheets, thumbnail cuts of star and Paramount trade-mark cuts.

"THE SAWDUST DOLL"—PATHE

One of Best Marie Osborne Pictures; Heart Appeal

TO write a story for a child actress and keep within the bounds of logic is, indeed, a difficult undertaking. The author has always to keep in mind the physical as well as the mental development that would, in real life, be natural to a child of that age. This time, however, the producers have again struck it right, as the story in "The Sawdust Doll," besides being interesting, is heart appealing as well. It also offers some genuine thrills. In fact, the picture may be placed in equal rank with the best Marie Osborne contributions.

The star is presented as a motherless little girl, living with her blacksmith father. She wants to have a mother, and thinks that a stranded young lady who has obtained a position in a local ice cream parlor would be an ideal one. The father woes the young girl and they eventually marry; but soon she tires of the monotony of that life and seeks new conquests. Towards the end of the story, however, the kindness of the little heroine softens her heart; so, when she is told by the child of an overheard conversation in which some bad characters stated they were about to wreck a train full of soldiers, with her husband aboard, risks her life to flag the train.

The picture should give good satisfaction wherever shown.—Released April 20.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Sally Lou ..... Baby Marie Osborne
Jim Davis ..... Jack Connolly
Rose Budd ..... Claire De Brey
Raynor ..... William Quinn

By Agnes C. Johnston.
Directed by William Bertram.
Produced by Diando Film Company.

SUGGESTIONS

The Baby Marie Osborne pictures are ideal subjects for children's matinees. Are you putting them to this purpose? While they are usually enjoyed by all sorts of audiences, it would be an oversight if they weren't put to this purpose. Circularize your women patrons, especially those that you know to be mothers, and invite them to bring the kiddies. Tell them about Baby Marie and the little pickaninny. They have played together many times before. And they are popular. Let them know that their team work is again to be found in "The Sawdust Doll."

In putting on one of these matinees you might take a tip from the title of the picture and offer some sort of a prize for the best dressed doll—or best doll made out of sawdust by a child. This would stimulate interest in the matinee and you would very likely draw a good crowd of the little folks.

PRESS NOTICE

Baby Marie Osborne, the clever Pathe child star, returned to the ———— theatre on —— of ———— week in her latest feature entitled "The Sawdust Doll." Those who have found the previous Baby Marie subjects of interest will certainly enjoy this, the latest of her efforts before the camera, for the plot has a refreshing originality about it, is developed with skill, and contains generous amounts of comedy and suspense. Baby Marie plays her role with her usual sincerity and zest while the supporting cast includes Jack Connolly, Claire Du Brey, William Quinn and the inevitable little pickaninny of all Baby Marie pictures.

The star assumes the role of Sally Lou, the motherless daughter of Jim Davis, the village blacksmith. The manner in which the picture gains its title is brought in through the medium of a clever little episode. The child gets her father to buy her a large sawdust doll, almost as large as a human being, that she may have a "mother." But this scarcely serves to fill the void in Sally Lou's life. There comes her opportunity to get a real mother and she makes the most of it. A travelling beauty doctor's demonstrator, Rose Budd, a former cabaret performer, has been stranded in the town and Sally Lou naively suggests that her father make her his wife! And Jim Davis thinks somewhat kindly of the idea too.

This is as far as we will pilot the characters here. Their adventures, however, constitute a most amusing photoplay. It was written by Agnes Johnston, a scenarist who has contributed several of Mary Pickford's continuites and who knows screen values as well as any other in the field.

THE STORY

Sally Lou is the motherless daughter of Jim Davis, the village blacksmith. Jim hasn't much time for his child and she leads a very lonely existence. She persuades her father to buy her an immense sawdust doll to take the place of the real mother. And for a time she is happy with the imitation. There comes to the village a travelling beauty doctor and his demonstrator, Rose Budd, once a cabaret performer. The townsfolk do not take kindly to the doctor's beauty recipes, so he leaves the place in haste, deserting the girl.

Through the good offices of Jim she obtains employment in the local drug store. Sally Lou is attracted to Rose and eventually tells her father that she wouldn't make a bad mother. Jim thinks the suggestion a pretty good one himself and a short while afterward Rose and he are married. But the ex-cabaret performer doesn't make a very good blacksmith's wife. She turns to the druggist, Raynor, for a flirtation which, though it starts innocently enough, soon assumes serious proportions.

Jim determines to enlist and Rose determines to elope. But Sally Lou saves the day. She hears from her pickaninny friend that Raynor plans to dynamite the troop train on which Jim will be travelling. This information she communicates to Rose. Between them they manage to flag the train by igniting Sally Lou's doll. The troops are saved and Sally Lou is the heroine of the day. And this near-catastrophe reunites Jim and his wife.

CATCH LINES

Baby Marie Osborne and the delightful little pickaninny again in a comedy-drama that all will enjoy.

Sally Lou wanted a mother so she suggested that her father marry Rose Budd, a former cabaret performer. Rose was quite willing and so was Jim but see how the union was brought about in "The Sawdust Doll," Baby Marie Osborne's latest.

Written by Agnes Johnston, one of the most skilled of scenarists in the art. Mary Pickford has produced several of her continuities.

A story for women and children and men—written from the woman's viewpoint by a woman.

The Sawdust Doll saved the troop train.

A planned elopement that turned into a rescue party.

PROGRAM READER

Baby Marie Osborne, the charming little Pathe star will be seen here shortly in her latest Pathe feature entitled "The Sawdust Doll." This is considered one of the best of her subjects by the producers as, besides offering the diminutive star, a thoroughly congenial role, it provides a plot filled with comedy and sustaining situations. It was written by Agnes Johnston, a skilled scenarist who has contributed a number of continuities to Mary Pickford's productions and who is able to get a refreshing viewpoint on all the plots that she turns out. "The Sawdust Doll" is by no means the least of her work. The comedy in it most of our patrons will recognize as quite new while the play between the star and her little companion, the pickaninny, is delightful to the extreme. "The Sawdust Doll" is scheduled for exhibition here on ———— and the management has secured a number of other pictures of interest to complete the program.

"THOU SHALT NOT"

(Continued from Page 2179)

small descriptive matter couched in appropriate language, it should bring you good houses all through the showing. Don't be afraid of this theme because it is old—that is, don't be afraid of advertising it as old. In fact this might be the very way to advertise it. A statement to the fact that "Thou Shalt Not" is "older than modern civilization but as appealing as any drama ever pictured," will gain you your patrons' confidence and at the same time will be backing up the story with the truth.

Use Miss Nesbit's name prominently. Her name sells, even though today she is more than a name to many picture patrons. Play her up prominently and follow along with the title in just as prominent type and position. The combination should prove doubly alluring to the passerby. As for the rest of the cast both Crauford Kent and Gladden James are favorably known. They have worked with the biggest stars and with various companies. A line to the effect that they appear in the supporting cast will not come amiss.

ACCESSORIES

PAPER:—One one-sheet; one three-sheet; one six-sheet.

LOBBY DISPLAY:—Eight 11 x 14 scene stills and title card are provided. This selection constitutes a complete display. One 22 x 28 of scene and one 22 x 28 of star are also furnished.

CUTS:—There are one-column and thumbnail cuts of star obtainable on this production as on all pictures featuring Baby Marie. These are suitable for use either in dressing advertisements, for the text columns or newspapers or for program announcements.

SLIDE AND MUSIC CUE SHEET are also obtainable at all Pathe branches.

In and Out of West Coast Studios

By J. C. Jessen

Fox Studio Doings

Program for the production of William Farnum subjects for the Fox Company has been arranged for several months in advance, it was made known at the studios the week of March 22. Mr. Farnum has made the last scenes for the first subject he filmed since returning West, and the next piceure to be filmed is an adaptation from Zane Grey's novel, "The Lone Star Ranger," and following this will come "The Last of the Duanes" by the same author. After this, it is proposed that Mr. Farnum shall be starred in a massive super-production which the Fox organization propose to make a classic of the screen. Story for this is now being prepared. J. Gordon Edwards, director general, is to continue as Mr. Farnum's director in the making of all of these subjects.

Mr. Farnum has returned from spending two weeks at Palm Springs Canyon, where the exteriors for "Wolves of the Night" were taken, and immediately preparations were made for a new picture. Living up to his past ability as a screen fighter, Mr. Farnum fought three men who had been the cause of his troubles in "Wolves of the Night," and, true to the script, was the victor of the battle against odds. Charles Clary, Lamar Johnstone and G. Raymond Nye were Farnum's opponents.

The William Fox western studio in the foothills of Hollywood was the location used for exteriors of "The Coming of the Law," being directed by Arthur Rosson, which has Tom Mix as star. It is planned that as soon as this picture is completed. Ed. Le Saint will begin the filming of "The Romance of Cow Hollow." Juanita Hansen has been engaged to play the role opposite Mix in this coming production.

General Manager Sol Wurtzel has added a number of exceptionally well-known players to the Fox list of supporting actors and actresses, and now Louise Lovely, Charles Clary, Betty Schade, Tom Santchi, Colleen Moore, Irene Rich, and a number of others are to be seen on the Fox studio stages daily working in the various productions now being made.

About Metro Players

Charles Swickard has been engaged by Metro to serve as director, and has already taken up the work of preparing to direct the next May Allison subject, which will be "Her Father's Wife," written by E. V. Durling. This has a Swiss mountain



setting, and to quote Miss Allison and her director such scenery is as scarce in California as the much discussed Swiss navy.

Bert Lytell is next to play under the direction of George D. Baker, taking the role of the young minister, who during the week conducted a grocery store as chronicled in the Saturday Evening Post story, "In the Lion's Den." Alice Lake is to continue as Lytell's leading woman in this picture.

The Viola Dana Company is home from two weeks spent in the redwood timber company on exteriors for "Madelon of the Redwood," and the Nazimova organization is continuing on the production of "The Brat." Almost all of one day this latter company had the use of a block in the downtown district of Los Angeles, and made scenes using the stage entrance of Grauman's theatre. The street was roped off and all traffic was stopped.

The F. P.-Lasky Studio

The promised activities at the Lasky Hollywood studio have not materialized because of requirements in preparation of stories and settings, and but one company continues actively at work here, that finishing the C. B. De Mille Artcraft Special from the pen of Edgar Selwyn, "For Better for Worse."

Story has been prepared and filming will be started by Lila Lee and Company directed by Irvin Willat. This will be a snow picture, and while the settings are being prepared at the studio, the company recent subject filmed in Arizona and titled "Rustling a Bride," has been wholly completed.

Director James Cruze, with a company including Wallace Reid, Grace Darmond, and others, is still in Northern California making exteriors for "The Valley of Giants," and Robert Vignola is making the last scenes for the Vivian Martin picture, "A Home Town Girl," at the Morosco studios.

Tests have been made of make-up and costumes for the Capt. Robert Warwick Special Artcraft from the play, "Secret Service." Aside from the leading woman, Shirley Mason, no others have been cast for this film. Hugh Ford is to be the director.

Universal Newsettes

The Universal Company is shortly to introduce a new kind of animal pictures, and with this end in view have engaged Major Jack Allen to direct the making of these. All officers of the Universal are reticent with respect to the making of the new pictures, and about the only information given out is that Allen will direct and play the only human part in the animal comedies.

After four weeks preparatory work Allen Holubar began the filming of the coming Dorothy Phillips release, "The Light," with William Stowell and Robert Anderson in the principal roles of the supporting cast. It is expected that at least six weeks will be required for the filming of this play.

Director Paul Powell is nearing the completion of the Mary MacLaren story



Bessie Barriscale, in the B. B. Feature, "A Trick of Fate," distributed by Robertson-Cole

"Prairie Gold," and with the assistance of his scenario writer, Elmer Elsworth, is preparing the next story. The present subject which has an exceptionally big cast of well-known players will be finished within a week.

The Lyons & Moran Company not content with one leading woman, have this week added the second in the person of Marion Mason. Mildred Moore, who has been with this company for the past several months, will also continue. Lyons and Moran have just finished filming "Fish Out of Water," and are now engaged in the making of "The Model Husband."

Universal City had more than a usual thrill this week when Charley, the big elephant, broke his chain and started to explore the San Fernando Valley. The riot call was sent to the cowboys, zoo attaches, and a posse of 200 horseman and footman were soon after the big beast that in many instances had proven to the beholder that he was temperamental. After three hours he was driven back to his barn, and induced to back in when a new chain was snapped about his left hind foot. Terror reigned throughout the entire valley while Charley was at liberty.

Harry Lyons, elder brother of Eddie Lyons, Universal comedian, died Wednesday, March 12, of heart disease, and the funeral was held Saturday, March 15. The deceased has played in films for the past three years, taking character parts under the name of Harry Nolan. He leaves a widow and children and a big circle of friends in the film colony.

Here and There

Plans are to be announced within the very near future by Thomas H. Ince for at least one company to work at New York in the making of two or three film plays for the Paramount Program. Dorothy Dalton is to be starred in these plays, and she will go East with a company as soon as the subject she is now playing in "A Man's Wife" is completed. This is now being directed by Joseph de Grasse.

The Enid Bennett Company directed by Fred Niblo has finished the filming of the story titled, "Stepping Out," and the star and friend husband, Director Niblo, are enjoying a well-earned vacation at Coronado. It is planned that several additional companies will shortly be organized at the Ince studio.

Samuel Goldwyn after five years of trying, has at last accomplished a desire—namely, that Thompson Buchanan, easily the best known young American playwright, is now a member of the Goldwyn scenario staff, which is in charge of J. G. Hawks. Mr. Goldwyn made a contract with Buchanan which becomes effective April 15, when he begins his work at the Goldwyn studios at Culver City. Buchanan will be remembered as the author of "A Woman's Way," Grace George's successful play; "Life," successful New York melodrama, and made his debut as a scenario writer with the Goldwyn production, starring Tom Moore in "Thirty a Week." The contract with Buchanan was consummated in Chicago when Mr. Goldwyn was en route to Los Angeles.

Madge Kennedy's next production is from a book and play written by Jerome K. Jerome, and its filming will present the story in its fourth form. Originally the play was produced, starring Fannie Ward, under the title of "The New Lady Bancock," next it came out as a novel under the title, "Fannie and the Servant Problem." Last season the story was used as a plot for the New Amsterdam theatre musical comedy, "The Rainbow Girl." It is not definitely stated which title will be used for the screen production. Miss Kennedy, who has enjoyed an extended vacation to the present time, will begin work in this production on Monday, March 24, under the direction of Clarence G. Badger.

Tom Moore within a few days will complete the scenes for "The City of Comrades,'" and his next vehicle is to be the screen adaptation of an extremely well-known play. Elaborate settings for this have been prepared, and cast will be named within a few days.

Tom Moore, it is stated by Mr. Goldwyn, is to continue as a Goldwyn star for the next five years, which is a corroboration of similar report carried in Motion Picture News several weeks ago. Moore originally made a three-year contract with the Goldwyn Film Corporation, and a few weeks ago this was extended two more years.

Plans have been perfected for the production of two new subjects at the Goldwyn studio, one to be another Rex Beach story directed by Reginald Barker, and the other a Mabel Normand subject filmed under the direction of Victor Schertzinger.

Hollywood Hookum

APRIL 5, 1919 NEWS MORE NEWS

Fair and Rainy.

Francis Ford is back.

Joe Brandt is flitting eastward.

Enid Bennett is doing housework this week.

R. Cecil Smith has bid goodbye to Pneumonia.

Dick Willis sends HOOKUM an essay on Thought.

And now we learn that George Holt is a director.

Jack Kerrigan slept through a hotel fire in Mobile, Atlanta, once.

Allen Holubar claims to have a hat that cost $57—mostly in tips.

Edith Roberts admits she is happy and contented as leading woman for Charley Ray.

And now we learn that klean kut komedies are to be made by the Kewpie Komedy Kompany.

Marie Walcamp's greatest ambition is to own a hacienda left by the Spanish settlers in California.

Jim Corbett claims the fighting game has it over the pictures in at least one respect—the clothes.

Up to the minute of going to press Charlie Chaplin had not shipped "Sunnyside" to the laboratories.

Charley Ray admits his education has been neglected, for he does not understand the terms of a poker game.

Doug. Fairbanks was out paying social obligations Monday, and called on Bill Farnum at Bill Fox's studio.

Kathleen Kirkham, by the aid of her trusty .45, shooed a burglar out of her house at two a.m. all alone.

Tom Ince gave a New Year's party this week—he didn't lose his calendar, but just needed scenes of this kind for a Dorothy Dalton film.

J. P. McGowan has bought a bulldog to watch over his dressing room and offices while he's filming scenes to prevent further burglaries.

When J. S. Woodside, who writes pieces for the paper for Tom Ince, beats off the word "work" on the typewriter, he always begins it with a capital.

Juanita Hanson was once an extra girl, and then she got a job at thirty dollars a week. Ultimately she hopes to live down her bathing suit record.

Sam Rork is back amongst us, now general manager of the Kathrine MacDonald Pictures Corp., that has hung out its shingle at the old Biograph studios.

Frank E. Woods has supervised the production of more than 570 feature motion picture films since 1914, and still he has a smile that won't come off.

A fellow named Barrymore has come into our midst and the same floor, and hung out his shingle as representative of a certain reflector of the dramatic world.

Olive Thomas and Claire Du Brey jointly vamped the skipper of an old freighter at San Francisco when they were making scenes, and he forgot his grouch and invited 'em to call again.

Monroe Salisbury is now being referred to as the Mansfield of the Screen, and the Otis Skinner of the celluloid. Anyone familiar with stage celebrities will understand what this means.

Clarence G. Badger is to have a new home in the foothills near Hollywood, and just to be sure it's built the way he wants it to be built, he is building it himself. Some sage has said, "versatility thou art a jewel."

Jesse Hampton needed a wedding scene for "The Best Man," and secured an honest-to-goodness minister, and the bride and groom are still wondering whether they are or are not. Mr. Hampton is sure a stickler for detail.

Charley Murray's house was robbed while he and Mrs. Murray were absent from home on Sunday, March 16, and the burglars stole everything including Charley's green shirt. But they left him his green necktie for St. Patrick's Day.

Sy Snyder has compiled a glossary of film lingo which tells what all the terms regarding a film picture mean. A director, the glossary says, is the architect and builder of a picture play. If you don't believe it, ask any producer.

Kathleen O'Connor has stepped forth with a number of suggestive names for dances that may be introduced in the future. Here's a few: Stretch the garter; Slip the slipper; prance the pumps; jingle the corset, and others which Hollywood HOOKUM refrains from publishing.

Harry Leonhardt is authority for the statement that Poppy Comedies, Inc., did not have its birth on the Alexandria mystic rug, but was organized by showmen who talked show-business and cash at the same time. He further states the corporation does not propose to spend any sucker money, for it has none to spend.

Bill Wrigley, Mrs. Wrigley, son Wrigley and daughter Wrigley, and all the other Wrigleys who help to making chewing gum famous, were guests of Bill Farnum at the studio, and Bill showed 'em how proficient he is in the art of masticating the stick-with-em substance, and Bill was so good that Bill Wrigley gave him a permit to make pictures on Catalina Islands which Wrigley recently purchased.

FILMS—ONE PRICE BUSINESS?

Fluctuation of quotations for films is exceptionally well illustrated by a deal recently completed by one of our well-known coast exchange managers. A New York company wired him quotations on a special short subject ten cents a foot with two prints for the territory. The exchangeman wired back an acceptance, but the stenographer made a mistake and instead of two prints said two cents per foot. Then came another wire from the east asking "what is the best price you will pay for the territory," and Mr. Exchangeman wired back ten cents per foot for the first print and five cents per foot for the second. Whereupon he added another $100 to the profit and loss column. It is suggested by the editor of HOOKUM that Mike Rosenberg buy a dinner for film rowites of Seattle, or at least a new dress for the stenographer.

IRISH CELEBRATE BIRTHDAYS

Two well-known characters of exactly the same age celebrated their birthdays on St. Patrick's Day, the same being March 17. Friend wife of one gave a dinner party at their palatian home in Hollywood which almost ended in a row. A wonderful birthday cake containing, well, we don't know how many candles, and at least four feet in width, was brought on to the table. Mounted on the top of this was an airplane, practical in every respect and operated by an electric button at the bottom of the cake. The other celebrater and his friends were chagrined that partiality should be shown by the hostess, all thinking there should be two cakes. There were threatening clouds and riotous murmurings, and then the waiter brought on a second cake to quiet the angry mob. It was even larger than the first, and built upon the top of it was a replica of the world's greatest theatre, the million dollar temple of the cinema art, electric lights, prices and everything. This quieted everyone, and a good time was had by all—and so the birthdays of Sid Chaplin and Sid Grauman ended peacefully.



Kitty Gordon is the United Picture Theatres' star in "Playthings of Passion," in which the accompanying scenes are incorporated

Advertising Drive by the United

Trade Journals and Newspapers with Billboards in Principal Cities Exploit United Releases

J. A. BERST, President of United Picture Theatres, Inc., announces that following upon the high standard set for itself in its inaugural production with Dustin Farnum, in "The Light of Western Stars" and with releases of still greater magnitude following in quick succession, United Picture Theatres of America, Inc., is pursuing a widespread advertising and publicity campaign designed to drive home the successes already achieved and to give all possible aid and advantage to its exhibitor-members throughout the country in their exploitation of current United releases, and concentrate the attention of the movie-going public on forthcoming United offerings.

With this object in view a series of effective insert pages are being published by United in the Motion Picture Industry Journals, liberal newspaper advertising is being employed and a special billboard campaign carried out from all important centers throughout the country.

It is further announced that strikingly artistic twenty-four sheets have been produced in effective colors and designs for each of the United star attractions, Florence Reed, Kitty Gordon and Dustin Farnum, and lobby displays of a high degree of attractiveness are not the least feature in the exploitation program undertaken.

J. A. Berst, President of United, who has been on the Pacific Coast for several weeks engaged in intensive work in the interests of the United organization, is completing a tour of constructive inspection and will shortly return to his executive desk in the Mecca building.

Announcements of more than ordinary interest, it is rumored, are likely to be forthcoming upon his return to New York.

Mr. Berst reports a consensus of marked satisfaction among exhibitors throughout the country at the astonishingly high standard set by United in its releases to date. Dustin Farnum's second United feature is said especially to have received a widespread measure of exhibitor appreciation for its swiftly moving story, wonderful outdoor photography, and the effective artistry of Dustin Farnum in the star role, the laudatory comments upon this United production being the more notable in view of the difficulty that always exists in duplicating a high standard already set, which, in this case, was set by the "Light of Western Stars."

That this standard has been not only reached but exceeded is evidenced, it is said, by voluminous communication from exhibitors now playing "A Man in the Open," who testify that the second United Dustin Farnum is exceeding in box office receipts the returns of its predecessor.

Marion Davies Busy on Another Picture

After a two weeks' rest, Marion Davies, following the release by Select Pictures of "The Belle of New York," and the cutting by Allan Dwan of her comedy drama, "Getting Mary Married," will start work next week in the Paragon Studio, Fort Lee, which has just been leased for her use, on a pretentious new production, directed by Allan Dwan, the title of which has not yet been made public, according to C. F. Zittel, head of the Marion Davies Film Corp.

It is believed that the new story will be the screen version of a well-known novel, and the supporting cast will be an all-star one.

Praises Gordon Picture

"Playthings of Passion" was given a private showing before the prints were shipped to New York, and J. A. Berst, president of United Picture Theatres, Inc., saw it and praised the new Kitty Gordon picture very enthusiastically.

It was written by William Anthony McGuire, and directed by Wallace Worsley.

Claims Big Variety of Interesting Features

Universal states that the greatest variety of features yet assembled in an issue of the New Screen Magazine are contained in the latest issue of the Universal weekly Number Seven scheduled for release on April 4.

The first feature of the issue shows the care of dogs and cats in a big animal hospital. The manner in which bowsers broken leg is mended, his furry coat being washed and dried by special apparatus and a course in feline dentistry are shown.

Eileen Cotty, fifteen-year-old toe dancer with the "Good-Morning, Judge," show demonstrates one of her latest dance steps before the camera, providing the Magazine with the seventh feature of a series of "Moments With the Broadway Stage Stars."

A first view of spring styles which are evolved from sketches by Hy Mayer and displayed by models from the Woolte studios, "Familiar Types We Read About," "Laughographs," selected from the leading newspapers of the country scenes demonstrating the art of selecting millinery for youthful wearers, "A Saw Log Joy Ride," and "Miracles in Mud," by Willie Hopkins, complete the release.

Select's General Manager Visits Omaha

Arthur S. Kane, general manager of Select Pictures, is said to have held an enthusiastic sales conference at Omaha.

He is now closing a six weeks' tour of the largest cities throughout the South and Middle West, for the purpose of getting in closer touch with his branch managers salesmen and especially the exhibitors personally.

The conference was held on March 17t and among those present besides Mr. Kan were C. W. Taylor, Omaha branch manager; Messrs. Leo Levy, B. T. Cale an M. A. Greenfield, roadmen, and also Harr E. Lotz, Denver branch manager for Se lect Pictures.

Tyrad Announces Trade Showing April 2

The first trade showing of "Your Wife and Mine" was scheduled for Wednesday, April 2, at 3 P. M., in Wurlitzer Hall, New York City. A great many state right buyers and exhibitors were expected as a general invitation to all was extended.

This is described as a super-feature made in England and France, and is controlled by Tyrad Pictures, Inc., of 729 Seventh avenue.

"In extending this invitation broadcast to the film trade, I wish to emphasize this point," said Jacques Tyrol, secretary-treasurer and director general of the corporation, "and that is that we expressly invite criticism. Our personal opinion is that in 'Your Wife and Mine' we have a rare box-office attraction, a production that will make money for the exhibitor because it has all the virtues of a tried and true money maker. And we want those who will attend our showing to tell us with all candor just what they think of it. We confidently believe that they will agree with us."

Says Picture Is Timely

An official of United Picture Theatres, Inc., says that at a time when activities for women, women's votes, congresswomen and women street car conductors are part of daily life they are presenting Kitty Gordon in a superpicture which, while in no sense carrying a mission, whether feminine or otherwise, is timely in subject and replete with modern day interest.

"Playthings of Passion," from the pen of William Anthony McGuire is described as a striking story of society and of tenement life depicting the adventures of a young society woman who interests herself in "uplift" work in the slums.

Geraghty with United

Tom J. Geraghty, formerly a New York newspaper man, has been engaged by President J. A. Berst, of United Picture Theatres, Inc., to write the scenarios of the forthcoming productions, featuring Kitty Gordon and Dustin Farnum.

Mr. Geraghty's latest endeavors have been "The Unpardonable Sin," "A Heart in Pawn" and "A One-Hundred Per-Cent American."



Gladys Brockwell, presented by William Fox in "Pitfalls of a Big City"



"The Red Lantern" is declared by Metro to be Nazimova's greatest production

Harma to Make Official "Mayflower" Picture

ACCORDING to reports from England, a fine tribute has been paid to the British Film Industry. The Official Mayflower Celebration Committee, under the Presidency of His Royal Highness the Duke of Connaught, has authorized the Harma Film Company to produce the official "Mayflower" film, which will be exploited on both sides of the water in connection with the Mayflower Tercentenary.

Both President Wilson and the British Premier have expressed their interest in the project and have written to the company commending the idea, it is said.

"The plans of the 'Mayflower Celebration film,'" writes President Wilson, "interest me very much indeed, and I hope sincerely that these plans will meet with the most gratifying success. The trip of the Mayflower, as we now look back to it, has a new and fresh significance.

"It was the first movement of the shuttle which has woven so close a fabric of intimacy between the two sides of the water."

Lloyd-George says: "At this momentous time when America is indissolubly linked with us in extending liberty all over the world, the official cinematograph of the Mayflower story will do much to show the people both of America and of this country what we together owe to our forefathers, to quicken their love of Liberty and to establish that peace for which the descendants of the men of the 'Mayflower' have fought and died side by side with our British sons."

The theme of this big film is an international one, and with the official commendation of the heads of the two governments it will be looked upon on both sides of the water as a great historical production of mutual interest.

Harry Maze Jenks, the proprietor of Harma Photo-Plays, is most enthusiastic about this production, and is anxious that every detail in connection with the voyage of the Pilgrim Fathers from Plymouth Sound to America should be correct and authentic. He has just arrived in America with his technical adviser.

G. W. Bitzer Scores on Griffith Photography

NO more beautiful photography has ever been seen in motion pictures, it is said, than that in "The Girl Who Stayed at Home," D. W. Griffith's latest Artcraft production, which is released March 23. This photography, of course, is the work of George William Bitzer, who has been chief cameraman for Mr. Griffith since the latter's early Biograph days. Conspicuous for their beauty are a number of portrait close-ups of Carol Dempster and Richard Barthelmess, done in Mr. Bitzer's distinctive style and by the process which he himself discovered and made first use of in Mr. Griffith's Artcraft picture, "The Greatest Thing in Life." The longer shots, too, are said to be strikingly artistic, the great director and his cameraman outdoing even the best of their former efforts.

The role which Robert Harron has in "The Girl Who Stayed at Home," is said to be probably the most interesting which that sterling young actor has yet essayed. It is that of the son of a man who owns a string of shipyards. A brother has enlisted in the army immediately after America's entrance into the war, but when our boy's card comes through Uncle Sam's mill it is found that he isn't any larger, any wiser or any better than the son of the poorest laborer in the employ of the shipyard owner. Despite the fact that the son is placed at work in the shipyard at a job the old man has decided is essential, the draft detectives insist that a woman can file time cards just as well as he can, and a few days later the young man awakes with a stiff back and sore feet, due to drilling about eight and one-half hours the preceding day. After some days of torture he learns how not to weaken. The role is said to open to Mr. Harron a new line of honors which even he himself did not know he deserved.



Jesse L. Lasky presents Fred Stone in "Johnny Get Your Gun," Artcraft release. Charles Ray appears to be making progress in "The Sheriff's Son," a Paramount. Vivian Martin stars in "Little Comrade"

Constance Talmadge in "Veiled Adventure"

"THE VEILED ADVENTURE" is the title of the Constance Talmadge production to follow her current Select release, "Experimental Marriage," which Lewis J. Selznick states is receiving an enormous volume of advance dates in first run houses throughout the country.

Julia Crawford Ivers wrote both the original story and the scenario of "The Veiled Adventure." This is the first original story to be used as picture material for Constance Talmadge this season, her most recent attractions, "Experimental Marriage," "Romance and Arabella," "Who Cares?" "A Lady's Name," "Mrs. Leffingwell's Boots," "Sauce for the Goose," and "A Pair of Silk Stockings" having been adapted from plays or novels by prominent authors.

The story is being directed by Walter Edwards, and Miss Talmadge's leading man will be Harrison Ford.

The plot of "The Veiled Adventure" concerns Geraldine Barker, a young society girl, who is engaged to Reggie Crocker. One night she finds a woman's veil in his pocket, but before she has a chance to speak to him about it, Reggie goes away on a trip, saying that he will not be home until the night their engagement is made public. In the meantime, Geraldine becomes acquainted with Dick Annesly, a diamond in the rough from Texas.

Dick has a few ideas of his own concerning women, but Geraldine takes matters in hand and proceeds to "teach him a lesson."

According to the synopsis and advance information from the coast, "The Veiled Adventure" gives promise of being one of Miss Talmadge's most pleasing vehicles. There is plenty of action and an unusually entertaining plot. Another important consideration is a very capable cast, including in addition to Mr. Ford, Stanhope Wheatcroft, Vera Doria, Rosita Marstini, T. D. Crittenden, Eddie Sutherland, Margaret Loomis and Vera Sisson.

Raver Comments Upon "As a Man Thinks"

HARRY RAVER, producer, under Four Star auspices of "As a Man Thinks," film version of Augustus Thomas' speaking stage success of that name, now practically completed, considers the new picture to be a striking illustration of the value of direct co-operation between author, producer, director and star.

"The trouble with too many so-called adaptations," said Mr. Raver, "is that they are not adaptations at all, but mere mechanical make-shifts carrying titles that are considered to have commercial value, but having little else to commend them to the exhibitor.

"Everybody familiar with Augustus Thomas' work knows that his plays, from the time he wrote 'Editha's Burglar' in 1889 up to and including his latest offering, 'The Copperhead,' now enjoying success, have been action plays—plays in which people do things every minute, as distinguished from plays in which people say much and do little.

"'Alabama,' 'Colonel Carter of Cartersville,' 'The Earl of Pawtucket,' 'The Witching Hour,' 'The Education of Mr. Pipp,' and, in fact, all of the thirty-two Thomas plays I happen to recall, are so full of action, and the plots are so cohesive, that it would be quite possible to film the original speaking stage situations and achieve fairly satisfactory pictorial drama as a result."

Claims Denver Record

Mary Miles Minter in "The Amazing Impostor," is reported to have broken all box-office records in a three-day run at the Strand theatre in Denver.

A. F. Meaghan is said to have declared that "our patrons were delighted. The story was good, photography and lighting effects superb, the cast exceedingly well chosen, settings, acting and direction above criticism."

United Publishes Some Figures

A study of figures has been published by United Picture Theatres of America Inc. They mark the course of United's intensive campaign for stock franchise members—a campaign that began on March 3 last.

These figures are really a growth-chart. They show an increase in the number of United Theatres of more than 473 per cent. in a period of five months.

These figures, which United officials say can be vouched for before a notary if necessary, show that on August 31 last United had 374 theatres. On September 30, United had 413 theatres. On October 31 United had 494 theatres. On November 30 there were 600 theatres in United. On December 31 the number of United theatres was 923—then began the big progress in United growth. On January 31 1919, there were 1,411 theatres enrolled in United. On February 23 the number was 1,884. On March 22 there were 2,14 United theatres in the United States.

Fine Role Selected for Earle Williams

Vitagraph reports that in selecting Frederic Van Rensselaer Dey's sensational novel, "A Gentleman of Quality," as a screen production for Earle William Vitagraph gave to Mr. Williams what will rank as perhaps the most powerful role he has had since he played "The Christian."

He is given the opportunity to do some extremely clever character work.

Pearl White Serial Progresses

Work is progressing rapidly on the Pearl White-Robert W. Chambers serial "In Secret," which is being produced by George B. Seitz, Inc., for release by Pathe. This striking combination of the talents of the world's most famous serial star and America's most popular author is arousing unusual interest among exhibitors and public alike.

Index to Complete Plan Book and EXHIBITORS' BOX OFFICE REPORTS

EDITOR'S NOTE—Exhibitors will find here a complete list of all feature pictures for the current quarter arranged alphabetically as an index to The Complete Plan Book for this period, naming the picture, the producer, the star, the release date, and designating the issue of MOTION PICTURE NEWS which contained the original review.

The following also contains our reviewer's opinion encompassed in a brief single line and gives the comments of exhibitors who have shown the picture and forwarded their opinions. And we also publish a final line fairly summarizing a consensus of all opinions received on each picture. As many of the exhibitors do not comment on every picture (merely checking it Big, Average or Poor), we arrive at the consensus not only by the actual comments made and published, but are also guided by the reports from exhibitors who have made no actual comments but have merely checked the box office value of the picture.

All the pictures mentioned are five-reel features, unless marked otherwise. Serials are reviewed also. At the conclusion of this department will be found the "Flash-Backs," being comments on films released previous to January 5, 1919.

PICTURE BRAND STAR RELEASED PLAN BOOK

ADELE (UNITED) KITTY GORDON (JAN. 26).....FEB. 1
(Six Parts)
"Exhibitors who are 'larry' of war pictures at this time need have no hesitancy in booking this for the full run."—M. P. News.
Exhibitor Comment—"A good picture liked by all and well produced. Big to average business." "Good, but patrons are tired of war stories. Average to big business." "Good picture. War stuff dead. Average business." "Big business two days." "Good picture. Average business. War plays dead here."
Consensus—"Good picture, good puller."

ADVENTURE SHOP, THE (VITAGRAPH) GRIFFITH (JAN. 6). JAN. 11
"Better than an average picture."—M. P. News.
Exhibitor Comment—"Fair picture." "Star not popular here. Picture not much."
Consensus—"Satisfactory picture, average puller."

AFTER THE WAR (ARGOSY) CUNARD (JAN 26).....JAN. 11
"Timely subject possessing unusual advertising possibilities."—M. P. News.
Exhibitor Comment—"A strongly dramatic story with star's work exceptionally good, as well as her support. Another good offering for city trade. Good business." "Big business two days on this Universal Special."
Consensus—"Satisfactory production, good puller."

ALIAS MIKE MORAN (PARAMOUNT) WALLACE REID
(MAR. 2) .....MAR. 29
"A real human character the centre of fine story."—M. P. News.

AMAZING IMPOSTER, THE (AMERICAN) MINTER (FEB. 2). FEB. 8
"Lots of ginger in this one. Star's features better."—M. P. News.

AMAZING WIFE, THE (UNIVERSAL) MARY MACLAREN
(APR. 7) .....MAR. 29
(Six Parts)
"Here's one on which you can go the limit."—M. P. News.

AS THE SUN WENT DOWN (METRO) EDITH STOREY
(FEB. 10) .....FEB. 22
"Edith Storey in screen version of Baker's play."—M. P. News.
Exhibitor Comment—"Picture just fair. Star does not draw in this house." "Has some great comedy throughout but in some places tends too much on serial order."
Consensus—"Fair picture, average puller."

BELLE OF NEW YORK, THE (SELECT) MARION DAVIES..FEB. 10
Exhibitor Comment—"With al the advertising the stage success had of the same name, one would expect to break all records with this, but nothing smashed except faith in human nature. Why try to make a screen star outof Marion Davies? It can't be done. She's no better than when she started her first Select. Average to poor business."

BETTER 'OLE, THE (WORLD) SPECIAL CAST (MAR. 17)..MAR. 8
(Seven Parts)
"Novel and very entertaining; characterizations good."—M. P. News.

BLIND MAN'S EYES (METRO) BERT LYTELL (MAR. 10)..MAR. 22
Bert Lytell excellent in murder mystery tale."—M. P. News.

BLUFFER, THE (WORLD) ELVIDGE (JAN. 20).....JAN. 18
"An expose of society's seamy side that is entertaining."—M. P. News.
Exhibitor Comment—"Very pleasing program offering." Average business."
Consensus—"Pleasing picture, average puller."

BONDAGE OF BARBARA, THE (GOLDWYN) MAE MARSH (FEB. 2)
Exhibitor Comment—"Poor business." "Very poor picture. But Mae Marsh does her best under the circumstances. Average to big to average business." "Mae Marsh does not draw here. Fair production to average business." "Very good picture to big business." "Drew few and pleased few."
Consensus—"Fair picture, average puller."

BONDS OF HONOR (EXHIBITORS-MUTUAL) HAYAKAWA
(JAN. 19) .....FEB. 8
"This picture should not fail to please wholly."—M. P. News.
Exhibitor Comment—"Splendid in every particular." "Very good. Pleased our patrons. Big business." "A dandy picture. Very gripping. Best double exposure ever produced. All pleased." "A good drawing card. Star liked in this picture. Fell down on third day."
Consensus—"Splendid picture, strong puller."

BOOTS (PARAMOUNT) DOROTHY GISH (FEB. 16).....MAR. 15
"Star attractive and comedy dominates this picture."—M. P. News.
Exhibitor Comment—"Picture proved very satisfactory. Star very pleasing."

BRAND, THE (GOLDWYN) REX BEACH CAST (MAR. 9)..MAR. 8
(Seven Parts)
"A Rex Beach story of the far North that rings the bell."—M. P. News.

BRASS BUTTONS (AMERICAN) WILLIAM RUSSELL (MAR. 30)
.....MAR. 22
"A lot of snap and zest to this comedy drama."—M. P. News.

BREED OF MEN (ARTCRAFT) W. S. HART (FEB 2).....FEB. 15
"Star registers strongly in one that should please everybody."—M. P. News.
Exhibitor Comment—"Very good. Big business. Hart will have to change his style of work. Has too many imitators. Drew a very big opening and sent them out pleased. An average Hart picture." "Bill put them in on this one and they liked it."
Consensus—"Satisfactory picture, strong puller."

BREEZY JIM (TRIANGLE) CRANE WOLBER (FEB. 23)....FEB. 22
"Shows its age plainly. Hot stuff for hero worshippers."—M. P. News.

CALL OF THE SOUL, THE (FOX) BROCKWELL) (JAN. 19) JAN. 18
"'Wronged Girl' story with few moments that appeal."—M. P. News.
Exhibitor Comment—"Pleased. We had no complaints." "Well liked. Extra big business." "Average business." "Brockwell and cast great. This should be a special. It's got the goods."
Consensus—"Satisfactory picture, good puller."

CAPTAIN'S CAPTAIN, THE (VITAGRAPH) JOYCE (JAN. 6). JAN. 4
"Popular Alice Joyce in an average story."—M. P. News.
Exhibitor Comment—"Not good. Poor business." "Joyce misplaced. Has no right in comedies. Picture not liked. Consequently business 'flopped' after opening." "Fair. Poor vehicle for Alice Joyce." "Pleased all." "Not so good as 'Everybody's Girl.'" "Average business." "Average business."
Consensus—"Fair picture, average puller."

CAROLYN OF THE CORNERS (PATHE) BESSIE LOVE
(MAR. 9) .....MAR 1
"Strong story, but a little loose. Muman touches plentiful."—M. P. News.

CHEATING CHEATERS (SELECT) C. K. YOUNG (JAN. 19)..FEB. 1
"Crook play that gives star chance to do excellent work."—M. P. News.
Exhibitor Comment—"Very good. Young coming back. Big business." "Very good. Big business three days." "Superb cast. Well handled. Photography good. Pleasing and entertaining. Big business seven days."
Consensus—"Pleasing picture, big puller."

CHILD OF M'SIEU (TRIANGLE) BABY MARIE OSBORNE
(FEB. 16) .....FEB. 22
"Film lacks heart interest, action and suspense."—M. P. News.
Exhibitor Comment—"Big business."

COME AGAIN SMITH (HODKINSON) J. W. KERRIGAN
(FEB. 10) .....FEB. 1
"Fits the star like proverbial glove; interest is plentiful."—M. P. News.
Exhibitor Comment—"A dandy comedy drama to big business." "Picture well liked. Star just average."
Consensus—"Fine picture, good puller."

COMMON CAUSE, THE (BLACKTON-VITA) (JAN. 5).....DEC. 7-14
"Contains all elements necessary to pleasing entertainment."—M. P. News.
Exhibitor Comment—"Best war picture we have run or seen yet. Drew big business and pleased all." "Good picture but public tired of war picture. Average to poor business." "Pleased the patrons but many people do not care for war pictures. Extra big and big business."
Consensus—"Fine picture, good puller."

COMMON CLAY (PATHE) FANNIE WARD (MARCH 2)....FEB. 8
"Audience will likely praise this Ward picture."—M. P. News.
Exhibitor Comment—"Generally good picture. Good box-office attraction. Big business seven days."

COURAGE FOR TWO (WORLD) CARLYLE BLACKWELL
(FEB. 17) .....FEB. 15
"Star with Miss Greeley offer fine comedy drama."—M. P. News.
Exhibitor Comment—"Big business two days."

CRAVING, THE (BLUEBIRD) FRANCIS FORD (JAN. 13)..JAN. 18
"Holds suspense clear through. Staging well done."—M. P. News.
Exhibitor Comment—"A novelty in photography, nothing more. Might go strong in 'bone-dry' territory as a 'turrible' example of what 'likker' will do to a man. Business was a poor average." "Big business."
Consensus—"Good picture, satisfactory puller."

CREAKING STAIRS (UNIVERSAL SPECIAL) MARY MACLAREN (FEB. 10).....
Exhibitor Comment—"Good story of suspense and thrills with no padding but everybody on the job every second. Big to average business."

CROOK OF DREAMS (WORLD) LOUISE HUFF (MAR. 3)....MAR. 1
"Clever story with star in appealing role."—M. P. News.
Exhibitor Comment—"A good program picture. World is waking up at last and making better stuff. Average business."

DAY DREAMS (GOLDWYN) MADGE KENNEDY (JAN. 12) JAN. 25
"One of the REAL artistic offerings; cast excellent."—M. P. News.
Exhibitor Comment—"They don't enthuse over Miss Kennedy here. This was very poor picture and our patrons said so. Poor business." "Such a picture is a crime. Nobody satisfied. A shame to take the money. Never again."
Consensus—"Fair picture, average puller."

Exhibitors' Own Box Office Reports

PICTURE BRAND STAR RELEASED PLAN BOOK

DIVORCEE, THE (METRO) ETHEL BARRYMORE (JAN. 20).JAN. 25
" Star in a brilliant screen achievement."—M. P. News.
Exhibitor Comment—" The sort of a picture that will fill your house and cure your box-office. At least in cities, but possibly will be over the heads of small town patrons. The best thing Barrymore has had in ages. And she makes the most of it." " Very good picture. Big business." " Good picture. Well liked. Average business." " Average business two days."
Consensus—" Excellent production, strong puller."

DON'T CHANGE YOUR HUSBAND (ARTCRAFT) DE MILLE'S (JAN. 26) .....FEB. 8
" Points a moral to married folk, or those to be married."—M. P. News.
Exhibitor Comment—" A very fine production. One of the best. Big business." " Extra big business seven days straight." " This with Arbuckle comedy packed them in and patrons raved over the feature." " Extra big business seven days." " Great picture, tremendous drawing power."
Consensus—" Excellent production, strong puller."

DRIFTERS, THE (HODKINSON) KERRIGAN(JAN. 6).....
Exhibitor Comment—" Story, star and cast very good. Photography and direction good. Finishing poor. Very spotted and the titles all exceptionally dark, detracting greatly from good qualities of production. A fault that this producer don't remedy, even with all the complaints." " Only average. Long time since we had an old-time Kerrigan picture."
Consensus—" Satisfactory picture, average puller."

DUB, THE (PARAMOUNT) WALLACE REID (JAN. 19).....JAN. 25
" Well produced and entertaining farce of crook sort."—M. P. News.
Exhibitor Comment—" Excellent picture." " Immense." " Good picture, average drawiug power." " A fair Reid picture. Big business." " Average business. Star well liked here. Story well done. Regular program release. ' Good picture ' is the verdict." " A rattling good program offering. Will please any class audience."
Consensus—" Excellent production, good puller."

ECHO OF YOUTH, THE (GRAPHIC) SPECIAL CAST (FEB. 16) .....MAR. 8
" Cast is good and picture is clean and compelling"—M. P. News.

ENCHANTED BARN, THE (VITAGRAPH) BESSIE LOVE (JAN. 27) .....JAN. 25
" Has all good points necessary to interesting picture."—M. P. News.
Exhibitor Comment—" Very good. Average business."

END OF THE GAME, THE (HODKINSON) J. WARREN KERRIGAN (MAR. 23).....MAR. 29
" Too much footage in this Western of '40 days."—M. P. News.

FAITH (METRO) BERT LYTELL (FEB. 3).....FEB. 8
" Picture with deep appeal and excellent star."—M. P. News.
Exhibitor Comment—" Only fair. Star is capable of bigger and better things. Average and poor business." " Just another of those pictures that make Metro the most consistent program on the market." " A peculiar type of picture in that it was so simple, but handled in a way that put it over big. Big business."
Consensus—" Satisfactory picture, average puller."

FALSE FACES, THE (PARAMOUNT-ARTCRAFT) WALTHALL (FEB. 16) .....MAR 1
(Seven Parts)
" Strong melodrama of the spy sort; should please."—M. P. News.
Exhibitor Comment—" Great production. Lacks big star." " Splendid picture. Highly entertaining. Good acting. Seemingly impossible story but thrilling. Photography good. Big business seven days."
Consensus—" Excellent production, strong puller."

FIGHT FOR LOVE, A (UNIVERSAL) HARRY CAREY (MAR. 24) .....MAR. 22
" Star in strong story backed by beautiful scenes."—M. P. News.

FIGHTING DESTINY (VITAGRAPH) HARRY T. MOREY (MAR. 31) .....MAR. 29
" Star in another fine fighting picture with mystery touch."—M. P. News.

FIGHTING THROUGH (HODKINSON) E. K. LINCOLN (JAN. 27) (Six Parts) .....FEB. 1
" An example of excellent production with patriotism uppermost."—M. P. News.

FORBIDDEN ROOM, THE (FOX) GLADYS BROCKWELL (MAR. 2) .....MAR. 15
" Story of love and politics well handled."—M. P. News.
Exhibitor Comment—" Good picture. All pleased. Good continuity. Average business."

FORFEIT, THE (HODKINSON) HOUSE PETERS (MAR. 10) .....MAR. 22
" Reviewer considers picture good throughout."—M. P. News.

FOR THE FREEDOM OF THE EAST (GOLDWYN) (JAN. 19) (Six Parts) .....JAN. 25
" Has features to exploit that should put it over."—M. P. News.

FORTUNE'S CHILD (VITA.) GLADYS LESLIE (FEB. 10)..FEB. 8
" Heart appeal is there and photography and sets also good."—M. P. News.

GAMBLING IN SOULS (FOX) MADLAINE TRAVERSE (MAR. 9) .....MAR. 22
" Madlaine Traverse in story of woman's revenge."—M. P. News.

GAME IS UP, THE (BLUEBIRD) RAY-CLIFFORD (JAN. 20) JAN. 25
" Pictures in this class are rarity these days.'—M. P. News.
Exhibitor Comment—" Big business." " Just under the wire. Average business."
Consensus—" Good picture, satisfactory puller."

GENTLEMAN OF QUALITY, A (VITAGRAPH) EARLE WILLIAMS (MAR. 17).....MAR. 15
" Earle Williams in novel dual role."—M. P. News.

GIRL DODGER, THE (PARAMOUNT) CHARLES RAY (FEB. 9) .....MAR. 8
" Author comes in for big share of credit; rare comedy."—M. P. News.
Exhibitor Comment—" This is certainly Chas. Ray's best picture since ' Clodhopper ' if not the best he ever made." " Gave excellent satisfaction to big business." " A dandy. Big business."
Consensus—" Excellent production, big puller."

GIRL PROBLEM, THE (VITAGRAPH) CORINNE GRIFFITH (MAR. 3) .....MAR. 1
"Matinee sort of picture; display of women's wear."—M. P. News.

GIRL WITH NO REGRETS, THE (FOX) PEGGY HYLAND (JAN. 26) .....FEB. 8
" Clean crook play that should give complete satisfaction."—M. P. News.
Exhibitor Comment—" Nothing big, though satisfying. A crook story with a punch." " Pleased. Average business." " Picture pleased, jumping from average to big business." " No sense to it. If Peggy makes any more like this she will be sliding pretty fast out of good company. Poor business."
Consensus—" Satisfactory picture, average puller."

GO GET 'EM GARRINGER (PATHE) FRANKLIN FARNUM-HELENE CHADWICK (MAR. 23).....MAR. 22
" A true wild and woolly one with two popular players."—M. P. News.

GOLD CURE, THE (METRO) DANA (JAN. 13).....JAN. 18
" Star's cleverness and much foolishness makes continued laugh."—M. P. News.
Exhibitor Comment—" Extra good. The best Dana production ever played. One continued laugh. Average business." " Well liked. Average business. " Big business." " Very good picture. Big business." " Wel liked. Always draws business."
Consensus—" Excellent picture, good puller."

GREAT ROMANCE, THE (SCREEN CLASSICS) LOCKWOOD (JAN. 19).....JAN. 25
(Six Parts)
" Romance and adventure story laid in beautiful setting."—M. P. News.
Exhibitor Comment—" Harold Lockwood was one of the most popular male stars on the screen. Extra big business." " Settings were remarkable. Great. Well liked. Lockwood still packs them in."
Consensus—" Excellent production, strong puller."

GREAT VICTORY, THE (SCREEN CLASSICS) (JAN. 6).....JAN. 4
" Fact and fiction combined in a war history."—M. P. News.
Exhibitor Comment—" Duck this one. Simply a rehash of old war stuff. Withdrew it third day. " If you haven't an orchestra to help put this thing over the Lord help you."
Consensus—" Ordinary picture, satisfactory puller."

HAND INVISIBLE, THE (WORLD) MONTAGU LOVE (MAR. 17) .....MAR. 15
" Star's vehicle marks Harry Hoyt's directorial debut."—M. P. News.

HAPPY THOUGH MARRIED (PARAMOUNT) ENID BENNETT (FEB. 23) .....MAR. 1
" Amusing film that also appeals to finer emotions."—M. P. News.
Exhibitor Comment—" Miss Bennett not popular here. Poor business." " Enid Bennett a favorite here. This picture made them like her better. A swell picture to from average to big business."
Consensus—" Fine picture, average puller."

HARD BOILED (PARAMOUNT) DOROTHY DALTON (FEB. 2) .....FEB. 15
" Light story but should please all your patrons."—M. P. News.
Exhibitor Comment—" Pleased a majority of our patrons. Big and average business." " Miss Dalton's friends were disappointed in this and the title was bad." " A very pleasing picture well done. Miss Dalton's acting very good. Big business."
Consensus—" Pleasing picture, good puller."

HEART IN PAWN, A (EXHIBITORS MUTUAL) SESSUE HAYAKAWA (MAR. 10) .....MAR. 15
" Productions like this make an Art of producing."—M. P. News.

HEART OF GOLD (WORLD) HUFF (FEB. 10).....JAN. 25
" Romance with comedy touches and plenty of suspense."—M. P. News.

HEART OF HUMANITY, THE (JEWEL) PHILLIPS (JAN. 5) JAN. 25
(Nine Parts)
" A war subject that should draw larger crowds each day."—M. P. News.
Exhibitor Comment—" We exhibited this picture four days with the last day the biggest. I consider it the best war picture I have had the pleasure of seeing. Photography and settings and direction could not be improved on. Every man, woman and child in America should see it." " Third week, dollar top, turn-away business."
Consensus—" Extraordinary production, tremendous puller."

HEART OF WETONA, THE (SELECT) N. TALMADGE (JAN. 5) JAN. 4
" The best Norma Talmadge yet."—M. P. News.
Exhibitor Comment—" Extra big business." " Average business. " Big business. Pleased." " A splendid picture well received." " Very good; one of her best." " Always good." " Second run, big business." " Probably the best picture Norma has ever had, yet did not do over average business." " Very good. Big business three days. Didn't do as well as ' Forbidden City.' "
Consensus—" Excellent production with strong drawing powers."

HELL ROARIN' REFORM (FOX) TOM MIX (FEB. 16).....MAR. 1
" Full of action and interest; star has human part."—M. P. News.
Exhibitor Comment—" Tom Mix is there with the goods. Big business." " A fine Western. Brought a big crowd, especially children. This star has arrived in force. Average business." " They came in blizzard. Smashed all records. Mix better than ever and beat Hart a mile.". " Mix well liked and the picture is good. Big business."
Consensus—" Fine picture, strong puller."

HER CODE OF HONOR (UNITED) FLORENCE REED (MAR. 17) .....MAR. 15
(Six Parts)
" Brilliant star in exceptionally powerful picture."—M. P. News.

HERE COMES THE BRIDE (PARAMOUNT) J. BARRYMORE (JAN. 19) .....FEB. 1
" John Barrymore and good cast make most of usual story."—M.P.News.
Exhibitor Comment—" The question is, ' Why made? ' You have to be a real high brow to get this. Poor business." " Barrymore acting either a ' drunk ' or a ' nut,' hard to tell which. Medium in pleasing. Same in drawing power."
Consensus—" Fair picture, average puller."

HIDDEN TRUTH, THE (SELECT) ANNA CASE (JAN. 20)...FEB. 1
" Combination of Western Mystery, Society and Melodrama."—M.P.News
Exhibitor Comment—" Poor business."

HIGHEST TRUMP, THE (VITAGRAPH) WILLIAMS (FEB. 3) .....FEB. 1
" Entertaining spy and war drama with loads of action."—M. P. News.
Exhibitor Comment—" Good picture, average business." " Star's name got an average opening. Buried all photos pertaining to war. An excellent picture but war pictures are impossible." " Good picture but producer would do well by cutting out war stuff for a while."
Consensus—" Fine picture, good puller."

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HIS PARISIAN WIFE (ARTCRAFT) FERGUSON (JAN. 19)..FEB. 8
"Elsie Ferguson has never appeared to better advantage."—M. P. News.
Exhibitor Comment—"Very good picture. Business average. Star fairly well liked. They liked the picture better than most of her others." "A very pleasing picture for more intelligent audiences. Miss Ferguson a prime favorite. Average business."
Consensus—"Satisfactory picture, good puller."

HOOP-LA (ROBERTSON-COLE) BILLIE RHODES (JAN. 26) FEB. 22
"Another boost for Billie Rhodes; Clean comedy."—M. P. News.
Exhibitor Comment—Good. Star and picture well liked by our patrons." "Good comedy drama. Good business two days." "Star pleases and will get stronger if proper vehicles are furnished. Big to average to big business in seven-day run."
Consensus—"Fine picture, good puller."

INDESTRUCTIBLE WIFE, THE (SELECT) ALICE BRADY (JAN. 26) .....MAR. 1
"A regular matinee picture. Go easy."—M. P. News.

IN FOR THIRTY DAYS (METRO) ALLISON (JAN. 27).....JAN. 25
"An obvious comedy, but one which gets the laughs."—M. P. News.
Exhibitor Comment—"Good program picture to average business." "A very pleasing picture. Average business."
Consensus—"Good picture, average puller."

IT'S A BEAR (TRIANGLE) TAYLOR HOLMES (MAR. 16)..MAR. 15
"Should give substantial satisfaction; grins aplenty."

JANE GOES A-WOOING (PARAMOUNT) MARTIN (JAN. 5).JAN. 18
"Care given in producing it but story is not unusual."—M. P. News.
Exhibitor Comment—"Average business." "Pleasing production. Story rather weak. Has been in better ones." "Nice picture. Pleased majority. Vivian Martin becoming better liked." "Very good picture. Big business." "Cute. Not very strong story. Average business."
Consensus—"Fair picture, average puller."

JOHNNY GET YOUR GUN (ARTCRAFT) FRED STONE (MAR. 9) .....MAR. 29
"Good chance for Stone to do his acrobatics."—M. P. News.

JOHNNY-ON-THE-SPOT (METRO) HALE HAMILTON (FEB. 17) .....MAR. 1
"Average comedy drama made interesting because of star."—M. P. News.
Exhibitor Comment—"Sent 'em away talking. Big business first day and extra big business second day (Saturday)." "Good picture. Average business."
Consensus—"Good picture, good puller."

LAMB AND THE LION, THE (ROBERTSON-COLE) (MAR. 24) .....MAR. 22
"Human story that appeals. Acting good."—M. P. News.

LAW THAT DIVIDES, THE (HODKINSON) KATHLEEN CLIFFORD (JAN. 20) .....
Exhibitor Comment—"Big business. Good program picture. Many favorable comments. Good story."

LIFE'S A FUNNY PROPOSITION (EXHIBITORS' MUTUAL) WILLIAM DESMOND (JAN. 6).....FEB. 22
"Clean comedy situations make this a likely winner."—M. P. News.
Exhibitor Comment—"Star is new in our house. Average business. A clean picture, well liked."

LIGHT OF VICTORY, THE (UNIVERSAL SPECIAL) SALISBURY (MAR. 17) .....MAR. 15
"Holds interest throughout; hero drunk most of time."—M. P. News.
Exhibitor Comment—"Star seems to be adding to his popularity with each picture. Big business."

LIGHT OF WESTERN STARS, THE (UNITED) DUSTIN FARNUM (JAN. 5) .....OCT. 26
"Works up well in rugged outdoor atmosphere."—M. P. News.
Exhibitor Comment—"Fine picture. Big business." "Good picture, patrons pleased, broke house record." "Very good picture to big business." "Broke record on second day. Fine picture."
Consensus—"Excellent picture, big puller."

LIGHT, THE (FOX) THEDA BARA (JAN. 12).....JAN. 25
"Bara has best story in a good while; of vampire type."—M. P. News.
Exhibitor Comment—"'Flu' scare affecting business. Average to big." "Average business." "Regular Bara stuff. Average business." "The best Bara picture for some time. Big business three days." "Average to poor business."
Consensus—"Satisfactory picture, good puller."

LION AND THE MOUSE, THE (VITAGRAPH) JOYCE (FEB. 24) .....FEB. 22
(Six Parts)
"A special of the full-blooded variety."—M. P. News.
Exhibitor Comment—"Nothing remarkable except for rare interiors. Capably directed, however. Did not attract unusually although much advertised. Perhaps beginning of Lent affected sale. Average business." "Picture will draw but not exceptionally."
Consensus—"Good picture, good puller."

LITTLE ROWDY, THE (TRIANGLE) HAZEL DALY (MAR. 23) .....MAR. 22
"Comedy drama of the lighter type; heroine pleasing."—M. P. News.

LITTLE WHITE SAVAGE, A (BLUEBIRD) CARMEL MYERS (FEB. 20).....MAR. 1
"Story handled skillfully; holds interest throughout."—M. P. News.
Exhibitor Comment—"Average business."

LITTLE WOMEN (W. A. BRADY-PARAMOUNT) JAN. 5.....NOV. 23
(Six Parts)
"This attraction will appeal chiefly to the literary element."—M. P. News.
Exhibitor Comment—"A fine production. Neat attraction for children. Average business." "Refreshing story. Good, clean, wholesome. Story popular and much interest, especially to younger generation. Every right-thinking exhibitor should exhibit at least three or four such stories a year. It uplifts the industry. Big business seven days." "Big afternoons to average evenings."
Consensus—"Fine picture, good puller."

LONG LANE'S TURNING, THE (ROBERTSON-COLE) HENRY B. WALTHALL (FEB. 10).....FEB. 22
"Story improbable but should please great number of fans."—M. P. News.
Exhibitor Comment—"Picture excellent, star good, weather against us.'

LOVE AUCTION, THE (FOX) PEARSON (FEB. 9).....FEB. 22
"Charged with high power emotionalism."—M. P. News.
Exhibitor Comment—"Acting good, story poor. These kind of stories kill the picture business. Poor to average business." "Just ordinary. Average business."
Consensus—"Fair picture, average puller."

LOVE DEFENDER, THE (WORLD) JUNE ELVIDGE (MAR. 31) .....MAR. 29
"Eternal Triangle told in simplest form."—M. P. News.

LOVE HUNGER, THE (HODKINSON) LILLIAN WALKER (FEB. 23) .....MAR. 8
"Wild melodrama; story to blame; don't blame director or star."—M. P. News.

LOVE IN A HURRY (WORLD) BLACKWELL (JAN. 13).....JAN. 11
"Nice romance against background of sane spy drama."—M. P. News.
Exhibitor Comment—"Got by and that's all." "Big to average business."
Consensus—"Pleasing picture, average puller."

LUCK AND PLUCK (FOX) GEORGE WALSH (FEB. 2).....FEB. 15
"Stunts and Speed Characterize star's latest."—M. P. News.
Exhibitor Comment—"Looks like an old-time Walsh picture." "Walsh always means S. R. O." "Walsh liked. Bad weather kept attendance down." "Walsh is a favorite for Saturday crowds, and such pictures as this seem to please the masses."
Consensus—"Fine picture. Strong puller."

MADE IN AMERICA (HODKINSON) (FEB. 16.....MAR. 1
(Eight Parts)
"Shows making of American soldier, stages of training."—M. P. News.

MAGGIE PEPPER (PARAMOUNT) ETHEL CLAYTON (FEB. 23) .....FEB. 22
"Reviewer thinks it will cause walls to bulge."—M. P. News.
Exhibitor Comment—"A disappointment in drawing power and patrons disappointed in the picture."

MANDARIN'S GOLD (WORLD) KITTY GORDON (FEB. 10)..FEB. 8
"Well cast drama sustained by expert handling and unusual atmosphere."—M. P. News.
Exhibitor Comment—"A good story capably handled by the gorgeously gowned Kittie. And her support was satisfactory. It pleased our patrons, and that's what we are in business for. Big business." "Average business two days."
Consensus—"Fine picture, good puller."

MAN HUNTER, THE (FOX) WILLIAM FARNUM (FEB 23) MAR. 8
(Six Parts)
"No chance for a kick here; fits star exceptionally well."—M. P. News.

MAN IN THE OPEN, A (UNITED) DUSTIN FARNUM (Six Parts) FEB. 23..... FEB. 15
"Star's second 'United' is big in every respect."—M. P. News.
Exhibitor Comment—"A wonderful picture. Splendidly produced, with illustrated titles that are great. Average business."

MARRIAGE FOR CONVENIENCE, A (KEENEY-SHERRY-GENERAL) CATHERINE CALVERT (FEB. 24).....MAR. 8
"Strong in action and character portrayals."—M. P. News.

MARRIAGE PRICE, THE (ARTCRAFT) ELSIE FERGUSON (MAR. 9) .....MAR. 29
"True to life and touches the heart strongs."—M. P. News.

MIDNIGHT PATROL, THE (SELECT) INCE CAST (FEB. 3) FEB. 22
"Production of high quality. Strong action story."—M. P. News.
Exhibitor Comment—"Big business seven days." "This kind goes over good for a change. Big to extra business."
Consensus—"Excellent production, strong puller."

MIDNIGHT ROMANCE, A (FIRST NATIONAL) ANITA STEWART (MAR. 10) .....MAR. 22
"Reviewer Peter Milne pronounces this a romantic shower bath."—M. P. News.

MIDNIGHT STAGE, THE (PATHE) KEENAN (JAN. 12).....JAN. 11
"Powerful Western with Keenan in dual role."—M. P. News.
Exhibitor Comment—"Big business." "Big business." "Great picture. Frank Keenan has no equal, but he does not draw. I never could understand why." "Everybody we talked to said they liked Keenan, but re didn't seem to build up any great following. Average business."
Consensus—"Excellent picture, strong puller."

MILLIONAIRE PIRATE, THE (BLUEBIRD) MONROE SALISBURY (FEB. 10) .....FEB. 15
"Story of impossible kind, but good acting puts it over."—M. P. News.

MISS DULCIE FROM DIXIE (VITAGRAPH) GLADYS LESLIE (MAR. 24).....MAR. 22
"Reviewer pronounces this one a peach." M. P. News.

MOLLY OF THE FOLLIES (AMERICAN) MARGARITA FISHER (FEB. 16) .....FEB. 15
"Should prove entertaining to all; clean theme."—M. P. News.

MORAL DEADLINE, THE (WORLD) JUNE ELVIDGE (FEB. 24) .....FEB. 22
"Familiar yet appealing plot is basis of star's vehicle."—M. P. News.

MRS. WIGGS OF THE CABBAGE PATCH (PARAMOUNT) MARGUERITE CLARK (FEB. 9).....MAR. 1
"This is Miss Clark's best picture in a long time."—M. P. News.
Exhibitor Comment—"Gave excellent satisfaction. Big and average business." "Big business seven days." "Very pleasing. Average business."
Consensus—"Fine picture, good puller."

NATURE GIRL, THE (BLUEBIRD) MESERAU (JAN. 6)....JAN. 4
"Above the average—exteriors delight to the eye."—M. P. News.
Exhibitor Comment—"Average business." "Pleased, average business."
Consensus—"Satisfactory picture, average puller."

NEVER SAY QUIT (FOX) GEORGE WALSH (MAR. 16)....MAR. 29
"Star's stunts well shuffled with Ralph Spence's puns."—M. P. News.

OH, JOHNNY (GOLDWYN) BENNISON (JAN. 19).....FEB. 1
"Comedy of contrasts marks Louis Bennison's screen debut."—M.P.News.
Exhibitor Comment—"Very good, but star is unknown. He should become very popular." "An extra good program feature. Here is a picture that has a little of everything. The star is a comer. A little boosting and he can't help getting business for you. Extra big business."
Consensus—"Fine picture, big puller."

OLD MAID'S BABY, THE (PATHE) BABY MARIE OSBORNE (FEB. 23) .....FEB. 15
"Weak story that little star handles well; should please."—M. P. News.

Gives You All Data on the Pictures

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OUR TEDDY (FIRST NATIONAL) ROOSEVELT FILM (JAN. 19) (Six Parts) .....FEB. 1
"Entertaining to unusual degree; thrills enough for anyone."—M. P. News.
Exhibitor Comment—"One of the best pictures of this kind we ever ran in our theatre, but people don't want to be educated. They want to be amused." "Average business three days."
Consensus—"Ordinary production, average puller."

OUT OF THE FOG (METRO) NAZIMOVA (FEB. 17).....FEB. 15 (Seven Parts)
"A triumph of the Pictorial Art."—M. P. News.

OUT OF THE SHADOW (PARAMOUNT) FREDERICK (JAN. 5) .....JAN. 25
"Star strikes good one after several months."—M. P. News.
Exhibitor Comment—"Drew well. Pleased almost every one. Frederick's best in several months. An excellent picture. Settings beautiful." "They liked this one. Average business" "Fine picture but did not draw."
Consensus—"Satisfactory picture, good puller."

PAID IN FULL (PARAMOUNT) PAULINE FREDERICK (FEB. 23) .....MAR. 8
"Star is at her best here and story is compelling."—M. P. News.

PEGGY DOES HER DARNDEST (METRO) ALLISON (FEB. 24) .....MAR. 1
"A May Allison comedy that registers nicely."—M. P. News.

POOR BOOB, THE (PARAMOUNT) BRYANT WASHBURN (MAR. 9)
Exhibitor Comment—"Very good comedy. Average business seven days."

PROBATION WIFE, THE (SELECT) NORMA TALMADGE (MAR. 24) .....MAR. 22
"Norma Talmadge delightful as the probation wife."—M. P. News.

PRODIGAL LIAR, THE (ROBERTSON-COLE) WILLIAM DESMOND (FEB. 17).....MAR. 8
"Helps you greet your patrons with a broad grin."—M. P. News.
Exhibitor Comment—"Splendid Western picture. Big business two days."

PUPPY LOVE (PARAMOUNT) LILA LEE (MAR. 2).....MAR. 29
"Youthful romance scores with Lila Lee as star."—M. P. News.

PUT UP YOUR HANDS (AMERICAN-PATHE) MARGARITA FISHER (MAR. 16) .....MAR. 15
"Improbable plot, but should be enjoyed by all."—M. P. News.

REBELLIOUS BRIDE, THE (FOX) PEGGY HYLAND (MAR. 23) .....MAR. 29
"Sar gives best performance in fairly amusing picture."—M. P. News.

RESTLESS SOULS (TRIANGLE) ALMA RUBENS (FEB. 2)..FEB. 1 (Six Parts)
"Skilful handling makes delicate subject very good picture."—M.P.News.
Exhibitor Comment—"Good picture, average business. "Picture good. Star not well enough known. No drawing power. Average business."
Consensus—"Good picture, average puller."

ROMANCE AND ARABELLA (SELECT) CONSTANCE TALMADGE (FEB. 3) .....FEB. 15
"Good star saves weak story; romance is keynote."—M. P. News.
Exhibitor Comment—"She has a great following here and the picture is fine in every respect." "Story and situations weak, but the artistry of Talmadge saves the day. She is a warm favorite here, so our patron don't pick flaws too easily. It will please all the young folks anyway. Extra big to big business."
Consensus—"Fine picture, good puller."

ROMANCE OF HAPPY VALLEY, A (ARTCRAFT) D. W. GRIFFITH'S (JAN. 26).....FEB. 8
"New Griffith picture seems a sure-fire winner."—M. P. News.
Exhibitor Comment—"Extra big business seven days." "Pulled this off when it fell to poor business." "Didn't please them all, but a real good picture. Acting by all characters good. Big business."
Consensus—"Pleasing production, average puller."

ROPED (UNIVERSAL SPECIAL) CAREY (JAN. 18).....JAN. 4 (Six Parts)
"Star should please everybody in this production."—M. P. News.
Exhibitor Comment—"Good picture and pleased, but opened just after the 'Flu.' Average business." "Best Carey we have had. Big business." "Crackerjack. Big business."
Consensus—"Excellent picture, big puller."

ROUGH NECK, THE (WORLD) LOVE (FEB. 3).....FEB. 1
"Latest Montagu Love picture shows excellent team work."—M.P.News.
Exhibitor Comment—"Extra big business." "A fine picture with Montagu Love doing some of the best work of his career. Seemed to please. Average business."
Consensus—"Fine picture, good puller."

SANDY BURKE OF THE U-BAR-U (GOLDWYN) LOUIS BENNISON (FEB. 23) .....FEB. 15
"Western subject full of human appeal and action."—M. P. News.
Exhibitor Comment—"They are liking Bennison here. Average business." "Very good. They like this star here, Both of his pictures gave satisfaction and got business."
Consensus—"Fine picture, good puller."

SATAN, JUNIOR (METRO) VIOLA DANA (MAR. 3).....MAR. 15
"Star is excellent in new role."—M. P. News.

SCARLET SHADOW, THE (UNIVERSAL SPECIAL) MAE MURRAY (MAR. 3) .....MAR. 15 (Six Parts)
"Fans will no doubt like this one; comedy is entertaining."—M.P.News.

SEALED ENVELOPE, THE (BLUEBIRD) FRITZI BRUNETTE (FEB. 17) .....MAR. 8
"Will compare favorably with many successful specials."—M. P. News.
Exhibitor Comment—"Average business."

SEA WAIF, THE (WORLD) LOUISE HUFF (DEC. 30).....DEC. 28
"Love story made sustaining by skillful handling."—M. P. News.
Exhibitor Comment—"Big business." "Don't know why but World pictures are slipping fast. Both days we showed this picture it rained, but doubt if good weather would have improved business. Poor business."
Consensus—"Fair picture, average puller."

SECRET GARDEN, THE (PARAMOUNT) LILA LEE (JAN. 12) .....JAN. 25
"Plenty of action but not the happy type for star."—M. P. News.
Exhibitor Comment—"Story punk. Awful." "Rotten pitcure. Poor business." "Lila Lee paining. Fair story." "Weak. Direction fair. She will never be a star. Hasn't the goods." "Not a poor picture by any means, but not the sort the public desires to see this young star play in." "Fair picture. Star new. Average business."
Consensus—"Ordinary picture, poor puller."

SHADOWS (GOLDWYN) GERALDINE FARRAR (JAN. 26)..MAR. 1
"Should break all records. Many good points shown."—M. P. News.
Exhibitor Comment—"This subject went over very poor. Farrar not drawing as she should." "Great. Geraldine Farrar's best picture with Goldwyn. Big business." "Splendid production. Big business." "Change of weather held attendance below normal."
Consensus—"Excellent production, strong puller."

SHADOWS OF SUSPICION (SCREEN CLASSICS) HAROLD LOCKWOOD (FEB. 23) .....MAR. 1
"Last Lockwood picture starts well but slumps at finish."—M. P. News.

SILENT STRENGTH (VITAGRAPH) HARRY T. MOREY (FEB. 17) FEB.15
"Dual role subject that looks good. Should please all."—M. P. News.

SILVER GIRL, THE (PATHE) FRANK KEENAN (APR. 6)..MAR. 22
"Frank Keenan in a dominating characterization."—M. P. News.

SILVER KING, THE (PARA-ARTC.) FAVERSHAM (JAN. 12).JAN. 18
"Melodrama that offers much chance for criticism."—M. P. News.
Exhibitor Comment—"Good. Of the old-school type. Well produced and good cast. Average business." "Drew fairly well. Those who saw it liked it." "Fair production. No particular drawing power." "Excellent subject. Pleased most everyone. Very interesting. Big business."
Consensus—"Satisfactory picture, fair puller."

SIS HOPKINS (GOLDWYN) MABEL NORMAND (FEB. 16).MAR. 15
"Characterization is good; picture above the average."—M. P. News.
Exhibitor Comment—"Just the kind of pictures they want. Went over big here." "Extra big business five days and big business two days." "Best thing Mabel has done with Goldwyn. Seemed to please but personally I do not care for it. Average first day to big second day and extra big business third day."
Consensus—"Satisfactory picture, big puller."

SMILES (FOX) JANE AND KATHERINE LEE (FEB. 23)...MAR. 8
"Lee children in one that sets a record for them."—M. P. News.

SPENDER, THE (METRO) BERT LYTELL (JAN. 6).....JAN. 4
"Excellent comedy backed by wholesome philosophy."—M. P. News.
Exhibitor Comment—"A dandy picture to extra big business. If any other company had this they would have made it a special." "Lyttell will soon be with the big ones. A few more good stories and he is made. This picture well liked to big business."
Consensus—"Excellent picture, strong puller."

SUE OF THE SOUTH (BLUEBIRD) EDITH ROBERTS (FEB. 3) .....FEB. 22
"Don't say any more about this than you have to."—M. P. News.

TASTE OF LIFE, A (BLUEBIRD) EDITH ROBERTS (MAR. 2) .....MAR. 15
"One that will stand boosting; story handled carefully."—M. P. News.

TODD OF THE TIMES (PATHE) KEENAN (FEB. 9).....FEB. 1
"Star's work is good and story has been treated well."—M. P. News.
Exhibitor Comment—"Good actor, but has no drawing power here. Plays are too slow."

TOTON (TRIANGLE) OLIVE THOMAS (MAR. 30).....MAR. 29
"Looks like star's best bet on Triangle program."—M. P. News.

TRICK OF FATE, A (EXHIBITORS-MUTUAL) BARRISCALE (FEB. 24) .....MAR. 1
"Bessie Barriscale is doing best work of her career."—M. P. News.
Exhibitor Comment—"Very pleasing story. Above the average program picture."

TURN IN THE ROAD, THE (ROBERTSON-COLE) SPECIAL CAST (MAR. 24).....MAR. 29
"This one should make patrons happy; will cause talk'."—M. P. News.

TWILIGHT (DE LUXE) DORIS KENYON (FEB. 23).....MAR. 8 (Six Parts)
"Delightful picture of youth; construction is good."—M. P. News.

TWO BRIDES, THE (PARAMOUNT) LINA CAVALIERI (FEB. 9) .....MAR. 15
"An artistic production that also has the punch."—M. P. News.
Exhibitor Comment—"Poor star, too old, poor business."

UNDER THE TOP (ARTCRAFT) FRED STONE (JAN. 12)..JAN. 18
"Star's new Artcraft stands up better than his first."—M. P. News.
Exhibitor Comment—"A big disappointment. Just a kid picture. Nothing to it. After advertising circus clowns, lions, etc., everyone wanted to see the circus. Not an animal in it. Business poor." "Pleased but drew poor." "Stone seems to fail as a film attraction. Poor business."
Consensus—"Fair picture with ordinary drawing powers."

UNVEILING HAND, THE (WORLD) KITTY GORDON (MAR. 17) .....MAR. 8
"A melodrama that often oversteps bounds."—M. P. News.

VAGABOND OF FRANCE, A (PATHE) KRAUSS (JAN. 26)..JAN. 18 (Four Parts)
"French-made picture shows padding. Titles need improving."—M.P.News.
Exhibitor Comment—"Poor business."

VENUS IN THE EAST (PARAMOUNT) WASHBURN (JAN. 26) JAN. 8
"If you get by with this picture you should be satisfied."—M. P. News.
Exhibitor Comment—"The best picture that this star under his present management has given us." "Reviewer said 'Not very good.' We say 'Pleased a big majority. O. K.' Very satisfactory. Pleasing. Acting O. K. A good program picture. Big to average business."
Consensus—"Satisfactory picture, good puller."

VIRTUOUS WIVES (FIRST NATIONAL) STEWART (JAN. 5).JAN. 11
"Lavish production marks star's return to screen."—M. P. News.
Exhibitor Comment—"True to the story. Wonderful cast. That's why it broke records. Extra big business nine days and big business balance in two-weeks' run in medium-size town." "Did not draw extra business. If Anita don't pull any bigger than this—good night. Average to poor business." "Pleased the high brows. A very classy picture and great cast. Extra big business three days at advanced prices."
Consensus—"Excellent production with exceptional drawing powers."

WAY OF THE STRONG, THE (METRO) ANNA Q. NILSSON (MAR. 17) .....MAR. 29
"Eternal triangle picture that ranks well up to Metro average."—M. P. News.

Index and Reports Concluded and "Flashbacks"

PICTURE	BRAND	STAR	RELEASED	PLAN BOOK

WHAT EVERY WOMAN WANTS (ROBERTSON-COLE) GRACE DARMOND (FEB. 10) ..... MAR. 8

"Looks good enough for treatment as a special production."—M.P.News.

WHAT LOVE FORGIVES (WORLD) CASTLETON (JAN. 6) ..... JAN. 4

"Interesting with good comedy titles but not well balanced."—M.P.News.

Exhibitor Comment—"Just picture, no story or action." "Average business."

Consensus—"Fair picture with average drawing powers."

WHEN A GIRL LOVES (JEWEL) MILDRED HARRIS (APR. 7) ..... MAR. 29

(Six Parts)

"Immense both from the box-office and the screen."—M. P. News.

WHEN A MAN RIDES ALONE (AMERICAN) RUSSELL (JAN. 19) ..... JAN. 11

"Rapid action Western is William Russell's latest."—M. P. News.

Exhibitor Comment—"Very poor, no story, no excitement, very tiresome, clean melodrama, not one redeeming feature." "Fine picture, big business." "Nothing to say."

Consensus—"Fair picture, average puller."

WHEN MEN DESIRE (FOX) THEDA BARA (MAR. 9) ..... MAR. 22

"Theda Bara makes miraculous escape from Germany."—M. P. News.

WHERE THE WEST BEGINS (AMERICAN) WILLIAM RUSSELL (MAR. 2) ..... MAR. 1

"Another good picture to William Russell list."—M. P. News.

WHO CARES (SELECT) CONSTANCE TALMADGE (JAN. 19) ..... JAN. 25

"Story of light pleasing sort; should be enjoyed by all."—M. P. News.

Exhibitor omment—"Constance was winsome in this light role and gave promise of great things when she is older in the emotional scenes." "This picture was very good. A little stronger in plot and story than most of this star's pictures. Star very good. Support also very good. Big and average business."

Consensus—"Fine picture, good puller."

WHO WILL MARRY ME? (BLUEBIRD) MYERS (JAN. 27) ..... FEB. 8

"Comedy and pathos blended in this Universal film."—M. P. News.

Exhibitor Comment—"Good picture. Big business."

WHY GERMANY MUST PAY (SCREEN CLASSICS) (JAN. 19) ..... JAN. 25

"German atrocities again, with a good romantic interest."—M. P. News.

Exhibitor Comment—"While war pictures are about played out, this is an exceptionally fine one and bound to draw. Excellent cast, fine story, good photography and in every way a good attraction. Advertise it 'right' and you've got something worth while. Attendance good every day. Big Sunday." "Average business."

Consesnsus—"Good picture, good puller."

WICKED DARLING, THE (UNIVERSAL) PRISCILLA DEAN (FEB. 24) ..... FEB. 22

(Six Parts)

"Strong picture that keeps interest alive all through."—M. P. News

Exhibitor Comment—"Dandy story. Universal Special's usual fine photography. Cast is headed by that 'little devil of the screen.' We claim the honor of having 'discovered' Priscilla from an exhibitor's standpoint. Fine attendance for two days."

WINNING GIRL, THE (PARAMOUNT) SHIRLEY MASON (FEB. 23) ..... MAR. 22

"Shirley Mason's latest is a nice little picture."—M. P. News.

Exhibitor Comment—"A good little picture to average business."

WISHING RING MAN, THE (VITAGRAPH) BESSIE LOVE (MAR. 10) ..... MAR. 8

"It's naturalness puts it over; star is good."—M. P. News.

WOMAN ON THE INDEX, THE (GOLDWYN) PAULINE FREDERICK (FEB. 23) .....

Exhibitor Comment—"Goldwyn makes about one good picture in seven. This is not one of the seven." "I did not like it, but my audience did, so let it go at that. It lacked outdoor scenery. Too stagy." "An excellent program feature. Extra good business against big opposition."

Consensus—"Satisfactory picture, average puller."

WOMAN, WOMAN (FOX) EVELYN NESBIT (JAN. 26) ..... FEB. 8

"Deals boldly with sex question; morals of heroine lax."—M. P. News.

Exhibitor Comment—"Average business."

WORLD TO LIVE IN, THE (SELECT) ALICE BRADY (FEB. 17) ..... MAR. 8

"Presents star in a new role; some situations exaggerated."—M.P.News.

Individual Opinions on Earlier Releases Received During the Past Week

"Girl of My Dreams" (Exhibitors-Mutual)—"Very good. Patrons were all pleased. Extra big business two days."

"Those Without Sin" (Blanche Sweet)—"Average business."

"Song of the Soul" (Alice Joyce)—"Average business."

"Under Four Flags" (World-U. S. Official)—"Big business."

"Out of the Wreck" (Kathlyn Williams)—"Poor business."

"Raffles" (State Rights)—"Good picture, but lacks star. Poor business."

"The Guilty Man" (Paramount)—"Very good, but did not come to expectations as a special. Average business."

"I'll Say So" (Fox)—"Seemed to like it. Big business."

"Playing the Game" (Paramount)—"Ray is getting stronger here all the time. Big business."

"Woman Who Gave" (Fox)—"Nothing but the star to draw and it did not satisfy those who came. Average business first day, big business second day."

"Borrowed Clothes" (Jewel)—"Advertised this as Mrs. Charles Chaplin and brought them in. Every one liked the picture. Well produced and wonderfully lighted."

"A Woman's Fool" (Universal)—"Fine picture to average business."

"Salome" (Fox)—"Padded, but fair picture. Extra big business first day then slumped to average business only at advanced prices."

"The Panther Woman" (First National)—"Average picture, but big business two days."

"Mickey" (State Rights)—"Extra big entire week after one big week at our other theatre. No comments necessary. Everyone pleased. Producer, cast, star and situations all great."

"Bondman" (Reissue)—"Very poor photography. Average business."

"Treat 'em Rough" (Fox)—"Splendid picture to big business."

"One Woman" (Select)—"Bad weather. Lost money. Don't think people liked it anyway. No one complimented it much and some said they didn't like it. Poor business."

"Up the Road with Sallie" (Select)—"Big business."

"Treat 'em Rough" (Fox)—"Mix a comer. Big business."

"Cannibals of the South Seas" (Exhibitors-Mutual)—"A very good drawing card and liked."

"Romance of Tarzan" (First National)—"First day S. R. O., second day fair. Pleased."

"Her Only Way" (Select)—"Good picture, fair business."

"The She Devil" (Fox)—"Big business in big down town house."

"Secret Marriage" (Triangle)—"Poor business."

"Bonnie Annie Laurie" (Fox)—"Average business."

"Under Four Flags" (World-U. S. Official)—"Five reels of weekly to average business."

"The Hell Cat" (Goldwyn)—"Star beginning to get them back."

"The Woman Who Gave" (Fox)—"Poor, but better than 'I Want to Forget.' Poor business."

"The Gypsy Trail" (Paramount)—"Pleased to average business."

"A Perfect Lady" (Goldwyn)—"Very good. Pleasing picture. Star popular. Average business."

"Ali Baba" (Fox)—"Good picture, but kids don't pull. Poor business."

"Cruise of the Make-Believes" (Paramount)—"Pretty. Clean. Pleasing. But don't draw."

"I'll Say So" (Fox)—"Good snappy picture. Lots of action. Not much to plot, but star puts it over. Good action picture for young folks. Big business three days."

"Make Believe Wife" (Paramount)—"Only fair picture. Average business."

"Mirandy Smiles" (Paramount)—"Only fair picture to average business."

"Sporting Life" (Paramount-Artcraft Special)—"Extra big business three days in conjunction with Arbuckle comedy."

"Women's Weapons" (Paramount)—"Average business."

"Her Great Chance" (Select)—"Brady don't go very well."

"Greatest Thing in Life" (Artcraft)—"Big business in spite of tough opposition."

"On the Quiet" (Paramount)—"Average business."

"Her Man" (Pathe)—"Average business two days."

"Marionettes" (Select)—"Average business."

"Temple of Dusk" (Exhibitors Mutual)—"The Jap came back strong to extra big business."

"Gypsy Trail" (Paramount)—"Not extra. Just fair. Average business."

"Marriage Price" (Artcraft)—"An entertaining picture. The popularity of the star drew them in and a larger part of our patrons were pleased."

"The One Woman" (Select-Special)—"Very strong dramatically. Created a great diversity of opinion. Very few of our regulars among the women patrons cared for it. Male critics on our daily papers were enthusiastic in their praise. But it did not prove a strong drawing card."

"Struggle Everlasting" (Special)—"Book this one, especially if you have middle-class to high class English speaking patronage. It's a corker all the way through, and of course Florence Reed is one of the best drawing cards we ever had in our houses. Never overlooked a bet with Florence in it."

"Japanese Nightingale" (Pathe)—"This is one of the few older pictures put out that still attracts. Fannie Ward is always a good drawing card and the picture has lost none of its charm and appeal."

"Ruling Passions" (Select Special)—"As a rule when Select puts out anything and calls it 'Special,' you can bank on it being one. This is true of 'Ruling Passions.' A wonderfully strong story with an almost flawless cast. Four days to big business."

"Tarzan of the Apes" (First National)—"Drew the same in two nights that 'Romance of Tarzan' drew in one. Exhibitors should advertise the fact that first picture would not be complete. This caused complaint from everybody."

"Rich Poor Man" (Metro)—"Bushman and Bayne drew well in a very fine and pleasing picture."

"Battling Jane" (Paramount)—"Light story but star pleases. Extra big business."

"Rosemary Climbs the Heights" (American-Pathe)—"Mary Miles Minter is a good card. Big business two days."

"Good Bye Bill" (Paramount)—"This so-called feature would make a swell two-reeler."

"Cruise of the Make-Believes" (Paramount)—"Just a fair picture. Big business."

"The Eleventh Commandment" (Ralph Ince)—"Excellent. Good business. New star for our house. Four-day run in high class down town house."

"The Gypsy Trail" (Paramount)—"Another picture like this will finish Washburn."

"The Hun Within" (Paramount)—"Extraordinary picture but the word 'Hun' killed it. If it had been given a name like 'The Mysterious Man Within' it would have gone over good. We have been Hunned to death and people hate the word, 'Hun'."

"Fedora" (Paramount)—"An average Frederick production. The kind that people don't give a continental for."

"Arizona" (Artcraft)—"Not a good Fairbanks picture. All action, no play. Average business."

"Under the Greenwood Tree" (Artcraft)—"A high art picture. Classy atmosphere. Pleased highly. Poor business two days."

"Marriage Ring" (Paramount)—"Very good Bennett picture. Better than her other ones. Big business."

"Greatest Thing in Life" (Artcraft)—"It's the best Griffith ever but had too much competition."

"Winning of Beatrice"—"Very good picture to average business."

"Hugon the Mighty" (Universal)—"Very fine picture. Well acted and one of the cleanest Northern pictures we have had. Big business."

"The Risky Road" (Universal)—"Very good picture. When playing pictures only one night one cannot judge of the drawing power."

(*Continued on next page*)

"Flashbacks" — New Theatres Building

"Eye for Eye" (Nazimova-Metro)—"Fascinating picture. Star does wonderful work. Extra big business."
"Too Many Millions" (Paramount)—"Average business."
"Les Miserables" (Fox)—"Extra big business. Best bet so far this season."
"City of Dim Faces" (Exhibitors Mutual)—"Average business with Hayakawa."
"The Lesson" (Select)—"Big business three days with Constance Talmadge."
"Sauce for the Goose" (Select)—"Not quite so good as most Constance Talmadge pictures. Big business."
"A Law Unto Herself" (Louise Glaum)—"Not a very strong picture. Star does not take here."
"The Lure of Luxury" (Bluebird)—"Took well with my Saturday crowd."
"Three X Gordon" (Hodkinson)—"This got over very good although didn't draw."
"Toys of Fate" (Nazimova-Metro)—"Star not known or liked here. Believe it a little of both."
"The Bells" (Keenan-Pathe)—"Pleased nobody and drew poor."
"The Goddess of Lost Lake" (Hodkinson)—"Best Louise Glaum we have ever had. Wonderful scenery. Indian type goes fine for a change. Average business."
"Unexpected Places" (Metro)—"Good. They like Bert Lytell. Average business."
"At the Mercy of Men" (Select)—"Alice Brady liked. Picture went over great at increased business the second day."

NEW THEATRES BUILDING

ARIZONA

A $10,000 motion picture theatre will be erected in Globe by D. L. Meloy, a local automobile man.

CALIFORNIA

Colusa's new Gem theatre has just been completed by Charles Kauffman.

At Pine and Ocean avenues, Long Beach, W. L. Porterfield is erecting a motion picture theatre to seat 1,400 at a cost of $50,000. The name will be the Bluff, and it will be ready for occupancy by July 1.

The new Hippodrome at San Jose has just been completed at a cost of $200,000, and seats 2,000. T. S. Montgomery and other San Jose capitalists financed it for Ackerman and Harris.

CONNECTICUT

Walter T. Murphy is erecting a motion picture theatre at New London to seat 2,700 persons.

FLORIDA

C. D. Cooley of the Strand Amusement Company at Tampa, announces that he will erect a new $100,000 theatre there at Tampa and Zack streets. It will be known as the Victory and be ready by October 1.

GEORGIA

In Columbus, on Broad street, between Eleventh and Twelfth, a new theatre will be erected to seat 700 persons.

ILLINOIS

At Sixty-third and Union streets in Chicago, a new large motion picture theatre will be erected by the Chicago United Theatres Company.

MASSACHUSETTS

Gordon's new Central Square theatre at Cambridge has been completed and has a seating capacity of 2,000.

MICHIGAN

A new motion picture theatre will be erected in Grand Rapids at the corner of Bond avenue and Crescent street. G. C. Nichols of the Superba is promoting it.

W. S. Butterfield will erect a new $175,000 Arcade theatre on South Washington avenue at Lansing.

MONTANA

At Anaconda, Jack King announces that he will erect a motion picture theatre on East Park avenue.

NEW JERSEY

Hackensack saw its new theatre completed by Manager Sam Newton. Seating capacity is 1,000.

The Broadway Amusement Company of New York City will erect a new motion picture theatre at Lakewood, on the corner of Clifton avenue and Fifth street.

Thomas F. Dolan, postmaster at Sayerville, will erect a motion picture theatre on Main street of that town.

NEW YORK

St. Mark's Amusement Company will erect a $250,000 motion picture theatre in Brooklyn at the corner of Flatbush and Seventh avenues.

At Lancaster, a motion picture theatre will be erected on Central avenue near the Protective Park entrance with a seating capacity of 800 and at a cost of $38,000.

Thomas Hogan will erect a modern motion picture theatre at Syracuse in South Salina street near Adams. It is planned to seat 1,000 persons.

Staten Island, W. Brighton, corner Nelson avenue and Amboy Road in the Great Kills section, will soon be occupied by a motion picture theatre to be erected by Lee Beggs.

OHIO

A new motion picture theatre to seat 1,500 persons, will be erected at Lima at 307-11 Market street, by the Shawnee Amusement Company.

OREGON

A combined motion picture and hall will be erected at Reedsburg by A. E. Staples of Portland.

PENNSYLVANIA

New Castle will have a new motion picture theatre on Washington street, according to announcements of Gus D. Manlo.

With a seating capacity of 2,000, a new motion picture theatre will be erected on the site of the old Gluck building at Sharon.

TEXAS

E. H. Hulsey will erect a new 3,500-seat motion picture theatre at Dallas on the present site of the Fakes Furniture Company, Pacific avenue, according to announcement.

At Norman, Ray Berry will erect a motion picture theatre near the new State University addition.

VERMONT

James H. Whitney will erect a motion picture theatre on North street, Bennington. The plans provide for a seating capacity of 500.

VIRGINIA

Jake Wells will raze the present Colonial theatre at Richmond and erect a new theatre on the site to seat 2,100 persons.

WASHINGTON

J. D. Rice of the Dream theatre at Chehalis will erect a new motion picture theatre opposite the St. Helen's Hotel. It will seat 700.

Miscellaneous Fond du Lac News

BUSINESS at the Idea for the week ending Saturday, March 22, was excellent, says Manager Holbert. Two programs that drew splendid crowds were May Allison in the five-act Metro, "In for Thirty Days," Monday and Tuesday, March 17 and 18, and Alice Brady in "The Whirlpool," Wednesday and Thursday, March 19 and 20.

THE program for the Davison theatre, Waupun, for the week ending Wednesday, March 26, was as follows: Thursday, March 20, Pauline Frederick in "Her Final Reckoning; Friday, March 21, Billy Rhodes in "Hoop-La," the big circus picture, with a Mack Sennett comedy for an additional attraction; Saturday and Sunday, March 22-23, Cecil B. DeMille's masterpiece, "Till I Come Back to You;" Monday, March 24, Geraldine Farrar in "The Turn of a Wheel;" Wednesday, March 26, Douglas Fairbanks in "Bound in Morocco."

Advance Information on All Film Releases

All forthcoming film, also current and earlier releases, made by both the independent and the regular producers, in short subjects as well as features, are arranged alphabetically with all the later releases at the top of each respective list instead of at the bottom.

AMERICAN FILM COMPANY, INC.

(See Pathe Exchanges)

ARTCRAFT PICTURES

(See Famous Players-Lasky Exchanges)

BEAR STATE FILM COMPANY

(At State Right Exchanges)

The Vigilantes

BURLINGHAM TRAVEL PICTURES

(See General Film Exchanges Through Sherry Service)

CHRISTIE FILM COMPANY COMEDIES

(At State Right Exchange)

Apr. 21—Stop-Look-Listen 1
Apr. 14—Lost—A Bridegroom 1
Apr. 7—Apartment 23 1
Mar. 31—Marrying Molly 1
Mar. 24—Brides for Two 1
Mar. 17—Oh, What a Night 1
Mar. 10—Hard Luck 1
Mar. 3—Bobby Comes Marching Home 1
Feb. 24—Welcome Home 1
Feb. 17—Four of a Kind 1
Feb. 10—Salvation Sue 1
Jan. 27—You Couldn't Blame Her 1

COSMOFOTOFILM COMPANY

(At State Right Exchanges)

The Hypocrites 6

EDUCATIONAL FILM CORP. OF AMERICA

(Through State Right and Educational Exchanges)

Mar. 24—The Passing of the Crow 1
Mar. 17—The Eagle and the Fawn 1
Mar. 3—The Washington Air Patrol 1
Feb. 24—What Is a Mexican? 1
Feb. 17—A Day with Carranza 1
Feb. 10—An Indian Love Story 1
Feb. 3—Indian Life 1
Feb. 1—Photoplay Magazine Screen Supplement 1

BLACK AND WHITE COMEDIES (International)

Mar. 24—A Smashup in China 1
Mar. 17—Judge Rumhauser's Miscue 1

BRUCE SCENICS

8—Scenic Succotash 1
7—The Lonesome Pup 1
6—Frozen Thrills 1
5—Men Met in the Mountains 1
4—Nature—Hot and Cold 1
3—Horizon Hunters 1
2—An Essay of the Hills 1
1—The Pale Pack Train 1
0—The Tides of Yesterday 1
9—Before Breakfast 1
8—The Wolf of the Teetons 1
7—Sundown 1
6—The Restless Three 1
5—The Little High Horse 1
4—The River Gray and the River Green 1
3—The Wanderer and the Whoozitt 1
2—A Wee Bit Odd 1
1—'Tis Tough to Be Tender 1

EXHIBITORS MUTUAL EXCHANGES

Apr. —Diane of the Green Van (Alma Rubens) 5
Mar. —Hearts Asleep (Bessie Barriscale) 5
Mar. —The Turn in the Road (Special Cast) 5
Mar. —A Heart in Pawn (Sessue Hayakawa) 5
Mar. —The Lamb and the Lion (Billie Rhodes) 5
Feb. —Long Lane's Turning (Henry B. Walthall) 5
Feb. —A Trick of Fate (Bessie Barriscale) 5
Feb. —The Prodigal Liar (William Desmond) 5
Feb. —Final Half; Cannibals of the South Seas 5
Feb. —What Every Woman Wants (Grace Darmond) 5
Jan. —The Eleventh Commandment (Ralph Ince Production) 5
Jan. —Hoop-La (Billie Rhodes) 5
Jan. —Bonds of Honor (Sessue Hayakawa) 5
Jan. —Life's a Funny Proposition (William Desmond) 5

GRAND COMEDIES

Mar. 23—The Way of a Maid 1
Mar. 16—His Wife's Birthday 1
Mar. 9—The Door Between 1
Mar. 2—The Wig-Wag System (Elinor Field) 1
Feb. 23—Their Baby (Elinor Field) 1
Feb. 16—Almost a Hero (Elinor Field) 1
Feb. 9—Merely Marrying Mary (Elinor Field) 1
Feb. 2—How to be Happy Though Married (Elinor Field) 1
Jan. 26—Easy Payments 1
Jan. 12—Some Mother (Elinor Field) 1
Jan. 19—No Man's Land 1

HOTHACKER OUTDOORS

Feb. 16—Out Wyoming Way 1
Feb. 9—A Bit of God's Country 1
Feb. 2—Doing the Dells 1
Jan. 26—Western Stuff 1
Jan. 19—Bulls and Bears 1
Jan. 12—Geesers and Geysers 1

FAMOUS PLAYERS—LASKY EXCHANGES

ARTCRAFT

Apr. 27—For Better—For Worse (De Mille's) 5
Apr. 20—The Money Corral (William S. Hart) 5
Apr. 20—Eyes of the Soul (Elsie Ferguson) 5
Apr. 6—Captain Kidd, Jr. (Mary Pickford) 5
Mar. 23—The Girl Who Stayed at Home (D. W. Griffith's) 5
Mar. 16—The Poppy Girl's Husband (William S. Hart) 5
Mar. 9—The Marriage Price (Elsie Ferguson) 5
Mar. 9—Johnny Get Your Gun (Fred Stone) 5

PARAMOUNT

Apr. 27—The Roaring Road (Wallace Reir) 5
Apr. 27—The Law of Men (Enid Bennett) 5
Apr. 20—Greased Lightning (Charles Ray) 5
Apr. 13—The Lady of Red Butte (Dorothy Dalton) 5
Apr. 13—Something to Do (Bryant Washburn) 5
Apr. 13—Let's Elope (Marguerite Clark) 5
Apr. 6—The Rescuing Angel (Shirley Mason) 5
Apr. 6—The Test of Honor (John Barrymore) 5
Mar. 30—Peppy Polly (Dorothy Gish) 5
Mar. 30—Little Comrade (Vivian Martin) 5
Mar. 30—The Sheriff's Son (Charles Ray) 5
Mar. 23—Pettigrew's Girl (Ethel Clayton) 5
Mar. 23—Partners Three (Enid Bennett) 5
Mar. 16—Extravagance (Dorothy Dalton) 5
Mar. 16—Three Men and a Girl (Marguerite Clark) 5
Mar. 9—The Poor Boob (Bryant Washburn) 5
Mar. 2—Alias Mike Moran (Wallace Reid) 5
Mar. 2—Puppy Love (Lila Lee) 5
Mar. 2—Good Gracious Annabelle (Billie Burke) 5

PARAMOUNT-ARTCRAFT SPECIALS

Feb. 16—The False Faces (Henry B. Walthall) 5

SUCCESS SERIES (Re-Issues)

Apr. 27—Chimmie Fadden (Victore Moore) 5
Apr. 20—Gretna Green (Marguerite Clark) 5
Apr. 13—The Dictator (John Barrymore) 5
Apr. 6—Hulda from Holland (Mary Pickford) 5
Mar. 30—Sold (Pauline Frederick) 5
Mar. 23—Rose of the Rancho (Special Cast) 5
Mar. 16—Rags (Mary Pickford) 5
Mar. 9—Freckles (Jack Pickford) 5
Mar. 2—Temptation (Geraldine Farrar) 5

TWO REEL COMEDIES

Apr. 27—The Little Widow (Sennett's) 2
Apr. 20—An Amateur Liar (Mr. and Mrs. Sidney Drew) 2
Apr. 13—The Foolish Age (Sennett's) 2
Apr. 6—The Last Bottle (Montgomery Flagg Film) 2
Mar. 30—Beresford of the Barboons (Montgomery Flagg Film) 2
Mar. 23—Reilly's Wash Day (Sennett's) 2
Mar. 16—Once a Mason (Mr. and Mrs. Sidney Drew) 2
Mar. 9—The Village Smithy (Sennett's) 2
Mar. 2—Love (Roscoe "Fatty" Arbuckle) 2
Feb. 16—The Pullman Porter (Roscoe "Fatty" Arbuckle) 2
Jan. 5—Camping Out (Roscoe "Fatty" Arbuckle) 2

SINGLE REELS

Apr. 27—Filipino School Days (Burton Holmes) 1
Apr. 27—How the Telephone Talks (Bray Pictograph) 1
Apr. 20—Some British Bits Well Done (Burton Holmes) 1
Apr. 20—Fun in Feet (Bray Pictograph) 1
Apr. 13—Land of the Mompies (Burton Holmes) 1
Apr. 13—Coal Mining (Bray Pictograph) 1
Apr. 6—Seeing Sights in London (Burton Holmes) 1
Apr. 6—Tin Can Toys (Bray Pictograph) 1
Mar. 30—Zamboanga (Burton Holmes) 1
Mar. 30—Comets (Bray Pictograph) 1
Mar. 23—Glorious Versailles (Burton Holmes) 1
Mar. 23—Indoor Gold (Bray Pictograph) 1
Mar. 16—Gay Parie in Wartime (Burton Holmes) 1
Mar. 16—Most Popular Girl in World (Bray Pictograph) 1
Mar. 9—Making Sombreros in Manila (Burton Holmes) 1
Mar. 9—Birth of a Tornado (Bray Pictograph) 1
Mar. 2—Cabaret of Old Japan (Burton Holmes) 1
Mar. 2—Hatching an Eagle a Day (Bray Pictograph) 1

FILM CLEARING HOUSE EXCHANGES

INDEPENDENT SALES CORPORATION

Dec. —Wanted for Murder (Elaine Hammerstein) 6
Dec. —A Romance in the Air (Bert Hall-Edith Day) 6

TEN-TWENTY-THIRTY SERIES

Dec. —Her Mistake (Julius Steger Production) 6
Dec. —Life's Greatest Problem (Blackton Production) 6
Dec. —A Woman's Experience (Bacon-Backer Production) 6

FIRST NATIONAL EXCHANGES

Mar. 10—A Midnight Romance (Anita Stewart) 5
Feb. 3—Our Teddy (Roosevelt Pictures) 5
Jan. 5—Virtuous Wives (Anita Stewart) 5
The Romance of Tarzan (Elmo Lincoln) .....
Shoulder Arms (Charlie Chaplin) 3
Italy's Flaming Front (Italian Official War Pictures) .....
Pershing's Crusaders (Official Government Feature) .....
My Four Years in Germany (Ambassador Gerard's) .....

Advance Information on All Film Releases

(*Continued from preceding page*)

FOX FILM EXCHANGES

STANDARD PICTURES

May 4—The Siren's Song (Theda Bara)....5
Apr. 20—Wolves of the Night (William Farnum)....5
Mar. 23—Thou Shalt Not (Evelyn Nesbit)....5
Mar. 9—When Men Desire (Theda Bara)....5
Feb. 23—The Man Hunter (William Farnum)....6
Feb. 9—Every Mother's Son (all-star cast)....5

VICTORY PICTURES

Apr. 13—Pitfalls of a Big City (Gladys Brockwell)....5
Mar. 30—Fighting for Gold (Tom Mix)....5
Mch. 16—Never Say Quit (George Walsh)....5
Mch. 2—The Forbidden Room (Gladys Brockwell)....5
Feb. 16—Hell Roarin' Reform (Tom Mix)....5
Feb. 2—Luck and Pluck (George Walsh)....5

EXCEL PICTURES

Apr. 6—Married in Haste (Albert Ray)....5
Mar. 23—The Rebellious Bride (Peggy Hyland)....5
Mar. 9—Gambling in Souls (Madlaine Traverse)....5
Feb. 23—Smiles (Jane and Katherine Lee)....5
Feb. 9—The Love Auction (Virginia Pearson)....5

PRODUCTIONS EXTRAORDINARY

Cleopatra (Theda Bara)....8
Les Miserables (William Farnum)....8
A Daughter of the Gods (Annette Kellerman)....8
Salome (Theda Bara)....8

THE GREAT NINE

Feb. 23—Hoodman Blind (William Farnum)....5
Feb. 16—The Darling of Paris (Theda Bara)....5
Feb. 9—The Soul of Broadway (Valeska Suratt)....5
Feb. 2—Infidelity (Dr. Rameau's)....5

SUNSHINE AND TOM MIX COMEDIES

Apr. 20—The House of Terrible Scandal....2
Apr. 6—Tom and Jerry Mix....6
Mch. 23—Money Talks....2
Mch. 9—Six-Cylinder Love (Tom Mix)....2
Feb. 23—His Musical Sneeze....2
Feb. 9—A Roman Cowboy (Tom Mix)....2

MUTT AND JEFF CARTOONS

Apr. 6—Mutt the Mutt Trainor....½
Mar. 30—A Cow's Husband....½
Mar. 23—Out and in Again....½
Mar. 16—William Hohenzollern, Sausage Maker....½
Mar. 9—Wild Waves and Angry Woman....½
Mar. 2—Firemen, Save My Child....½
Feb. 25—The Pousse Cafe....½
Feb. 16—Five Thousand Miles on a Gallon of Gas....½
Feb. 9—The Bearded Lady....½
Feb. 2—Landing An Heiress....½

FROHMAN AMUSEMENT CORPORATION

(*At State Right Exchanges*)

Once to Every Man (Jack Sherrill)....
My Own United States (Special Cast)....Through Metro
God's Man (H. B. Warner)....9

GARSON-NEILAN PRODUCTIONS

(*Producing for Open Market*)

The Unpardonable Sin (Blanche Sweet)....9
The Hushed Hour (Blanche Sweet)....

GAUMONT COMPANY

(*At State Right Exchanges*)

Tuesdays—Gaumont News....1
Fridays—Gaumont Graphic....1
The Real Roosevelt....2
Satan on Earth....2
The Hand of Vengeance (Serial of ten two-reel episodes)....2

GENERAL FILM EXCHANGES

KLEINE SYSTEM, GEORGE

Triple Trouble (Charley Chaplin)....
Behind the Lines in Italy....
Conquered Hearts....

SHERRY SERVICE, WILLIAM L.

Mar. 9—Marriage for Convenience (Catherine Calvert)....6
Mar. 2—Love and the Law (Edgar Lewis Production)....6
Feb. 23—Twilight (Doris Kenyon)....6
Feb. 16—Calibre 38 (Edgar Lewis Production)....6
Feb. 2—The Son of a Gun (G. M. Anderson)....5
Jan. 5—Wild Honey (Doris Kenyon)....6

BURLINGHAM TRAVEL PICTURES (Sherry Service)

The Gornergrat Railway....1
Lovely Lucerne....1
The Riviera of Lake Leman....1
Scrambles in the High Alps....1
Allied War Heroes Arrive in Switzerland....1
The Pilatus Railway....1
Unknown Switzerland (The Lotschenthal)....1
Facing Death on the Blumlisalp....1

RAINBOW COMEDIES

Hooverizing (Lillian Vera-Eddie Bouldon)....1
The Pipe of Peace (Lillian Vera-Eddie Bouldon)....1
The Camouflaged Baby (Lillian Vera-Eddie Bouldon)....1
How She Hated Men (Lillian Vera-Eddie Bouldon)....1
Some Judge (Lillian Vera-Eddie Bouldon)....1
My Lady's Slipper (Lillian Vera-Eddie Bouldon)....1
Nearly a Slacker (Lillian Vera-Eddie Bouldon)....1

AMERICAN RED CROSS

Russia a World Problem....1
New Faces for Old....1
Homeward Bound....1
Victorious Serbia....1
First Aid on the Piave....1
Rebuilding Broken Lives....1

GOLDWYN EXCHANGES

STAR SERIES

Apr. 13—One Week of Life (Pauline Frederick)....5
Apr. 6—Spotlight Sadie (Mae Marsh)....5
Mar. 30—Daughter of Mine (Madge Kennedy)....5
Mar. 16—A Man and His Money (Tom Moore)....5
Mar. 9—The Brand (Rex Beach Cast)....5
Feb. 23—The Woman on the Index (Pauline Frederick)....5
Feb. 16—Sis Hopkins (Mabel Normand)....5
Feb. 2—The Bondage of Barbara (Mae Marsh)....5
Jan. 26—Shadows (Geraldine Farrar)....6
Jan. 12—Day Dreams (Madge Kennedy)....5

BENNISON SERIES

Mar. 23—Speedy Meade (Louis Bennison)....2
Feb. 23—Sandy Burke of the U-Bar-U (Louis Bennison)....2
Jan. 19—Oh, Johnny (Louis Bennison)....2

SPECIALS

The Border Legion (Blanche Bates-Hobart Bosworth)....6
For the Freedom of the World....
The Manx-Man....
Social Ambition....
Honor's Cross....
Blue Blood....
Rex Beach's Heart of the Sunset....
For the Freedom of the East (Betzwood)....

CAPITOL COMEDIES

Apr. 6—The Midnight Alarm ("Smiling Bill" Parsons)....
Mch. 23—The Potum of Swat ("Smiling Bill" Parsons)....
Mch. 9—The New Breakfast Food ("Smiling Bill" Parsons)....
Feb. 23—A Master of Music ("Smiling Bill" Parsons)....
Feb. 9—Have Another ("Smiling Bill" Parsons)....
Jan. 26—The Big Idea ("Smiling Bill" Parsons)....

FORD EDUCATIONAL WEEKLY

Mar. 30—What Uncle Sam Had Up His Sleeve....
Mar. 23—A Little Bit of Heaven....
Mar. 16—The Story of Steel....
Mar. 9—Good to Eat....
Mar. 2—Rough Stuff....
Feb. 23—Where "The Spirit that Won" was Born....
Feb. 16—Mt. Edith Cavell....
Feb. 9—Carrying Old Glory to the Seven Seas....
Feb. 2—Old New England....
Jan. 26—Hang It All....

HILLER AND WILK, INC.

(*Pictures Handled in the Open Market*)

The Silent Mystery (Francis Ford Serial)....
Woman....
The Wrath of the Gods....
The Battle of Gettysburg....
Raffles, the Amateur Cracksman....

HART, FAIRBANKS, KEENAN, TALMADGE RE-ISSUES

Fifty Fifty (Norma Talmadge)....
The Social Secretary (Norma Talmadge)....
The Devil's Needle (Norma Talmadge)....
Going Straight (Norma Talmadge)....
Children in the House (Norma Talmadge)....
The Drab (Frank Keenan)....
Bride of Hate (Frank Keenan)....
The Sins Ye Do (Frank Keenan)....
Jim Grimsby's Boy (Frank Keenan)....
The Thoroughbred (Frank Keenan)....
The Americano (Douglas Fairbanks)....
The Matrimaniac (Douglas Fairbanks)....
American Aristocracy (Douglas Fairbanks)....
Manhattan Madness (Douglas Fairbanks)....
The Half Breed (Douglas Fairbanks)....
Flirting with Fate (Douglas Fairbanks)....
Reggie Mixes In (Douglas Fairbanks)....
The Good Bad Man (Douglas Fairbanks)....
Wolfe Lowry (William S. Hart)....
The Desert Man (William S. Hart)....
The Square Deal Man (William S. Hart)....
The Gunfighter (William S. Hart)....
Truthful Tulliver (William S. Hart)....
The Devil's Double (William S. Hart)....
The Return of Draw Egan (William S. Hart)....
The Dawnmaker (William S. Hart)....
Captive God (William S. Hart)....
The Patriot (William S. Hart)....

HODKINSON CORPORATION, W. W.

(*See Pathe Exchanges*)

INDEPENDENT SALES CORPORATION

(*See Film Clearing House Exchanges*)

IVAN FEATURE PRODUCTIONS

(*At State Right Exchanges*)

Life or Honor (Leah Baird-James Morrison)....
Human Clay (Mollie King)....

Advance Information on All Film Releases

(Continued from preceding page)

JEWEL PRODUCTIONS, INC.

(See Universal Exchanges)

KLEINE SYSTEM, GEORGE

(See General Film Exchanges)

KREMER FILM FEATURES, VICTOR

(Released on States Rights Basis)

Denny From Ireland (Shorty Hamilton).....5
The Snail (Shorty Hamilton).....5
The Ranger (Shorty Hamilton).....5
The Pen Vultur (Shorty Hamilton).....5

METRO EXCHANGES

Apr. 14—Out of the Depths (Bert Lytell).....5
Apr. 7—The Island of Intrigue (May Allison).....5
Mar. 31—Jeanne of the Gutter (Viola Dana).....5
Mar. 24—That's Good (Hale Hamilton).....5
Mar. 17—The Way of the Strong (Anna Q. Nilsson).....5
Mar. 10—Blind Man's Eyes (Bert Lytell).....5
Mar. 3—Satan Junior (Viola Dana).....5
Feb. 24—Peggy Does Her Darndest (May Allison).....5
Feb. 17—Johnny on the Spot (Hale Hamilton).....5
Feb. 10—As the Sun Went Down (Edith Storey).....5
Feb. 3—Faith (Bert Lytell).....5

NAZIMOVA PRODUCTIONS

Feb. 17—Out of the Fog (Nazimova).....7
Eye for Eye (Nazimova).....7
Toys of Fate (Nazimova).....7
Revelation (Nazimova).....7

SCREEN CLASSICS, INC., SPECIALS

Shadow's of Suspicion (Harold Lockwood).....5
The Great Romance (Harold Lockwood).....6
Why Germany Must Pay (Special Cast).....6
The Great Victory (Special Cast).....6
Pals First (Harold Lockwood).....6

NAZIMOVA PRODUCTIONS

(See Metro Exchanges)

OUTING-CHESTER PICTURES

(At State Right Exchanges)

7—Up in the Air After Alligators.....1
6—A Wasmanipae Week-End.....1
5—Guided and Miss Guided.....1
4—Maid, Mermaids and More Maids.....1
3—Ballahooing on the Anarika.....1
2—Teddy Birds.....1
1—From Scales to Antlers.....1

PATHE EXCHANGES

SPECIAL FEATURES

Apr. 27—Stars of Glory (Dolores Cassinelli-E. K. Lincoln).....6
Mar. 2—Common Clay (Fannie Ward).....7

EXTRA SELECTED STAR PHOTOPLAYS

Apr. 6—The Silver Girl (Frank Keenan).....5
Mar. 9—Carolyn of the Corners (Bessie Love).....5
Feb. 9—Todd of the Times (Frank Keenan).....5

PROGRAM FEATURES

Mar. 23—Go Get 'Em Garringer (Helene Chadwick).....5
Feb. 23—The Old Maid's Baby (Baby Marie Osborne).....5

AMERICAN FILM COMPANY, INC.

Mar.16—Put Up Your Hands (Margarita Fisher).....5
Mar. 2—Where the West Begins (William Russell).....5
Feb. 16—Molly of the Follies (Margarita Fisher).....5
Feb. 2—The Amazing Imposter (Mary Miles Minter).....5

HODKINSON, W. W., CORPORATION

Mar. 23—The End of the Game (J. Warren Kerrigan).....5
Mar. 9—The Forfeit (House Peters).....5
Feb. 23—The Love Hunger (Lillian Walker).....5
Feb. 10—Come Again Smith (J. Warren Kerrigan).....5

MADE IN AMERICA (Series) Hodkinson

(Eight One-Reel Episodes)
Apr. 7—Eighth, Forward—Always Forward.....1
Mar. 31—Seventh, Overseas to Victory.....1
Mar. 24—Sixth, The Hated K. P.....1
Mar. 17—Fifth, Building the Soldier.....1
Mar. 10—Fourth, Victory Army in the Making.....1
Mar. 3—Third, The Rookie.....1
Feb. 24—Second, Nine Million Answer.....1
Feb. 16—First, The Call to Arms.....1

COLIN COMEDIES

Apr. 13—Just Dropped In (Harold Lloyd).....1
Apr. 6—A Sammy in Siberia (Harold Lloyd).....1
Mar. 30—Next Aisle Over (Harold Lloyd).....1
Mar. 23—The Dutiful Dub (Harold Lloyd).....1
Mar. 16—Look Out Below (Harold Lloyd).....1
Mar. 9—I'm On My Way (Harold Lloyd).....1
Mar. 2—Hoot Mon (Stan Laurel).....1
Feb. 23—On the Fire (Harold Lloyd).....1
Feb. 16—Toto's Troubles (Toto).....1
Feb. 9—Ask Father (Harold Lloyd).....1
Feb. 2—Hustling for Health (Laurel).....1

TWO-REEL DRAMAS

Jan. 19—Corinne, Come Here (Gloria Joy).....2
Jan. 5—I Want to Be a Lady (Gloria Joy).....2

ONE REEL SPECIALS

Mar. 2—The Girl of Tomorrow.....1
Feb. 9—The Story of the Orange.....1

THE LIGHTNING RAIDER (Serial)

(Fifteen Two-Reel Episodes Astra Serial Starring Pearl White, Warner Oland, Henry Gsell)
Apr. 13—Fifteenth, Wu Fang Atones.....2
Apr. 6—Fourteenth, Cleared of Guilt.....2
Mar. 30—Thirteenth, the White Roses.....2
Mar. 23—Twelfth, Hurled Into Space.....2
Mar. 16—Eleventh, The Bars of Death.....2
Mar. 9—Tenth, The Baited Trap.....2
Mar. 2—Ninth, Falsely Accused.....2
Feb. 23—Eighth, The Cave of Dread.....2
Feb. 16—Seventh, Meshes of Evil.....2
Feb. 9—Sixth, The Mystic Box.....2
Feb. 2—Fifth, The Brass Key.....2
Jan. 26—Fourth, Through Doors of Steel.....2
Jan. 19—Third, Underworld Terrors.....2
Jan. 12—Second, The Counterplot.....2
Jan. 5—First, The Ebony Block.....3

THE TERROR OF THE RANGE (Serial)

(Seven Two-Reel Episodes Starring George Larkin and Bessie Compson; Produced by Diando)
Mch. 16—Seventh, Run to Earth.....2
Mch. 9—Sixth, Tangled Tales.....2
Mch. 2—Fifth, A Threat from the Past.....2
Feb. 23—Fourth, The Midnight Raid.....2
Feb. 16—Third, The Chasm of Fear.....2
Feb. 9—Second, The Hidden Chart.....2
Feb. 2—First, Prowlers of the Night.....2

NEWS AND REVIEW REELS

Sundays—Pathe Review (Educational).....1
Wednesdays—Pathe News.....1
Saturdays—Pathe News.....1

PERRET PRODUCTIONS, LEONCE

(Producing for the Open Market)
—A Soul Adrift (Dolores Cassinelli).....
—Stars of Glory (E. K. Lincoln-Dolores Cassinelli).....

RAPF PRODUCTIONS, HARRY

(At State Right Exchanges)
—Wanted for Murder (Elaine Hammerstein) Ind. Sales Corp.....6
—Sins of the Children.....

RAVER PRODUCTIONS, HARRY

(At State Right Exchanges)
—The Liberator (Maciste Serial).....

SELECT EXCHANGES

Mar. —The Probation Wife (Norma Talmadge).....6
Mar. —Marie Ltd. (Alice Brady).....5
Mar. —Experimental Marriage (Constance Talmadge).....5
Feb. —The World to Live In (Alice Brady).....5
Feb. —Children of Banishment (Mitchell Lewis).....5
Feb. —The Belle of New York (Marion Davies).....5
Feb. —Romance and Arabella (Constance Talmadge).....5

SPECIALS

The Hidden Truth (Anna Case).....5
Ruling Passions (Julia Dean-Edwin Arden).....5
The Midnight Patrol (Ince Production).....5
The Cavell Case (Julia Arthur).....5
The One Woman (Special Cast).....6

SELZNICK PICTURES CORPORATION

(No Distribution Plans Announced Yet)
—Upstairs and Down (Olive Thomas).....5

S-L PICTURES

(No Distribution Plans Announced Yet)
Virtuous Man (E. K. Lincoln) Ralph Ince Attraction.....

SHERRY SERVICE, WILLIAM L.

(See General Film Exchanges Outside New York State)

SOUTHERN FEATURE FILM COMPANY

(At State Rights Exchanges)
Beyond the Law (Emmett Dalton).....6

STATE RIGHT EXCHANGES

DOLL VAN FILM CORPORATION (CHICAGO)

(In Illinois, Indiana and Southern Wisconsin)
The Mad Lover.....
Public Defender.....
Carmen of the Klondike.....
The Grain of Dust.....
Hearts of the World.....
The Crucible of Life.....
Nine-tenths of the Law.....
The Belgian.....
The Zeppelin's Last Raid.....
Those Who Pay.....
Just a Woman.....

Advance Information on All Film Releases

(Continued from preceding page)

DOO LEE FILM COMPANY, INC. (NEW YORK STATE)

The Woman Who Dared....7
The Libertine....6
Babbling Tongues....7
Married in Name Only....6
Her Bargain....6
A Man's Law....5
Human Clay....5
One Law for Both....8
Sins of Ambition....7
A Slacker's Heart....7
Cleopatra....5
The Lonesome Trail....5
Mothers of Liberty....6
Gaumont News and Graphic....
Jester Comedies (Tweed Dan) once a month....2
The Silent Mystery (Serial in Fifteen Two-Reel Episodes (Francis Ford Mae Gaston and Rosemary Theby....

TRIANGLE EXCHANGES

Mar. 30—Toton (Olive Thomas-Special)....5
Mar. 23—The Little Rowdy (Hazel Daly)....5
Mar. 16—It's a Bear (Taylor Holmes-Special)....5
Mar. 9—The Railroader (George Fawcette)....5
Mar. 2—Wild Goose Chase (Hazel Daly)....5
Feb. 23—Breezy Jim (Crane Wilbur)....5
Feb. 16—Child of M'sieu (Baby Marie Osborne)....5
Feb. 9—Secret Marriage (Mary MacLaren)....5
Feb. 2—Restless Souls (Alma Rubens)....5

UNITED PICTURE THEATRES

(See World Film Exchanges)

UNIVERSAL EXCHANGES

BLUEBIRD PHOTOPLAYS

Mar. 3—A Taste of Life (Edith Roberts)....5
Feb. 24—The Little White Savage (Carmel Myers)....5
Feb. 17—The Sealed Envelope (Fritzi Brunette)....5

SPECIAL ATTRACTIONS

Apr. 14—What Am I Bid? (Mae Murray)....6
Apr. 7—The Amazing Wife (Mary Mac Laren)....6
Mar. 31—A Silk Lined Burglar (Priscilla Dean)....6
Mar. 24—A Fight for Love (Harry Carey)....6
Mar. 17—The Light of Victory (Monroe Salisbury)....5
Mar. 10—The Scarlet Shadow (Mae Murray)....6
Feb. 24—The Wicked Darling (Priscilla Dean)....6
Feb. 10—Creaking Stairs (Mary MacClaren)....6

JEWEL PRODUCTIONS, INC.

Feb. 10—The Heart of Humanity (Dorothy Phillips)....9

I-KO COMEDIES

Apr. 9—A Movie Riot (Charlie of the Orient)....2
Apr. 2—A Skate at Sea (Dorety-Novak-Reynolds)....2
Mar. 26—Gymbelles and Boneheads (L-Ko Cast)....2
Mar. 19—Hearts in Hock (Peggy Prevost)....2
Mar. 5—A Ragtime Romance (Lynch-Smith-Dunn)....2
Feb. 26—Lions and Ladies (Hardy-Mann-Gore)....2

CENTURY COMEDIES

Mar. 12—Society Stuff (Alice Howell)....2
Feb. 10—Behind the Front (Alice Howell)....2

NESTOR COMEDIES

Apr. 14—Green Eyed Johnny (Jack Dillon)....1
Apr. 7—Charlie Treats 'em Rough (Pat Sullivan Cartoon)....1
Mar. 31—Lizzie's Waterloo (Special Cast)....1
Mar. 24—A Beach Nut (Wallace Beery)....1
Mar. 17—Home Run Bill (Billy Mason)....1
Mar. 10—The Hole in the Wall (Special Cast)....1
Mar. 3—A Poor Prune (Sammie Burns)....1
Feb. 24—The Movie Queen (Jane Bernoudy)....1

LYONS-MORAN STAR COMEDIES

Apr. 14—Skidding Thrones....1
Apr. 7—State Room Secrets....1
Mar. 31—The Wife Breakers....1
Mar. 24—The Smell of the Yukon....1
Mar. 17—Lay Off....1
Mar. 10—Chicken a La King....1
Mar. 3—Oh Ethel....1
Feb. 24—Mixed Tales....1

WESTERN AND RAILROAD DRAMAS..

Apr. 19—The Honor of Men (Neal Hart)....2
Apr. 12—The Love Letter (Pete Morrison)....2
Apr. 5—Bill Brennan's Claim (Neal Hart)....2
Mar. 29—His Buddy (Pete Morrison)....2
Mar. 22—The Gun Runners (Neal Hart)....2
Mar. 15—The Black Horse Bandit (Helen Gibson—Pete Morrison)....2
Mar. 8—The Flip of a Coin (Pete Morrison)....2
Mar. 1—Riding Wild (Helen Gibson)....2
Feb. 22—Raiders of the Range (J. Warren Kerrigan)....2

THE LURE OF THE CIRCUS (Serial)

(Eighteen Two-Reel Episodes Starring Eddie Polo.)
Mar. 17—Eighteenth, The Last Trick....2
Mar. 10—Seventeenth, a Race with Time....2
Mar. 3—Sixteenth, The Knockout....2
Feb. 24—Fifteenth, The Stolen Record....2
Feb. 17—Fourteenth, Flames....2

THE RED GLOVE (Serial)

(Eighteen Two-Reel Episodes Starring Marie Walcamp)
Apr. 14—At the Mercy of a Monster....2
Apr. 7—Fourth, The Passing of Gentleman Yeoff....2
Mar. 31—Third, The Vulture's Vengeance....2
Mar. 24—Second, The Claws of the Vulture....2
Mch. 17—First, The Pool of Mystery....2

NEWS AND MAGAZINE REELS

Mondays —Hearst News (International)....1
Wednesdays—International News....1
Fridays —Current Events (International)....1
Fridays —New Screen Magazine (Universal)....1

VITAGRAPH EXCHANGES

May 5—A Stitch in Time (Gladys Leslie)....5
Apr. 28—The Usurper (Earle Williams)....5
Apr. 21—A Yankee Princess (Bessie Love)....5
Apr. 14—The Unknown Quantity (Corinne Griffith)....5
Apr. 7—The Cambric Mask (Alice Joyce)....5
Mch. 31—Fighting Destiny (Harry T. Morey)....5
Mch. 24—Miss Dulcie from Dixie (Gladys Leslie)....5
Mch. 17—A Gentleman of Quality (Earle Williams)....5
Mch. 10—The Wishing Ring Man (Bessie Love)....5
Mch. 3—The Girl Problem (Corinne Griffith)....5
Feb. 17—Silent Strength (Harry T. Morey)....5

VITAGRAPH SPECIALS

Mch. 10—From Headquarters (Special—Anita Stewart)....5
Feb. 24—The Lion and the Mouse (Special-Alice Joyce)....6
Jan. 5—The Common Cause (Rawlinson-Breamer)....7

BIG V SPECIAL COMEDIES

Mar. 24—Jazz and Jailbirds (James Aubrey)....2
Mch. 10—Damsels and Dandies....2
Feb. 17—Scamps and Scandal....2

LARRY SEMON COMEDIES

Apr. 14—Well I'll Be....2

THE MAN OF MIGHT (Serial)

(Fifteen Two-Reel Episodes Starring William Duncan)
—Fifteenth, The Rescue....2
—Fourteenth, The Living Catapult....2
—Thirteenth, The Flood of Despair....2
—Twelfth, The Volcano's Prey....2
—Eleventh, The Ship of Dread....2
—Tenth, Double Crossed....2
—Ninth, The Crashing Horror....2
—Eighth, The One Chance....2
—Seventh, Into the Trap....2
—Sixth, The Height of Torment....2
—Fifth, The Human Shield....2
—Fourth, The Gripping Hand....2
—Third, The Creeping Death....2
—Second, The Leap Through Space....2
—First, The Riven Flag....2

THE IRON TEST (Serial)

(Fifteen Two-Reel Episodes Featuring Antonio Moreno and Carol Holloway)
Jan. 27—Fifteenth, Riding with Death....2
Jan. 20—Fourteenth, Desperate Odds....2
Jan. 13—Thirteenth, Hanging Peril....2
Jan. 6—Twelfth, The Span of Terror....2
Dec. 30—Eleventh, The Red Mask's Prey....2
Dec. 23—Tenth, In the Coils....2
Dec. 16—Ninth, The Pit of Lost Hope....2
Dec. 9—Eighth, The Man Eater....2
Dec. 2—Seventh, The Whirling Trap....2
Nov. 25—Sixth, Fiery Fate....2
Nov. 18—Fifth, The Tide of Death....2
Nov. 11—Fourth, The Noose....2
Nov. 4—Third, The Blade of Hate....2

WARREN, EDWARD, PRODUCTIONS, INC.

(At State Right Exchanges)

Weavers of Life....
Souls Redeemed....

WESTERN IMPORT COMPANY

(At State Right Exchanges)

Mickey (Mabel Normand)....

WORLD FILM EXCHANGES

Apr. 28—The Price of Doubt (All Star Cast)....5
Apr. 21—The Quickening Flame (Montagu Love-June Elvidge)....5
Apr. 14—The Scar (Kitty Gordon-Irving Cummings)....5
Apr. 7—The Little Intruder (Louise Huff-Johnny Hines)....5
Mch. 31—The Love Defender (June Elvidge)....5
Mch. 24—Hit or Miss (Carlyle Blackwell and Evelyn Greeley)....5
Mch. 17—The Hand Invisible (Montagu Love)....5
Mch. 10—The Unveiling Hand (Kitty Gordon)....5
Mch. 3—Crook of Dreams (Louise Huff)....5
Feb. 24—The Moral Deadline (June Elvidge)....5
Feb. 17—Courage for Two (Carlyle Blackwell)....5
Feb. 10—Mandarin's Gold (Kitty Gordon)....5

SPECIALS

Mar. 16—The Better 'Ole....7
Feb. 10—What Shall We Do With Him?....5
Jan. 6—Under Four Flags (Official Government Picture)....5

UNITED PICTURE THEATRES

Mar. 30—Her Code of Honor (Florence Reed)....5
Feb. 23—A Man in the Open (Dustin Farnum)....6
Jan. 26—Adele (Kitty Gordon)....6
Jan. 5—The Light of Western Stars (Dustin Farnum)....6

NEW REELS

Tuesdays—Kinograms....1
Saturdays—Kinograms....1

CENTRAL STATES

NEW YORK OFFICE, 729 Seventh Avenue CHICAGO REPRESENTATIVE, 220 So. State Street

Draws Big Crowds in Elgin, Illinois

PLAYING from Tuesday to Saturday, March 11 to 15, inclusive, "The Heart of Humanity," starring Dorothy Phillips, drew throngs to the Temple, Elgin, Ill.

The picture was shown continuously afternoon and evening, and at the evening shows lined patrons for rods up and down the street in their waiting for admittance. Matinee performances were very largely attended, and the favor given the picture in private showing the week before by press critics, club women, business men and local authorities, was corroborated by the opinion of the audiences, universally.

They admired the beautiful settings of the earlier scenes in Canada, the work of the little children, the excellence of Miss Phillips' work and that of Allen Holubar, and the great lesson the picture carries.

Special matinee at 10 o'clock Saturday morning was given for school children that brought out scores of youngsters who sat fascinated by the film.

While the patronage of "The Heart of Humanity" was not so tremendous as that attending upon showing of Mabel Normand in "Mickey" earlier in the month, the former was shown at fifty cents admission, twice the price of the "Mickey" picture, and the latter was shown for only two days.

Manager Fay reports himself more than pleased, however, with the response to his effort to bring a variety of big features as fast as they can be secured, plunge into extensive advertising and put them over big.

This nerve on the part of Manager Fay, a newcomer into the silent drama profession, is putting other managers in town on the run, causing them to open their eyes and "pep" up a bit to keep pace with the Temple which is getting the big crowds repeatedly. While his playhouse is the smallest, from viewpoint of seating capacity, of any in town, the manager's confidence and energy are putting it foremost in ranks of popularity.

Kunsky Breaks Detroit Precedents

JOHN H. KUNSKY has broken all local precedents in Detroit with his booking arrangements for the Adams and Washington theatres. The results will naturally be watched with interest not only by managers in Detroit and the state but elsewhere.

The first thing Mr. Kunsky did was to put "The Unpardonable Sin" into the Adams for its third week in Detroit. It was advertised not as a second-run but as a continuation of the first run, as the picture went direct from the Broadway Strand without losing a day. The business, also, was fully up to expectations, the Adams doing one of he best weeks and possibly the best week in its history. Prices were advanced for this engagement to the same prices that were charged at the Broadway Strand.

At the Washington next week "Fit to Win" will be shown for the week to women only. This is the same picture that was shown in this theatre in January to men only. It is a United States Public Health Service production originally produced and shown at the various cantonments.

Following "Fit to Win" a week's engagement of "Mickey" will be the feature at the Washington. This picture has played two first-run picture houses for a week each to record-breaking business and has been shown in practically every residential theatre in the city. It has been returned also to the Liberty, one of Mr. Kunsky's downtown houses, for a third return engagement of four days.

Fond du Lac Exhibitors Protest Against Bills

FOND DU LAC motion picture exhibitors propose to make themselves heard in protest against the bills now before the Legislature which provide for a censorship of all pictures in the state.

"A law such as the one proposed would take the very heart out of the business," said Manager Smith of the Bijou. "As a matter of fact there are very few objectionable pictures being shown nowadays anyhow. And when one does get on the screen there are the police and other regularly constituted authorities to deal with it. To my way of thinking the proposed law is merely intended to make places for a few job hunters."

The managers of the local moving picture houses will make their protests to the Assembly and Senate through the Fond du Lac County members of those bodies.

State Film Company in Detroit Reorganizes

THE STATE FILM CO. of Detroit has reorganized with considerable capital and will adopt a new policy of buying only big film attractions and enlarging various departments to give the exhibitor all of the service possible. The reorganized company already owns "The Hand of Vengeance," and last week paid cash for 15 episodes of "The Silent Mystery." J. A. Ludwig is president of the company, and A. L. Rupert is acting as manager and devoting his entire time to the business. Formerly Mr. Rupert was a Michigan exhibitor and knows the local situation well.

THE CENTRAL STATES

April 5, 1919

Dubuque Public Demands Only Best Pictures

THE demand for the best possible motion pictures is steadily increasing in Dubuque, Iowa, and the local exhibitors are living up to the demand by showing excellent features. Not only do the theatregoers demand a good star—the play must be worthy of the star; it must have punch and a plot.

In spite of the Lenten season, the week day business at the theatres is good and the Sunday business is splendid. The reason is that the programs at the theatres are the best the exhibitor can provide. The Grand leads with the showing of the latest Paramount and Artcraft pictures, with now and then a Pathe. Manager Maclay has a long contract with Paramount and he is finding out daily how well these pictures pay. A Paramount release is one of the best drawing cards in Dubuque; the corporation has the reputation here of showing the biggest stars and the best photoplays.

The Dreamland with its first-run Fox and Metro plays ranks next. No old pictures for Manager Boyle. He shows such very first-run pictures that he has difficulty in securing press notices for some of them. Take that Gladys Brockwell film, "The Forbidden Room," for instance. It was released on March 2, and on the same day it was shown at the Dreamland. It is the same way with the Metro productions, for while not quite as late as the Fox releases, they are always first-run features.

The Princess has a varied program of first and second-run Fox, Vitagraph, Paramount, Artcraft and Select pictures, while the Family shows Goldwyn, Artcraft and Paramount films. The Star goes in for western pictures, with such stars as Tom Mix, Harry Carey and William Hart. The Liberty features Fox, Triangle, Exhibitors, Mutual and special films.

Every theatre caters to its own class of patrons, but whenever there is an extra special feature being shown, there'll be picture fans from all parts of the city in attendance.

Another to Enter the Field

CHICAGO will have another states rights exchange after April 1, according to announcement made by Clyde Elliott, who paused in that city a few days ago on his way to New York to confer with Hiram Abrams. But the exchange, he asserts, will differ widely from other exchanges of the sort in that it will handle only feature productions with stars of the greatest magnitude and proven drawing power.

The first production to be distributed in the middle western territory by the new exchange will be George Beban's "Heart's of Men," on which this star has been working for seven months. The rights to its distribution are being sold for the entire world, by Hiram Abrams. Other productions of equal or greater importance have been arranged for by the exchange Mr. Elliott announces.

Associated with Mr. Elliott in the new venture will be Floyd Brockwell, for three years manager of the Chicago Branch of Paramount Artcraft and more recently Seattle manager for Goldwyn. Mr. Elliott is leaving a post as special representative on the Pacific Coast for Select.

The new exchange will be known as Greater Stars Productions, Inc., and of it Mr. Elliott says:

"There will be nothing stereotyped in our plan of operation. We believe the trend of exchange business is toward the states rights basis for the reason that the exhibitor no longer cares to tie up with a program of uncertain value in order to play a dozen or so star pictures in the course of a year. With us, every exhibitor will be considered as an individual and every exhibitor's problem will be an individual problem. We will have no mediocre subjects to sell with our big pictures and we believe our connections are such that we will be able to assure our patrons a wide choice of productions, featuring only stars of proven box-office value."

Both Mr. Brockell and Mr. Elliott have many friends among the exhibitors in the Chicago territory and undoubtedly will soon have one of the most prosperous exchanges in that city.

Flint Exhibitor Plans to Re-Book "Mickey"

C. EDGAR MOMAND, manager of the Garden theatre in Flint, Mich., is so enthusiastic over the patronage of "Mickey," which he played the entire week of March 9, that he plans to bring it back for another week soon. The picture was to have been shown only the first four days of the week, but was held over because of the big business it drew.

"'Mickey' is the best picture I have ever played since I have been in the show business and that is seventeen years," said Mr. Momand. "It is the most diversified and satisfying entertainment I have ever seen. It pleases everybody. It is clean, wholesome and altogether delightful. Mickey drew people into my theatre who said they hadn't been in a theatre for five or six years."

There was not a night during the entire seven days the picture was shown that there was not a line-up in front of the theatre.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912, of "Motion Picture News," Central States Edition, published weekly at New York, N. Y., for April 1, 1919.

State of New York } ss.
County of New York }

Before me, a Notary Public, in and for the State and county aforesaid, personally appeared E. Kendall Gillett, 729 7th Ave., N. Y. C., who, having been duly sworn according to law, deposes and says that he is the Business Manager of Motion Picture News, Inc., which publishes "Motion Picture News," Central States Edition, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher, Motion Picture News, Inc., 729 7th Ave., N. Y. C.; Editor, Wm. A. Johnston, 729 7th Ave., N. Y. C.; Managing Editor, Robert E. Welch, 729 7th Ave., N. Y. C.; Business Manager, E. Kendall Gillett, 729 7th Ave., N. Y. C.

2. That the owners are: (Give names and addresses of individual owners, or, if a corporation, give its name and the names and addresses of stockholders owning or holding 1 per cent. or more of the total amount of stock.)

Motion Picture News, Inc., 729 7th Ave., N. Y. C.; Wm. A. Johnston, 729 7th Ave., N. Y. C.; E. Kendall Gillett, 729 7th Ave., N. Y. C.; Henry F. Sewall, 729 7th Ave., N. Y. C.; Percy S. Alden, 729 7th Ave., N. Y. C.; Wentworth Tucker, 729 7th Ave., N. Y. C.; Carl Tucker, 729 7th Ave., N. Y. C.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent. or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is.....
(This information is required from daily publications only.)

E. KENDALL GILLETT,
Business Manager.

Sworn to and subscribed before me this 18th day of March, 1919.

[SEAL] JAMES S. JUDD, Notary Public.

My commission expires March 30, 1920.

Interesting Items of Elgin

"FIND THE WOMAN," a Blue Ribbon Vitagraph picture, from an O. Henry story and starring Alice Joyce, was feature picture at the Crystal on Saturday, March 22. The comedy, "Love and Lavalliers," was shown with it.

HARRY MOREY, star of the James Oliver Curwood picture, "Tangled Lives," was the offering at the Crystal Sunday, March 23. A special three reel comedy, "Fatty and Mabel Adrift," was offered with it.

EDITH ROBERTS in "The Deciding Kiss," an episode in the western serial, "Hands Up," and Pearl White in "The Lightning Raider" made the bill at the Crystal on Wednesday, March 19.

MAE MARSH in "Polly of the Circus," one of the most favored of all pictures ever shown in Elgin, led the Orpheum's bill for the third March week. Other showings were Barbara Castleton and Johnny Hines in "What Love Forgives," May Allison in "For Thirty Days," William Farnum in "The Bondsman," Olga Petrova in "The Panther Woman" and Carlyle Blackwell and Evelyn Greeley in "Love in a Hurry."

BEFORE bringing the educational sex hygiene film, "Are You Fit to Marry?" to town, Manager Fay of the Temple invited an audience of local club women and press women to witness private showing of the picture the week previous to its presentation, March 21 and 22.

FLORENCE REED in "Wives of Men" was the attraction at the Temple on Tuesday, March 18. "The Eleventh Commandment" made the feature of the bill on the previous Sunday. Edith Roberts in "A Taste of Life" was the showing on Thursday with the latest edition of the Screen Telegram.

THE big double program day bill at the Temple on Tuesday, March 17, included showing of Eddie Polo in "Lure of the Circus," Houdini in "The Master Mystery," Tom Mix in "Child of the Prairie," Chester Conklin in "Up the Flue" and the latest edition of "Weekly News.'

DOROTHY GISH in "Battling Jane" sent audience at the Grand the beginning of the week of March 10 into gales of laughter. There was universal opinion that Manager Newman brought a prize to town when he brought "Battling Jane," and the picture scored tremendous hit. The antics of the little tomboy Jane were a "scream" and the picture one of the most choice bits of refreshment offered here in months.

THAT Lila Lee, a new star to Elgin audiences, and her co-star, Harrison Ford, also an innovation here, are thoroughly agreeable, and that "The Cruise of the Make Believes," which introduced them to Elgin, is one of the sweetest of film stories, is opinion of Grand patrons who saw this picture and these stars there in the week of March 10. The Grand is having a respite from the Select pictures and Paramount specials and introducing a number of new stars to Elgin.

DOROTHY DALTON in "Vive La France," a Paramount picture," was shown at the Grand Monday and Tuesday, March 17 and 18. The Pathe Weekly completed the bill.

FRED STONE in "The Goat," the first picture by this stage fun-maker to be shown here, featured the bill at the Grand the week of March 17. It was shown on Wednesday and Thursday, March 19 and 20. On Friday and Saturday Charles Ray in "The Law of the North" was the attraction.

MANAGER GUS COOK of the Crystal theatre, Dundee, shut his eyes, held his nose and plunged into deep water the week of March 17, when he offered two big features within the seven days. Monday and Tuesday he showed Mabel Normand in "Mickey." Friday, for one day only, he brought to town "The Shepherd of the Hills." There were afternoon matinee performances of "Mickey" and two evening shows each day. Children under 12 were admitted for 15 cents, all others for 25 cents, war tax included. "The Shepherd of the Hills" was shown in afternoon matinee and one evening show. Children were admitted for 28 cents, adults for 39 cents at matinee performances. Seats weer reserved at night, balcony prices 39 cents and main floor 55 cents. Special music was provided for the evening show.

ANNOUNCED coming attractions at the Crystal include William S. Hart in "The Cold Deck," Billie Burke in "Land of Promise," Douglas Fairbanks in "A Modern Musketeer" and the "Romance of Tarzan."

Box Office Records Claimed

THOS. C. McGlaskey, prop., Liberty theatre, Bloomfield, Ky., holds what is claimed to be a box office record of the United States, considering the population of the town and the size of the theatre. Bloomfield is a town of 400 inhabitants and the theatre in question has a seating capacity of 230.

Mr. McGlaskey is an enterprising exhibitor whom many of the big exhibitors could well afford to emulate. He decided that "Hearts of the World" was wanted in his town so he forthwith wrote in for prices. He finally purchased it at a higher price by far than any picture has ever been sold under those conditions.

With the assistance of a 16-page publicity bulletin, written by H. G. Dollman, vice-president of the Doll-Van, and issued by that concern, he put on an advertising campaign fully up to the standard of that set by Doll-Van with their road shows. His enterprise was fully rewarded, for he found that at the end of the day he had taken in a little over $500.00 in paid admissions. The prices matinee and evening were $1.00 with a morning show at 75 cents.

Four hundred inhabitants, 230 capacity, one day, three performances, $500.00, a record, indeed, to be proud of.



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They Say in Chicago That—

REX A. LAWHEAD of the Lincoln Square theatre, Decatur, Ill., has been keeping the wires busy after features. Decatur will get some real shows soon.

BETWEEN preparing his weekly page cartoon of Mother's Angel Child, formulating plans for his forthcoming picture production, and trying to convince vaudeville magnates that he is not yet ready for them, Penny Ross, the famous cartoonist of the Chicago Tribune, has his hands full. Never mind, Penny, you can rest up soon with nothing to do but cut coupons.

THE F. I. L. M. ASSN. board of directors will publish and mail their rules, effective May 12.

ONE OF THE STRONG drawing cards put on by the management of the State-Lake theatre, Chicago's new vaudeville palace, and which could be rightfully called their headliner, was "What Every Woman Wants," the Exhibitors' Mutual Production.

CHICAGO EXHIBITORS are looking forward to great things for the new George Beban special production, "Hearts of Men." The consensus of opinion is that the picture should go over in this territory away beyond its sponsors' fondest expectations.

RUMORS are afloat that Willis & Eckels are making arrangements for larger quarters in the Consumer's Building. The popularity of Filmcraft trailers is the reason advanced for the move.

"JIMMY" COSTEN is the fastest moving manager in forty-seven states these days. Since Andrew Karsas left for New York, Jimmy has been taking care of both the Woodlawn and Harvard theatres.

CURTIS C. PRITCHARD, crack Pathe News cameraman, left this week to take some special pictures of Dayton for the Pathe Review.

A LUNCHEON was tendered on March 25 by the Hamilton Club of Chicago to Mr. and Mrs. Martin Johnson. Mr. Johnson is the well-known traveler, explorer, camera expert and writer. They left Chicago for a stop at their home town, Independence, Kansas, and will leave shortly for another trip to the South Seas, which trip, it is expected, will take upwards of three years to complete and will enable Mr. Johnson to secure unlimited material for another series of his most interesting motion pictures of the savages of that locality.

JIMMIE KEOUGH, the manager of Lubliner & Trinz' Pantheon theatre, Chicago, is rubbing his hands with glee over the tremendous business that that beautiful theatre is still doing. Paul Biese's orchestra continues as one of the strongest drawing cards of any house on the north shore and has built up a following that practically fills the house irrespective of the picture every night.

SOMEONE said Jack Willis of Film Craft fame was sick—nonsense! Can't a gentleman be a little indisposed and go home in a taxi without his friends rushing to get the market quotations on flowers in large quantities?

R. C. CROPPER, he of the Beehive Exchange, Chicago, Milwaukee, Indianapolis, arrived back in Chicago from the White Way with money enough to buy breakfast—strange the New York film men allowed him to hold out so much on them.

C. L. RUSSELL, in charge of projection of the Fuller Opera House, Orpheum and New Strand theatres, Madison, Wis., has been in Chicago and reports that the "flu" has popped up again in the little city. Now the authorities only permit every other row of seats to be used.

WM. E. PARR announces that he will reopen the old Harmony theatre on East Forty-third street, Chicago, the early part of April, renaming it the Parr. It is the gentleman's intention to redecorate throughout.

PHILLIP KRIM, head of the Central Slip Cover Company, the up-to-date theatre chair cover, reports that the attractiveness of the cover has appealed to the leading exhibitors of Chicago and that his business is on the bound.

VERNON C. SEAVER of the Howard theatre, Chicago, also owner of several of Peoria's leading houses, is trying matrimony again. Mr. Seaver figures, as it is the third time for him, he will probably get used to it soon.

W. L. LOUDY, traveling through Texas for the Enterprise Optical Company, manufacturers of the Motiograph De Luxe projecting machine, is climbing right up and will soon have the one hundred machines sold in that state that he claimed he would sell on leaving. The gentleman is constantly having to sell his demonstrating machine and keeps the wires hot wiring: "Please send me a couple, anyway." Some business!

I. L. LESSERMAN continues to receive letters from exhibitors throughout the state of Illinois to the effect that "Hearts of Humanity" is breaking all records.

ARRANGEMENTS have been completed between the Chicago offices of the International Film and Universal to release on Monday and Friday of each week a Chicago supplement edition to their weekly in which only Chicago and suburban news is featured. The promise is made by International that any happenings in this territory will be shown on the screen of Chicago within twenty-four hours. This innovation will be a great drawing card for the exhibitors and costs the International thousands of dollars.

E. MITCHELL, formerly of the Mutual and Fox Chicago office, is now on the road for the Silee Film Company.

JOE KOPPEL, he of the white carnation and manager of Balban and Katz Riviera theatre, continues to wear his sunny smile—reason: there is no such thing as let-up in the business at that house.

EDDIE ECKELS has regained his composure. His little playmate, Jack Willis, is himself again. Why Worry, Eddie, Jack is past the age limit on the "flu" stuff.

IRVING MACK, formerly publicity man of the Universal Chicago office, is dancing merrily along, putting over a special stunt for Select Chicago office. Between breaths he is piloting a few Chicago exhibitors over the rough shoals—go to it, Irving, a bunch of Chicago picture exhibitors need you to wake them up to the advertising possibilities.

BILLIE MAYER, manager of the De Luxe theatre, located in Chicago's Wilson avenue district, used to be a singer. Now the American eagle on the coin of the realm is screeching for him. Business at that beautiful, well-conducted theatre is great.

The KOPLAR BROTHERS of the Consolidated Theatres Company, St. Louis, have turned over their entire chain of thirteen houses to Willis and Eckels for special trailer service.

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New and Old Films CLEANED and CONSERVED
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Central States Edition Brings Results Promptly and Plentifully

On the Screens of Dubuque

FAMILY theatre film fans liked "A Desert Wooing," with Enid Bennett and Jack Holt, judging from the way they flocked to the theatre. Or perhaps, Charlie Chaplin was the drawing power for one of his comedies, "His New Job," was also shown. However, the main part was that the Family had a good day, and the patrons saw good pictures. This was the Saturday, March 15, bill.

BESSIE LOVE, that demure little actress whose rise in film land was so rapid, was featured at the Liberty theatre Saturday, March 15, in "A Little Sister to Everybody." In addition to this feature a Charlie Chaplin comedy was shown.

"WILD HONEY," the Saturday and Sunday, March 15 and 16 feature at the Star theatre was very well liked, and drew good houses on Saturday and big ones on Sunday. The picture was a different sort of a western; possessing a great deal of plot, pep and punch, and two likeable stars, Frank Mills and Doris Kenyon, it was more than pleasing.

BRYANT WASHBURN is always a good drawing card and on Sunday his drawing power seems to double. On March 16th, the Grand presented him in "The Way of a Man with a Maid," a human little story about ordinary, every day people. It was a story of what might happen, and is happening to dozens of persons every day, and it was this "human" element that made such a hit with the majority of people who witnessed the picture.

MADLAINE TRAVERSE made her debut at the Liberty theatre on Sunday, March 16th, in "The Danger Zone," a Fox feature. The picture, like most Fox productions, boasted of a good story, clever cast and level headed direction. Miss Traverse was favorably received by the theatre's patrons.

BETTY BLYTHE, a Vitagraph player, appeared at the Princess theatre, Sunday, March 16th, in "Hoarded Assets." This picture drew an average Sunday crowd.

GEORGE WALSH'S latest venture, "Never Say Quit," made a hit with the patrons of the Dreamland theatre, where it was shown on March 16th. As the young man whose footsteps seemed to be dogged by a jinx, young Walsh was at his best. The audience became in a better humor with each mishap and towards the close of the picture everyone was laughing his heartiest. The picture was repeated on Monday.

ALICE BRADY was appealing in "The Ordeal of Rosetta," the Sunday, March 16th, attraction at the Family theatre. Manager Yount was pleased too, because Miss Brady's mannerisms brought him extra fine business. On Monday the last episode of "Wolves of Kultur" was shown. The serial, which had been running for over three months, was voted to be one of the most popular serials that had been shown at the Family during 1918.

"MERELY PLAYERS," with Kitty Gordon and Irving Cummings, was the attraction at the Liberty theatre on Monday, March 17th. Then, too, a Tom Mix comedy, "Shooting Up the Movies" was shown. The bill proved a good money maker, for it drew full houses at the Liberty all evening.

"SPRINGTIME A LA CARTE," adapted from the O. Henry story, with an episode of "The Man of Might," formed the program at the Star theatre on St. Patrick's day. The feature was a Vitagraph production and pleased the audience as Vitagraph releases do. The serial is justly popular, for it is the best vehicle William Duncan has had since he began his wild and tempestuous serial career.

DUBUQUE theatres are realizing the value of music and the best theatre to augment its orchestra is the Princess which now boasts of a piano, violin, and drumming outfit. The Star has a three-piece orchestra while the Grand and the Majestic have five instruments.

VIOLA DANA was always a favorite player with Dubuquers, but after her appearance in "The Gold Cure," at the Dreamland theatre, Tuesday, March 18th, she will soon be classed as one of the Dreamland's best drawing cards. The story was a corker; it had twice as much pep and spice as the average picture.

Happenings in Northern Indiana

DUSTIN FARNUM with his likeable, virile personality, played to a capacity house for two days at the Auditorium in South Bend during the past week. Other attractions of the week that took big with the audiences were Peggy Hyland in "The Girl with no Regrets"; Viola Dana in "Satan Junior"; Kitty Gordon in "Adele" and Harold Lockwood in "The Fires of Hope."

VIVIAN MARTIN in "You Never Saw Such a Girl" and Alice Brady in "The World to Live In," featured the week's program at the LaSalle theatre in South Bend during the week.

"OUT OF THE FOG," featuring Nazimova proved the biggest drawing card of the week in South Bend. Playing at the Oliver Theatre for four days it drew immense crowds and everywhere the verdict was unanimous in its approval of the latest Albert Capellani production. The difficult emotions to be portrayed in this conception of "Ception Shoals" was carried off with amazing reality by this excellent actress.

THE Bucklen Theatre of Elkhart stages a novel semi-annual style show in addition to their regular performance. All of the leading stores of the city were represented at the exhibition given last week. Besides the performance of pictures and the styles exhibited Miss Edna Dean danced. These semi-annual affairs are much looked forward to in Elkhart.

ATTRACTIONS at the Bucklen during the past week include "The Gold Cure" with Viola Dana; "Five Thousand An Hour," with Hale Hamilton; and "Shark Monroe," with William S. Hart.

AT the Family Theatre William Farnum in "For Freedom" drew an excellent crowd as did Irene Castle and Antonio Moreno in "The First Law."

Randolph Theatre, Chicago, to Be "Exclusive"

AARON J. JONES of the Jones, Linick & Schaeffer organization, has another original idea, said idea is that Chicago needs a "Loop" picture theatre where "exclusive" pictures in all the term implies can be seen.

Up to now the so-called "exclusive" pictures have within a short time after their loop presentations decorated the screens of outlying theatres, and while running in loop houses the neighborhood houses in residence districts were advertising them as coming attractions.

Beginning Sunday, March 16, Jones, Linick & Schaeffer's "Randolph" theatre will inaugurate their new policy with the "Eyes of the World," and thereafter will show only pictures that cannot be seen in any other theatre in Chicago. Mr. Jones states that when a picture has finished its run at the Randolph theatre it will positively not be shown in any other neighborhood. The run of the "Eyes of the World" is to be followed by Martin Johnson's great picture, "Captured by Cannibals," and what is more it can be seen only at the "Randolph."

Chicago will now have something all its own and really interesting—a theatre that will live up thoroughly to the "Exclusive" application.

News and Gossip of Springfield Theatres

DOROTHY DALTON had four good days at the Vaudette in "Extravagance," Ince play. A story is going around that a local woman went to see the picture who had just purchased two expensive pairs of shoes. After viewing the play, she sent one of the pairs back.

STEVE PALMER, assistant manager at the Vaudette, is passing around the cigars over the arrival of a new daughter. Steve is all smiles, and the customers think he is smiling at them, so everyone is happy.

A PETITION signed by 605 residents of Lincoln has been presented the city commissioners asking them to again consider the question of Sunday pictures. The commission has placed the petition on file, and if no action is taken in thirty days, request will be made that the question be submitted to a vote of the people at the regular April election.

JULIAN ELTINGE, Velma Whitman, Arthur Shirley and Marjorie Bennett, well known to local motion picture patrons, were seen at the Chatterton in person on March 17.

THE GAIETY has finished installing a new screen. It is the biggest one in the city.

"THE HEART OF HUMANITY" broke all records, both for attendance and money, at the Gaiety, where it was shown for one week, closing March 15. The management received nothing but compliment on the production, and altogether it was the most satisfactory picture ever shown at Springfield's biggest photoplay theatre. Five performances were given daily for seven days. An extra matinee was put on Saturday morning at 9:30, and in spite of the fact that at that time it was pouring rain, the theatre was completely filled with youngsters. "Fatty" Arbuckle in "Love" was on the same bill, and it was a good one all the way.

BUSINESS at most of the houses was a trifle "off" the week of March 9-15. The Vaudette had three fair days only with Bryant Washburn in "Poor Boob," and "The Great Victory" did not do so well at the Princess. Bessie Barriscale followed at the Princess and played to good crowds, though the rain and bad weather cut the attendance somewhat. The Lyric did fairly well for three days with Norma Talmadge, then Harry Loper decided to hold the picture over Sunday, which proved a wise move. The play was "The Forbidden City" and everyone who saw it said it was the best one that Miss Talmadge has yet had.

THE Gaiety is planning to increase the orchestra to double its present proportions. This will be great news for local fans, for the orchestra now is one of the best of its size in the state. Manager Thornton also plans to install a giant organ, redecorate and remodel the theatre, and put in many improvements in the next few months. Some of the ideas incorporated into the Riviera, Chicago, and Lincoln Square, Decatur, will be utilized, and also the best effects of the Rialto and Rivoli, New York. When all is finished the Gaiety will be one of the finest playhouses in the country.

THE Gaiety has Elsie Ferguson in "The Marriage Price," instead of W. S. Hart in "The Poppy Girl's Husband," which was advertised for the four days starting March 16. The Hart print did not get in from California on time. Sennett's comedy, "The Village Smithy" was on the same bill. Tom Moore comes to the Gaiety after Miss Ferguson in Goldwyn's "A Man and His Money." "His Musical Sneeze," Fox comedy, is on the same program.

ED MAISEL, of the Capitol, reports business as holding up well. On Sunday, March 16, the Capitol had "Fatty" Arbuckle in "The Sheriff," and Chapter II of "The Lightning Raiders." On Monday, Madge Kennedy in "Friend Husband"; Tuesday, Charles Ray in "Playing the Game," and "His Aerial Joy Ride," two reel Fox comedy; Wednesday, Louis Bennison in "Oh, Johnny!"; Thursday, Geraldine Farrar in "Carmen"; Friday, Roy Stewart in "The Silent Rider"; Saturday, Billy West in "The Chauffeur," and the last chapter of "The Terror of the Range," with George Larkin and Betty Compson. Manager Waisel has signed for the new Pathe serial "The Tiger's Trail," with Ruth Roland and George Larkin, and starts it on April 20, Easter Sunday.

IT is understood that the Majestic will show "Mickey," Mabel Normand's great comedy-drama, for one week, following the close of the regular vaudeville season.

THE Lyric had Viola Dana in "Satan Junior," for two days, Tuesday and Wednesday, March 18 and 19. Alice Brady followed for three days in "The Better Half."

THE Divernon Theatre advertised Douglas Fairbanks in "Double Trouble" for this week, and said "Doug" played a "Dr. Jekyll and Mr. Hyde" role.

PRISCILLA DEAN in "The Wicked Darling," a Universal picture, followed Nazimova at the Princess for three days, starting March 19. Billie Rhodes in "The Lion and the Lamb" will be the next attraction, and then in the order they are named will be seen the following plays and players: March 26-27, Sessue Hayakawa in "A Heart in Pawn"; March 28 and 29, William Desmond in "The Prodigal Liar"; March 30, 31 and April 1 and 2, Fannie Ward in "Common Clay." Harold Lockwood in "Shadows of Suspicion" is also coming to the Princess at an early date.

GUS KERASOTES reports business as most satisfactory at the Royal. The program for the week of March 16-22 was an exceptionally good one. On Sunday the bill was Eddie Polo in "The Lure of the Circus," Helen Gibson in "Captured Alive," and other pictures; Monday, Billie Rhodes in "Hoop-La"; Tuesday, "The Caillaux Case" and "The Hand of Vengeance"; Wednesday, "The Self-Made Lady"; Thursday, Gladys Leslie in "Wild Primrose"; Friday, Houdini in "The Master Mystery" and "Buchanan's Wife"; Saturday, "The Drifters" and Houdini in "The Master Mystery."

LOUIE KERASOTES of the Savoy, had great business on Sunday, March 16, with the second chapter of "The Man of Might," "The Flip of a Coin" with Pete Morrison and Charles Marion, and a two-reel L-Ko comedy. On Monday the attractions were Mary Miles Minter in "The Eyes of Julia Deep," and a comedy; Tuesday, Florence Reed in "Wives of Men"; Wednesday, Milton Sills in "Married in Name Only"; Thursday, Marie Walcamp in "Tongues of Flame"; Friday and Saturday, Doris Kenyon in "The Street of Seven Stars."

THE Amuse-U continues to set a pace for the other houses in and around Sixth and Washington. Ben Rovin packs them in every day with Fox pictures, and says he hasn't a care in the world. Theda Bara in "Under Two Flags" and William Farnum in "Riders of the Purple Sage" were shown last Sunday and Monday, March 16 and 17, to turn away crowds.

NAZIMOVA had four good days at the Princess, starting Sunday, March 16, in "Out of the Fog." The great actress has a large following here who never miss a single one of her pictures, and she never disappoints. While some of her stories are better than others, all Nazimova pictures are great, and vastly superior to the usual run of film plays. A two reel comedy, "Damsels and Dandies" was on the same program.

What Racine Is Doing

THE probability of Racine, Wis., becoming pictureless has rapidly spread among fans of that city, although the people along with the different managers, are giving the story little credence.

THE one hundred per cent picture from the big stage success, "Common Clay," was shown to a large audience on Friday evening, March 14, at the Rex. The picture was shown with an all-star cast, featuring the star, Fannie Ward.

CHARLIE CHAPLIN was visitor at the Bijou again last week when he appeared in "The Floor Walker." Montague Love in "The Rough Neck," and Eddie Polo in the tenth chapter of "The Lure of the Circus" were a few of the many other attractions at this theatre last week.

REX BEACH'S drama of Alaska, "The Brand," in 8 massive acts will be shown at the Rialto Monday and Tuesday, March 17 and 18. The play will embrace such stars as Kay Laurell and Russell Simpson. In regard to this feature, Rex Beach himself says: "'The Brand' is my masterpiece, better than the 'Spoilers.'" Professor Nuchem Lubovitzki is arranging a wonderful musical program for this feature. The picture is released through Goldwyn.

CONSTANCE TALMADGE in "Mrs. Leffingwell's Boots" proved such a success when staged at the Palace a few weeks ago, that the management "put it on again" last week. The picture drew almost as well as the first time. Alice Brady in "The Indestructible Wife," and Mary MacLaren in "Innocent Eyes" were other attractions at the Palace on Friday and Saturday, March 14 and 15.

THE Orpheum theatre celebrated opening day under its new management on Sunday, the 16th. The Orpheum, like the Rialto, is showing a combination of motion pictures and vaudeville.

Seeing Shows Around Dubuque

MABEL NORMAND appeared at the Star theatre at Decorah, Ia., on March 15. The picture was attended by a host of Mabel's friends. On Monday and Tuesday one of the real hits of the year, "The Romance of Tarzan," was shown to good houses.

ONE of Douglas Fairbanks' earliest pictures, "His Picture in the Papers," was presented at the Nemo theatre at Earlville, Ia., in conjunction with a Fatty Arbuckle comedy, "The Waiters' Ball," on Wednesday evening, March 19.

MARGUERITE CLARK carried off the honors of the day at the Grand theatre at Anamosa, Ia., where she appeared on Saturday, March 15, in "Prunella." In addition to Miss Clark's picture a two-reel comedy "Two Tough Tenderfeet," with Polly Moran and Ben Turpin, was presented.

ONE of the most spirited and appealing comedies that have been shown at the Dreamland theatre at Galena, Ill., this month was "Romance and Arabella,' a Constance Talmadge feature. A Constance Talmadge picture is always a delight, and this one proved to be even better than the majority of her vehicles. The picture was shown on Friday, March 14.

THE Dreamland theatre at Galena, Ill., opened its doors early on Wednesday evening, March 12, to accommodate the crowds that thronged to the theatre to see Elsie Ferguson in "The Song of Songs," the program that day. Miss Ferguson in the leading role was very beautiful and very pleasing.

SCANDAL MONGERS," the Bluebeard production featuring Lois Weber and Phillips Smalley, was the Thursday, March 13, bill at the Grand theatre at Galena, Ill. The picture drew an average crowd.

"MICKEY," featuring Mabel Normand, has been booked for showing at the Amuse theatre at Fennimore, Wis., on Thursday, March 27. The picture will be shown at slightly increased rates. It will, undoubtedly, go over big, if much advertising and extensive news stories has anything to do with it.

"WHEN A MAN RIDES ALONE," with William Russell, played at the Plaza theatre at Manchester, Ia., on Sunday, March 16. On Tuesday Alice Brady was presented in "At the Mercy of Men," while the Wednesday program was "The House of Silence," with Wallace Reid.

MAY ALLISON was the Friday, March 14, attraction at the Plaza theatre at Manchester, Ia., in "The Return of Mary." On Saturday, Chapter 2 of "The Iron Test" and a Fatty Arbuckle comedy were shown.

With Dubuque Exhibitors

"ZONGAR," starring George Larkin, was presented at the Liberty Theatre in Dubuque on Wednesday, March 12. The picture drew fine houses, and in fact, was so well liked, that Manager Wilber held it over for Thursday's showing.

WILLIAM FARNUM, the strong man of the screen, played at the Princess Theatre Wednesday and Thursday in "For Freedom," a story of the present day. The theme of the play proved popular with Princess patrons; it was an appropriate setting for as sterling an actor as Mr. Farnum. The Princess did good business both days.

SESSUE HAYAKAWA appeared to great advantage at the Dreamland Theatre Wednesday and Thursday, March 12 and 13, in "The Temple of Dusk." The picture was a decided success, both from a theatrical and financial viewpoint. The noted Japanese actor had an excellent supporting cast, headed by Jane Novak.

"MOTHER,"starring Elizabeth Risdom, played at the Family Theatre on March 12. The name drew the crowds, for the star is not known well at the Family. Everyone who saw the picture pronounced it to be one of the best features of its kind.

"THE BIRTH OF A RACE," the mammoth production that was shown at the Majestic Theatre last month, played a return engagement at the Majestic Theatre for two days, starting March 20th.

THE official United States war film, "Under Four Flags," was shown at the Grand for three days, commencing March 12th. As an authentic film of the world war, this picture had no equal. Despite the fact that there was no general plot, the picture was most interesting.

THE Majestic presented the William Fox feature film "Why I Would Not Marry," for two days, Thursday and Friday, March 13 and 14. The picture drew average houses.

ONE of the best photoplays shown at the Star Theatre during March was "The Triumph of the Weak," a Vitagraph production featuring Alice Joyce, which held the boards Thursday and Friday, March 13 and 14. The picture itself was good and the work of the star was even better.

"THE MATING OF MARCELLA" drew average houses at the Family Theatre Thursday, March 13. The star, Dorothy Dalton, was well liked in the title role. On Friday "The Frozen Warning," featuring the famous fancy skater, Charlotte, was presented.

EDITH STOREY has appeared in many fine roles, but she has

seldom had a more sympathetic part than that of 'Colonel Billy' in "As the Sun Went Down." The picture was exhibited at the Dreamland Theatre Friday and Saturday, March 14 and 15, and everyone who saw it pronounced it to be the best Edith Storey vehicle in months. Miss Storey is a most versatile player and is equally at home in a dramatic or comic role.

THE Liberty had that popular western feature "In the Days of the Thundering Herd" for the Friday, March 14th, program. As Tom Mix was the star of the production, the Liberty had good houses that night.

PAULINE FREDERICK was featured at the Princess Theatre Friday and Saturday in "Fedora." A great number of Miss Frederick's admirers turned out to see the picture both nights.

Additional News of Chicago

MAX LEVEY, manager of the Exhibitors' Mutual Corporation Chicago office, says he is one of the happiest men in the world. Business is fine and he can look the exhibitors right in the eye when he tells them the productions he has to offer will get them the money—and they do.

ACCORDING to O. F. Neilsen of the "Mickey" Corporation Chicago office, "Mickey" is some little repeater. Maurice Reubens played it twice at his Princess theatre, Joliet, Ill. Then he brought it back for the third time for a couple of days at his Lincoln theatre; now he is going to bring it back fur-trimmed covering.

MANAGER STERN of Lubliner & Trinz Lakeside theatre, the playground of Chicago's Sheridan Road elite, has brought his house to the point where he can run a production a week. Some accomplishment, Friend Stern, and we know whereof we speak.

HARRY BEAUMONT, of the Ascher Bros. organization is again effervescing. The weather still permits him to use his fur-trimmed covering.

JACK POSNA, the new Capital road man, has been avalanching Clarence Phillips, Chicago Capital manager, with small town contracts the past week. Clarence does not hesitate to admit he has the find of the year in Mr. Posna.

IT is reported that Hearst News, Pathe News and Gaumont have all made special arrangements to release special editions of their weeklies relating to Chicago Screen News in particular.

LEO LANDAU of the Butterfly theatre, Milwaukee, is getting ready to stage a special style show next week.

Billboard Campaign in Detroit for Universal Film

A BIG campaign through the newspapers and billboards is on in Detroit for "The Heart of Humanity" which opened at the Broadway Strand on March 30. The preliminary advertising in the newspapers covers 11 days before the picture starts. Last Sunday Francis Maguire, a local singer, sang "The Heart of Humanity" song at this house and was so successful the engagement was continued for the week.

Miscellaneous News of Springfield, Ill.

FRED STONE in "Johnny Get Your Gun" comes to the Gaiety for four days, starting March 23. "The Brand," Rex Beach-Goldwyn production follows for three more.

MARGUERITE CLARK "cleaned up" for four days at the Vaudette in "Three Men and a Girl." Arbuckle in a one-reel comedy and a Burton Holmes Travelogue were on the same show. Enid Bennett came next for three days in "Partners Three," and was succeeded by Billie Burke in "Good Gracious, Annabelle."

Letter of Commendation Worth Receiving



A. TEITEL, the well-known film renovator, has received a letter from George H. Davis, general manager of the Mid-West "Hearts of the World" company, who control that super-production made by D. W. Griffith, in the States of Wisconsin, Minnesota, North Dakota, South Dakota, Iowa, Nebraska, Missouri, Kansas, Arkansas, Oklahoma and Texas, in which the gentleman said:

"The 150 reels of 'Hearts of the World,' which you have inspected and renovated for us, have been received and we are certainly pleased with the condition you have put them in. We want to take this opportunity of thanking you, and if at any time you should desire to refer anyone to us as to your work and competency in handling these things, do not hesitate to do so, as we will be able at all times to recommend you in the highest terms."

(Signed) GEO. H. DAVIS, General Manager.

Here and There in Fond du Lac

SERGT. ARTHUR HASTINGS, former violinist at the Orpheum theatre, has been released from service at Camp Custer and has returned to his home in this city. He has been in service eighteen months.

WALLACE REID in "The Source" was the big attraction at the Bijou Monday and Tuesday, March 17 and 18. Mr. Reid is a high favorite in Fond du Lac, and he revealed qualities of acting in the leading role of Van Twiller Yard that tended to increase his popularity. The patronage, however, was only fair, being due in part to the fact that it is the lenten season.

"TOPICS OF THE DAY" being presented by the Bijou seem to be taking well with the patrons of that theatre and constitute an attractive addition to the program.

THE Pathe Review was put on at the Bijou for the first time Friday, March 21, and went over exceedingly well.

MANAGER SMITH, of the Bijou, has a real treat in store for his patrons early in May, when he will present "The Bette 'Ole," the celebrated English war comedy, the only subject that has ever been presented in picture form simultaneously with its presentation on the stage. Manager Smith considers himself exceedingly fortunate to have secured this booking and to have been able to get it for such an early date.

FANNIE WARD, starring in "Common Clay," concluded a five-days' engagement at the Henry Boyle theatre Friday night, March 21, after playing to splendid business. The house was packed to its capacity by 8:15 on the opening night and the "Sold Out" card displayed. This business kept up throughout the week, the picture giving excellent satisfaction.

"THE BIRTH OF A RACE," augmented by a symphony orchestra, opened a four-days' engagement at the Henry Boyle theatre Sunday, March 23.

MANAGER VOLLERT, of the Henry Boyle theatre, is said to have a number of real treats in store for picture fans. His most recent booking is Nazimova in "Eye for Eye," which is scheduled for April 4, 5 and 6.

THE WEST COAST

Communications Pertaining to "West Coast" Section Should Be Sent to Our
LOS ANGELES REPRESENTATIVE Telephone Pico 780 618 WRIGHT & CALLENDER BLDG.

Lasky Plans to Build Studio in San Francisco

CONCURRENTLY with the announcement of the combination of the Hearst motion picture interests for the purpose of producing pictures and the Famous Players-Lasky Corporation for the distribution of the pictures it is announced that Jesse L. Lasky is planning to establish a motion picture studio in San Francisco. Mr. Lasky spent several days in this city last week and it is said that he is returning to New York to place before his directors much data favorable to building a studio here.

Before his departure Mr. Lasky said: "Although nothing can be decided before I reach New York, I can say that the chances of opening a studio here are very good. Heretofore pictures were taken by natural light, but artificial light is used almost exclusively now, so the fogs would not hinder our work. The advantages offered here are greater than Los Angeles. For one thing we could get better street scenes. Moreover there is an entirely new field in San Francisco for better dressed "extra" characters, for no one can deny that the girls here know how to dress. The scenery along the water front and docks and across the bay and down the peninsula is also what we need."

Mr. Lasky will return to San Francisco early in April to put through the deal if his directors agree to the plans. In the meantime some of the foremost screen actors of the Famous Players Corporation in New York are coming to California, according to Lasky. Among these are Billie Burke, Elsie Ferguson, Mrs. Irene Castle, Marguerite Clark and Robert Warwick. Should the studio be opened all these players will be living in San Francisco by May. Lasky also announced that Houdini, the handcuff king, is on his way to Los Angeles, where he is to be starred in a picture which is to be "something entirely new." Lasky was born in San Francisco in 1880.

Stephen Fox Returns to Work

STEPHEN FOX, scenarioist for the American Film Co., Inc., has just returned to the Santa Barbara studios after several months of Government service up in the Oregon spruce forests. Wonder how many corking new ideas and "happy hunches" he brought away from that novel environment?

Producers Elect Christie President of Association

THE MOTION PICTURE PRODUCERS' ASSOCIATION held its annual election of officers recently and Charles H. Christie, of Christie Comedies, was elected president, W. S. Smith, head of the Vitagraph Studios in Los Angeles, was elected first vice-president; Wm. Sistrom, business manager of Universal, second vice-president; Thos. H. Ince, third vice-president; Frank A. Garbutt, business manager Lasky Studio, treasurer; and W. J. Reynolds, secretary.

The Association has accomplished great good for the motion picture industry generally and is considered one of the strongest organizations in the field of pictures.

"Unpardonable Sin" on the West Coast

THERE are statements to be heard to the effect that Sol Lesser is using the Kinema theatre in Los Angeles for the showing of productions which he has purchased for the California-Nevada-Arizona territory, for this week it became known that he has made an indefinite engagement for "The Unpardonable Sin" to be shown at this house, the run to begin on April 20th.

Mr. Lesser plans to make this west coast premier of the Harry Carson film one of the most spectacular events of the kind in the annals of film history, and will have the assistance of the producer, Harry Garson, who is expected to arrive in Los Angeles shortly. Mr. Garson supervised the premier at Detroit, where the picture was given its first showing, and played to unprecedented business at high prices. Plans are now being made for advertising that will give the film and theatre unusual attention, and features are to be introduced at the showing that will make this an event of the west coast film colony.

In this connection it is interesting to note that "Mickey," which is controlled by Lesser in the California territory, is now enjoying its second week at this theatre, and may probably run the third. Lesser has a lease on the Kinema for the showing of the Mack Sennett comedy, "Yankee Doodle in Berlin," which will have its Los Angeles opening on March 30th. As was the case at San Francisco, Mr. Lesser will present Bothwell Brown, female impersonator and star of the film, with a chorus of Mack Sennett diving girls in a musical sketch preceding the showing of the picture.

THE WEST COAST

Exhibitors of Northwest Move Toward Organization

THAT the majority of the motion picture and theatre men of the Northwest will unite with the Northwest Film Board of Trade to protect their interest is assured. The reason for this is that the exchange men of the Northwest are going at the proposition with all the energy that is in them. Members of the board ran over to Portland and Tacoma this week in order to organize and to explain to all those who could not come to the initial meeting held in Seattle. At both places great enthusiasm was shown. And at both places the men not only paid a year's dues in advance, but did it with pleasure. The key-note of both meetings was, "In Union There is Strength."

At the Tacoma gathering, approximately forty-five managers and owners were present. President Rosebaum of the board, opened the meeting and presented Mr. Jack Koerpel as toastmaster. Mr. Koerpel called upon Colonel Saulsbery, who gave a very explicit and strong talk on the worth of organization, what an organization can do and what it should do. Members of the Northwest Film Board of Trade, then told why the larger organization was needed and the good that the board of trade has done for the exhibitors although the board was not organized primarily for that purpose. Now, however, it has come to light that in order for the exhibitor to exist, they show a solid front and this front should be one with a backing to fit. This backing, it was pointed out, should not be one that is local, but that all locals of the four Northwest states should unite in one organization under the direction of the Film Board of Trade. This association will do everything possible to uplift the picture business wherever it is needed, in order that no one will have an excuse for closing the performances on Sundays or to ask the state or city to appoint a Film Commission, as well as standing for real rights.

In regard to the former proposition, that some exhibitors should go out of the business of entertaining the public, or else they will injure the entire business, Mr. Kauffman, an exhibitor of Anacortes, Wash., gave an incident. He spoke of a case where an exhibitor in his city gave a midnight matinee and invited those from the surrounding territory to come. This "matinee" was so lewd and disgraceful, that even those who were presented with passes, tore them up and ran out of the show house declaring that the man should be prosecuted. Naturally, it was explained, that if men of this character would be allowed to do as he has done, the whole industry would feel the results. At the Tacoma meeting, where this case was told by Mr. Kauffman, members declared that they will look into this, not individually, but as an association. This will be done not only because it is right, but to show the world that, the motion picture men stand for cleanliness and that no committee need be appointed to pass upon their films or character of shows they produce. Because of this one example many joined the organization.

Carragien Takes Over More Theatres

SOL CARRAGIEN of Deming, N. M., came to Denver last week and announced that he is now the owner of all four theatres at that place. Mr. Carragien has been operating the Pastime, and built the $35,000 Cody theatre which was destroyed by fire on July 10 last.

His holdings now include the Grand, purchased from George Nellis, and the Princess and the Isis, purchased from his brother, "Jim" Carragien. When interviewed, Mr. Carragien was in company with local representatives of Select, and stated that their releases were among the ones he always depended upon to assist him in the big task of successfully catering to patrons of his four theatres. He is in Denver to arrange service for the four houses.



Ruth Roland and Pathe company on location during the shooting of "The Tiger's Trail," a new serial

Plan Reception to Martin Johnson

PLANS have been made for a very unusual reception which will be tendered to Martin Johnson, the maker of motion pictures of the cannibals of the South Seas, up on his arrival in Los Angeles about April 1st, when he will be here for two or three days while enroute to San Francisco, from which point he will start on his second tour. Arrangements have been made for a special luncheon to be given by the Theatre Owners' Association, and if time will permit, the film explorer will make a number of personal appearances at leading theatres.

Mr. Johnson will be accompanied by Mrs. Johnson. This will be the Johnsons' farewell visit, for following their stay here they will go to San Francisco and start on their second motion picture expedition to the cannibals, under the auspices of the Robertson-Cole Company. The coming expedition is one of the most daringly original ones ever planned. They are carrying with them an equipment so complete in every way that they will be able to remain away from civilization for three years. They are going to explore and photograph all the dangerous cannibal islands and will visit places where white men have never been before.

A unique feature of the expedition is that they are carrying with them a complete equipment for projecting pictures and thousands of feet of motion pictures, so that they will be able to take the "movies" to the cannibals and show them things they do not know exist. On their last expedition the Johnsons almost lost their lives when they were captured on "Big Numbers," the most dangerous cannibal island in the world, by Chief Nagapate. As a result of this adventure they lost one of their cameras and hundreds of feet of valuable film.

Rocky Mountain Club Gives Annual Dinner

SEVENTY-FIVE members and their friends were guests of the Rocky Mountain Screen Club at its second annual dinner Saturday evening, March 13, at the Kenmark Hotel, in Denver. It was a most enjoyable affair from start to finish, and fully sustained the splendid reputation of the organization.

The sumptuous banquet provided was all that could be desired—and more. After the tables were cleared there was a splendid vaudeville program by professionals from local theatres, and a number of first class boxing contests which, by the way, were the "reel" thing and extended the program into the early hours of Sunday morning. Abe Pollock, whose name is familiar in sporting circles all over the country, acted as referee.

What They Say in Seattle

L. J. SCHLAIFER, of the L. J. Schlaifer Productions, Seattle, has left his office for a ninety days' visit with exhibitors.

DOROTHY GISH in "Boots," recently played at the Strand, was a crowd-puller, according to Manager Mike Weimkirch. Last week Mr. Weimkirch had the best arranged bill in Seattle and it certainly pleased the people. The immortal "Fatty" Arbuckle was shown in his wonder play, "Love," which was followed with an accompanying excellent comedy with Enid Bennet in "Happy Though Married."

JOE LUCAS, motion picture magnate, Centralia, Wash., recently wrote to the Greater Features Company asking them to send him three good films. So the booker sent down "Virtuous Wives," "Where's Your Husband," a Christie, and "The Chain Gang." This certainly balanced up things.

JOE DONNELLY, who is on the road with "The Fall of Barbary Coast," recently booked it with the Clemmer, Spokane, Wash., where it was held over for two days.

MANAGER WEINSTOCK, of the L. J. Schlaifer Productions, addressed the soldiers at Fort Lawton on The Life of Lincoln and what he stood for. The soldiers enjoyed it and were very enthusiastic over the speech.

CAPT. A. E. LATHROP, manager and owner of Alaska's finest theatre and motion picture house, has come from the Cordova to visit Film Row and make more arrangements for his Empress in Cordova and his Empress in Anchorage.

"IT'S A BEAR," a Triangle product, which recently was shown at the Coliseum, Seattle, went "over the top" there, as well as in one of the Jensen and Von Herberg houses in Portland, Ore. R. R. Nave, branch manager for Triangle in the Northwest, announces that he has received many calls for this picture.

Spokane News and Views

A NEW screen personage was introduced to Casino theatre patrons in Louis Bennison, a recruit from the stage. Bennison appeared in "Oh, Johnny," a Goldwyn production, a western story.

MONROE SALSBURY in "That Devil, Bateese," a romance of the Canadian woods, was shown at the Class A. The Lyric featured Marguerite Clark in "The Goose Girl."

WALLACE REID in "The Dub" was the offering at the Clemmer; William Farnum in "When a Man Sees Red" at the Rex; Tom Moore in "Thirty a Week" at the Class A; and Elsie Ferguson in "Under the Greenwood Tree" at the Liberty were other picture programs.

A RETURN engagement of "Hearts of the World" was secured for the Auditorium theatre and the picture was shown there for eight days, beginning Saturday, March 8. This, one of the three great film productions by D. W. Griffith, has enjoyed almost as much success as his other two pictures, "The Birth of a Nation" and "Intolerance."

THE HIPPODROME theatre, showing vaudeville and pictures, has just booked Dorothy Phillips in "The Sale of a Soul" along with a number of other Universal and Jewel productions. The Hippodrome will feature pictures more than ever, according to a recent announcement from the management.

CHARLES CLARY, former member of the Jessie Shirley Stock company here, has been engaged by Thomas Ince as leading man for Dorothy Dalton in her forthcoming production "Extravagance."

VERNE PORTER, former Spokane newspaper man, is now a member of the Thomas Ince scenario department and has written a screen play for William S. Hart.

MANAGER HOUCK of the Liberty had a big Bill Hart portrait out in front of his theatre the first of the week. The Hart picture offering was "Breed of Men," with Seena Owen, former society girl here, as a co-star.

THE Thomas Dixon picture, "The One Woman," is listed among the April bookings at the Clemmer.

J. STUART BLACKTON'S all-star "Common Cause" was shown at the Majestic and drew capacity houses at every performance. The picture presents a history of the war in tabloid form.

WILLIAM FARNUM, famous Fox star, held the boards at the Casino with the Zane Gray story picturization, "The Rainbow Trail."

J. WARREN KERRIGAN in "A Burglar for a Night," at the Rex; the cinema-musical production of Helen Hunt Jackson's "Ramona" at the Lyric; Harry Carey in "A Fight for Love" at the Class A were other pictures furnished Spokane audiences.

Seattle Exchanges and Accessory Firms

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Theatre Owners Plan Photoplayers' Ball

A PHOTOPLAYERS' dinner and ball is to be given at the Dome Café, Ocean Park, California, on the evening of Tuesday, April 24th, under the auspices of the Theatre Owners' Association of Southern California. Boxes have been sold to many of the prominent people of the industry, and a souvenir program is now being prepared. A vaudeville program has been arranged and numbers will be given between every dance. Messrs. Kreig and Schultz (Los Angeles advertising solicitors, are promoters and sponsors for the ball.



Madge Kennedy in an "Off Moment" at the Goldwyn Coast plant. With Her Are Wallace MacDonald, Clarence G. Badger and Carlyle Moore

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With Los Angeles Theatres and Exchanges

WILLIE DEBAUGH, formerly with the Exhibitors' Mutual Exchange at Dallas, is now with the Los Angeles office serving in the capacity of bill clerk.

THE Los Angeles First National Exchange has received a copy of the Anita Stewart production, "'A Midnight Romance," produced by Lois Weber, and the same will be shown first in Los Angeles at Tally's Broadway theatre beginning the week of March 31st.

"VIRTUOUS WIVES" has had a most successful line of bookings, and the expectations of the First National managers are that this coming release will prove even as popular.

G. A. METZGER, West Coast and intermountain state special representative of Universal, is in Los Angeles and will remain here with Manager Dave Bershon until the latter part of March when he will go to San Francisco. There Metzger will open his permanent headquarters from which point he will visit the various exchanges of the Universal.

MR. METZGER has made a trip of several weeks over the entire West Coast territory visiting all the principal cities and those where exchanges are located, and is authority for the statement that motion picture theatres never before enjoyed the extensive business as that of today.

CHARLES CLOPOT, who is now conducting the Arcade theatre at Holtville, was a Los Angeles Film Row visitor during the week of March 15th.

THE new theatre now being built at Corona, California, by Mrs. Pencrase, is to be named the Denalda.

AN epidemic of change seems rife in Arizona and New Mexico, as nearly a score of changes are reported by salesmen who have recently returned from that territory. The same condition is more or less true with respect to other portions of the Southern California territory.

JAMES CARREIGAN has disposed of his interest in the Princess and Isis theatres at Deming, New Mexico, to his brother Sol, who is also owner of the Cody and Pastime theatres, all in Deming. This places all four theatres under the owner and managership of Sol Carreigan.

JACK GARRETT has sold the Empress theatre at Gallup, New Mexico.

THE Pastime theatre at Holbrook, Arizona, is to be reopened by L. Cadwell.

J. E. FOLEY has sold the Gem theatre at Chloride, Arizona, to Andrew Nord.

THE Verdi theatre at Camp Verdi, Arizona, which has been closed for eight months, is to be reopened by M. A. Vine.

WILLIAM HOSKINS has sold his interest in the New State Amusement Company, owners of the Coliseum and Liberty theatres at Jerome, Arizona, to Phil Pechrich.

THE Chino Copper Company, operating theatres at Hurley and Santa Rita, New Mexico, have appointed Herbert Shear manager of the Hurley house, and M. J. McDonnell, manager at the Orpheum at Santa Rita. In both instances the managers succeed E. J. Muse, who was in charge.

MOGOLLON, New Mexico, a small town seventy miles off the railroad in New Mexico, is to continue to have a theatre. O. P. M. Dempsey has sold the Midway in that town to O. P. Rabb.

TO H. S. Wilson of Ashfork, Arizona, must be given the credit of originating a new name for a theatre, for he recently opened a 190-seat house at Ashfork which he has named Baby Grand.

A. M. SPAUGH, who formerly owned the Majestic theatre at Corona, California, has repurchased it from C. A. Pendleton.

THE Reward Club at Reward, Kern County, California, is to be reopened shortly as a picture show by W. C. Dennis who will manage this house.

THE Rialto theatre in East Bakersfield has been sold by A. Santler to Quintoli & Davini.

THE Majestic theatre at Santa Monica has been sold by H. L. Hoppes to Z. E. Zimmerman, who recently came to California from the East.

A. P. TUGWELL has sold the LaSalle theatre on West Adams street, Los Angeles, to Alonzo Bross. (Not Alonzo Bros.).

F. L. RINEHART is reopening the Balboa theatre at Balboa Beach for the summer.

NEWTON E. LEVY, special representative of the Exhibitors' Mutual in the coast and intermountain territory has, after a two weeks' stay at the Los Angeles office with Manager A. R. Patton, gone to Denver where he will spend several days.

C. A. McVICKER left Los Angeles, March 17th, for a trip over the entire Arizona territory in the interest of the Paramount and Artcraft programs.

SO far as the Los Angeles theatres are concerned the sales force of the Famous Players-Lasky Exchange for the present can rest on their oars, for during the week beginning March 24th, this exchange will have six subjects in as many prominent downtown theatres in Los Angeles. The entire list includes the Dorothy Dalton Ince release, "Extravagance," at the California; Bryant Washburn in the Paramount-Lasky "Venus in the East" at Grauman's; Dorothy Gish in "Boots" at Clune's Broadway; Wm. S. Hart's Artcraft "Breed of Men" at Tally's Broadway; the Mary Pickford Artcraft "Capt. Kid, Jr.," at the Kinema, and Charles Ray in the Ince-Paramount "The Girl Dodger" at the Palace.

IN addition to the number of first-run Paramount-Artcraft subjects there will be quite a large number of films shown in suburban theatres in Los Angeles this week.

With Los Angeles Producers

THE Brunton studios is like a deserted village this week, for most of the producing units filming subjects there are having a between pictures wait at the present time, or are working on exterior locations. The latter is true with respect to "the Westerner" company filming the Stuart Edward White novel under the direction of Ed. Sloman for Great Authors Film Corporation. This has a cast including Wilfred Lucas, Mildred Manning, Robert McKim and others. The other company of this corporation is making the Zane Grey story, "Desert Gold," is at Palm Springs. T. Hayes Hunter, in addition to E. K. Lincoln and Eileen Percy, engaged as the leads, has also engaged Roy Stewart to play an important part. Stewart, it will be remembered, was starred in a large number of Triangle western subjects.

HENRY KOLKER, formerly at Metro studio, where he served as assistant or co-director with Albert Capalleni, has been engaged to direct Alma Ruben, and is now at work on her second Robertson-Cole production. This is a western and is titled "Kate Carewe." Griffith Park is being utilized for exterior locations, for this film play, by John Lynch, and the supporting cast for Miss Ruben includes Albert Roscoe, as leading man, Lon Chaney, J. J. Dowling and little Edna Mae Wilson.

THE other companies at work at the Brunton plant are those of Frank Keenan, now finishing the "Tide Book" for Pathe; and it is expected within a day or two Charles Giblyn will begin the making of the second Olive Thomas subject, "The Spite Bride.'"

Flickers on the Screens at Butte

EXCEPTIONAL business was played to by Maciste in "The Warrior" at the Ansonia, all house records since Manager Taylor took hold being shattered. Mr. Taylor has been at the helm for over a year so the big production certainly went over the top.

THE Clune nine-reeler, "Eyes of the World" went to big business at the Orpheum, opening March 16. The little house was taxed to capacity.

FATTY ARBUCKLE, after a long absence from Butte, appeared in "Love" at the Rialto, opening March 16. He carried along the house at a record laughing clip, and the house was certainly crowded to the limit.

NEW broadcloth uniforms, with gold braid and brass buttons, arrived the past week at the Rialto for the door men and floor managers. They exhibit extreme good taste and harmonize with the Rialto standard, serving to add just a little more to the general make-up of the show.

OTTO SCHMIDT, well known Bozeman theatre manager, where he is head of the Gem theatre, spent several days in Butte the past week on business.

An added feature at the Liberty theatre one night the past week was the address on observations in France by Lieut. Col. T. C. Witherspoon of Butte, who recently returned from service overseas at a base hospital.

ANACONDA theatres are doing good business. The Imperial and Bluebird are being accorded good patronage right along, while the Margaret, open only on occasions, is also enjoying liberal patronage. "The Warrior" was an attraction at this house the past week. Pantages vaudeville holds forth one night every week. Manager Scott is in charge. Manager Nadeau is at the rudder for the Bluebird.

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News of the Week in San Francisco

EMULATING the success of their white brothers, the Afro-Americans have entered the motion picture industry under their own management. The Democracy Film Corporation has been formed and has received permission from the State Commissioner of Corporations to sell $30,000 worth of stock, the proceeds of which will be used in establishing a studio, probably in Los Angeles, and the production of the first picture. The first picture is entitled "Injustice" and will deal with the problems arising from the mixture of the white and colored races.

MARSHALL SANDERSON, theatrical magnate of China, is visiting San Francisco. Sanderson is managing director of the China Theatre, Ltd., a combine operating the largest circuit of motion pictures and vaudeville theatres in China.

CAPTAIN DONALD THOMPSON, who has spent a year in Siberia, accompanied by his wife, who went there as a Red Cross nurse, has arrived with 11,000 feet of negatives showing the activity of the Bolsheviki in that region.

M. E. CORY of the Select has returned from an interesting trip through the San Joaquin valley. He reports that business is remarkably good with all the theatres. The managers had some doubts about the people flocking back after the scare over the influenza, but Cory says they came back with a bang and have been keeping the houses crowded. He found that there was a little flare up of the "flu" in certain places through the valley, but it is being held down by the doctors and has shown no increase during several weeks, although the authorities do not seem to be able to stamp it out entirely. No places of amusement have been closed although one town has placed a temporary ban on dancing. N. W. Swearingen of the Pavillion theatre, Lemoore, is the only sufferer from the "flu" in the theatre business that Mr. Cory heard of in his travels.

JOHN RATTO and wife, of Jackson, was visiting San Francisco this week. Mr. Ratto operates several theatres in Jackson, Sutter and other nearby towns.

MRS. DOUGLAS, wife of C. H. Douglas of the Elite theatre, Mercedes, left last week for Baltimore, where she was summoned by wire to the bedside of her mother, who is dangerously ill.

SHIELDS & VAN BUREN, of the Star theatre, Oakdale, have taken over the Dreamland at Riverbank and the Club at Escalon and will run these houses in connection with the Oakdale theatre.

ONE of the encouraging features that this will be a whopping year for the film managers is the fact that a number of small towns which in the past have found two performances a week sufficient for their people are now adding another night and some of them two additional performances.

EVEN in towns the size of Fresno, said to have over fifty thousand within its limits or immediately adjacent and tributory to its theatres, there is a tendency to increase the length of the runs. For example the Liberty theare, Fresno, usually changes three times a week, but it recently put on Norma Talmadge in "The Probation Wife" for a four day run and reports capacity business.

A. P. TASCANO, of the Crescent theatre, Los Banos, was a visitor on Film Row this week.

DAN MARCOWITZ, formerly manager of the Lincoln theatre in this city has quit the managerial end to go on the road for the Universal. He left for the Coast trip this week and is reported to be meeting with phenomenal success.

G. A. METZGER, district manager of the Universal Film Exchange, Inc., is making preparations to move his headquarters from Portland to this city. He writes that he feels that he will be nearer the center of distribution in San Francisco, and wants arrangements made for his accommodation in this office.

"YANKEE DOODLE IN BERLIN" with the Max Sennett Bathing Girls opened in San Jose at the T & D theatre and played to over a thousand dollars. It is said that the crowds trying to get in the theatre actually mobbed the building and broke down the doors in their efforts.

SOL LESSER has booked the "Unpardonable Sin" at the California theatre next week. Mr. Lesser announces that he has bought George Beban's picture, "Hearts of Men."

THE Alameda County Tubercular Hospital at Livermore has purchased a Powers camera to use in showing pictures to patients.

THE Hippodrome of this city has recently bought two Powers machines.

SOL LESSER announces the purchase of the picture, "The Rights to Parentage," for California and Nevada.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912, of "Motion Picture News," West Coast Edition, published weekly at New York, N. Y., for April 1, 1919.

State of New York } ss.
County of New York }

Before me, a Notary Public, in and for the State and county aforesaid, personally appeared E. Kendall Gillett, 729 7th Ave., N. Y. C., who, having been duly sworn according to law, deposes and says that he is the Business Manager of Motion Picture News, Inc., which publishes "Motion Picture News," West Coast Edition, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher, Motion Picture News, Inc., 729 7th Ave., N. Y. C.; Editor, Wm. A. Johnston, 729 7th Ave., N. Y. C.; Managing Editor, Robert E. Welch, 729 7th Ave., N. Y. C.; Business Manager, E. Kendall Gillett, 729 7th Ave., N. Y. C.

2. That the owners are: (Give names and addresses of individual owners, or, if a corporation, give its name and the names and addresses of stockholders owning or holding 1 per cent. or more of the total amount of stock.)

Motion Picture News, Inc., 729 7th Ave., N. Y. C.; Wm. A. Johnston, 729 7th Ave., N. Y. C.; E. Kendall Gillett, 729 7th Ave., N. Y. C.; Henry F. Sewall, 729 7th Ave., N. Y. C.; Percy S. Alden, 729 7th Ave., N. Y. C.; Wentworth Tucker, 729 7th Ave., N. Y. C.; Carl Tucker, 729 7th Ave., N. Y. C.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent. or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is.....
(This information is required from daily publications only.)

E. KENDALL GILLETT.
Business Manager.

Sworn to and subscribed before me this 18th day of March, 1919.

[SEAL] JAMES S. JUDD, Notary Public.
My commission expires March 30, 1920.

In and Around Denver

SOMETHING of an innovation was introduced at the Denver Rivoli last week when that theatre offered its patrons a special feature, in addition to its large orchestra and picture program, by special numbers contributed by the Boston Opera singers. They gave a concert that was very pleasing to the large audience and a real musical treat for the film fans. A quartet number, "The Viking Song," was stirring and well executed. The closing number "Good Night," from "Martha," won many rounds of well deserved applause. Louise Stalling won the hearts of the audience in an aria from "Mignon," and the singing of "The Two Grenadiers," by Perry Richards in his rich tenor, was a most fitting finale to the pleasing features of the theatre's program.

ALVAH TALBOT, manager of the America, after reviewing the William Russell production, "Where the West Begins," at the local Pathe exchange, promptly booked the picture and carried out a novel plan for its introduction in advance of its showing. He immediately engaged the best local singer he could obtain and then secured a copy of the song, "Out Where the West Begins." At several performances prior to the showing of the picture, Talbot's singer delighted the several audiences with his splendid rendition of the song, and its conclusion a "teaser" reel taken from the coming picture production was run. This was followed by a slide announcement.

MR. TALBOT is greatly pleased with the results of his original stunt, and announces that the picture was shown to capacity business for the three days' run, March 13, 14 and 15.

EXHIBITORS in Colorado Springs have planned to put one over on the advocates of Sunday closing of picture shows in that city, which will be referred to voters at the city election Tuesday, April 1. To offset the efforts of the Ministerial Association, they have arranged for a free showing of the best pictures obtainable at that time, at both matinee and night performances on Sunday, March 30, two days before the election. No admissions will be charged on that date, and speakers will champion the interests of the exhibitors and the public which demand the right to be entertained on Sunday as well as on other days. The success of their plan is awaited with interest.

A COMMITTEE headed by President Nolan of the Screen Club, is circulating petitions for signatures in Denver, urging the Legislature now in session to repeal Colorado's ancient blue sky law, which has been on the statute books almost since the state was admitted to the Union in 1876. House Bill 4000, a measure to repeal this statute, was promptly passed by the House, and it yet to be acted upon by the Senate, which will also probably take the same action. The old statute recently discovered, provides that all places of amusement shall be closed on Sunday.

"JACK" SCOTT, booker for more than a year past at the local Pathe exchange, has been transferred to assume the duties of the same position in the San Francisco exchange. "Jack" is one of the best and most popular bookers in the West. During the past six years he has been also connected with Paramount and with Triangle in Denver, and with Triangle at Salt Lake.

MR. SCOTT is succeeded by Wm. G. Seib, formerly connected with Universal and General in Denver, and Mutual and Metro in Salt Lake, covering a four-year period. He is relieved at the Denver exchange of General by Joseph Glavin, promoted from shipping clerk.

THE condition of R. H. McCluskey of Exhibitors-Mutual, recently stricken with neuritis, is much improved.

MANAGER BEN COHEN of the local Foursquare and Clearing House joint exchange, announces a first run booking of "Those Who Pay," featuring Bessie Barriscale. It will be shown at the Strand on Curtis street, Sunday, March 23.

EVERYBODY seems to be headed for Salt Lake. N. E. Levi, western supervisor for Exhibitors-Mutual, who has been visiting Manager Cassidy for several days, will be accompanied by the latter to Salt Lake City, leaving Denver, Monday. Mr. Cassidy expects to spend about ten days visiting exhibitors in Idaho. He will cover that state thoroughly in the interests of three big sellers—Martin Johnston's "Cannibals," "What Every Woman Wants" and "The Turn of the Road."

H. E. LOTZ, local manager for Select, also visits Salt Lake next week.



Bessie Love, Vitagraph star, helps the cameraman in shooting "A Yankee Princess"

Directory of San Francisco Exchanges

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In Portland Film Circles

OREGON motion picture exhibitors are not going to wait until Sunday closing has hit their theatres and then make a drive for re-opening. Their efforts are to be directed towards such discriminatory legislation in incubation, and their alliance last week with the Northwest Film Board of Trade was the first organized move in this direction. H. G. Rosebaum, president of the Board, with Jack Korpel of World, A. W. Eden of Select, Manager Burke of Fox and Harry Sigmund, general counsel, came down from Seattle for the big Portland meeting, which was held at the Benson Hotel.

EXHIBITORS from every part of the state were in attendance at the hastily-called session, while practically every exchange man of the territory was on hand. George Guthrie, the Salem exhibitor; C. S. Jensen, of Jensen & Von Herberg, and A. H. McDonald, of Eugene, were among the leading speakers.

THE Hippodrome Theatre, of Portland, which shows vaudeville and pictures, has advanced its admission figures and Manager "Bill" Ely reports that the attendance has not been affected thereby. The old afternoon price of 11 cents gives way to 17, while evening figures jump from 22 to 28 cents, the patron in all instances paying the war tax.

W. W. METZGER, real estate operator, who has been involved in baseball in Portland for many years, is now treasurer of the Strand Theatre Company, taking the place vacated by Gus A. Metzger, his brother. Gus, the new Western boss for Universal, is to make San Francisco his headquarters.

ROBERT A. BRACKETT is now the Oregon representative for Select, coming to the territory from San Francisco. Manager Eden announces that Brackett, who has been in five Select districts and has an experience covering all phases of the theatre world, will make Portland his headquarters.

C. M. HILL, Famous Players-Lasky manager in Portland, has been breaking more selling records of late. The week ending March 8 was a hummer, establishing a new gross figure for the territory, but he came right back the following week and hung up a new mark.

Exhibitors' Mutual Pleases Exhibitors

THE success of the Exhibitors' Mutual program in Los Angeles is very well told in the statement that of the twelve pictures released to date, eleven were booked and shown in prominent downtown first-run houses, in addition to bookings in the leading theatres throughout the territory. The Sessue Hayakawa subjects made by Haworth have been shown at Clune's Broadway, and the Henry B. Walthall National subjects, and Bessie Barriscale releases had successful runs at the Victory, while "Hoop La," the second Billie Rhodes, showed to exceptional business at the Kinema, while her first, "The Girl of My Dreams," was on at Tally's Broadway, the home of First National. "The Turn in the Road" had its national premier at the Rialto theatre, where it showed seven weeks. It has been booked for five days at the Florence theatre, Pasadena, and other houses of the territory.

The Martin Johnson Cannibal picture was featured at Grauman's, and it is very probable the second of this series will be shown there. Manager A. R. Patton is largely responsible for the booking of these subjects, and is very optimistic concerning future releases.

"The exhibitors are very well pleased with Exhibitors' Mutual releases, and there is every reason to believe all future subjects that come to this territory will be booked promptly. The quality of the films and photoplays has met with approval of not only the exhibitors, but the public, all of which bespeaks a promising future in this territory," Manager Patton said.

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Yours respectfully,
(Signed) DICK DAVIS, Manager,
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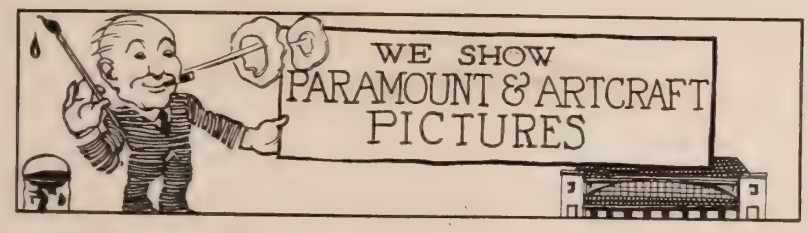
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APRIL 12, 1919

Motion Picture News

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NEW YORK

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VOL. XIX-NO. 15 Entered as Second Class Matter, October 13, 1910, at the Post Office at New York, N. Y., under the act of March 3rd, 1879 PRICE 15 CENTS

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Motion Picture News

"WHEN A GIRL LOVES"—JEWEL

Immense Both from the Box Office and from the Screen

THERE can be little, if any, doubt regarding the great value of this production, for besides offering the exhibitor a star in the person of Mrs. Charlie Chaplin, the story it presents is vitally strong, and to match its many dramatic highlights it has snatches of comedy that instantly appeal to the popular mind.

The reviewer was present at the Broadway Theatre at a crowded Saturday matinee exhibition of the film and the audience practically "ate the picture up." It was interested in the star, immensely so; there were whispers on her entrance and even the succeeding times she appeared comments could be heard throughout the house.

But "When a Girl Loves" offers real entertainment after it has drawn the crowds. The story of the bad man who assumes a minister's role, at first for evil purposes, and who is won over to the side of right by a combination of influences, proves intensely interesting.

Lois Weber in her direction of the picture has staged it with full command of her craft and has proven herself in this work excellent in the dual capacity of author and director. William Stowell makes a commanding hero.—Length, 6 reels.—*Peter Milne.*



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"WHEN A GIRL LOVES"

"Oh You Women"



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A special Paramount production, available for every exhibitor—everywhere. A roaring comedy, making fun of the feminine foibles of today—fighting with ridicule the employers who won't give back the jobs to the soldiers.

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NEW YORK

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in

"Peppy Polly"

A Paramount Picture



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Peppy Polly—Right through a jewelry store window. And the judge said, "Three years."

You see, Polly had a pal—a poor little thing who had been sick and out of a job and had gone the easiest way. And when Polly, on a "visitors' day" saw the brutal way her little pal had been treated she decided on a clean-up.

So, to collect more evidence, Polly heaved that brick, and rode in the "black Maria."

In jail was Dr. Jim—there merely to call on his patients, of course; and the rest is a happy blending of laughs, tears and thrilling, heart-warming drama.

If you saw saucy, lovable Dorothy Gish in "Battling Jane" and as the Little Disturber in D. W. Griffith's "Hearts of the World," you'll know she gets what she goes after in "Peppy Polly"—including Dr. Jim.

By Marjorie Raynale. Scenario by M. M. Stearns. Directed by Elmer Clifton. Photographed by John Leezer. Leigh R. Smith, Technical Director.

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WHAT people say is the strongest force in the world today. Word of mouth advertising has the biggest pull of all. These criticisms (on the opposite page) of "The Girl Who Stayed at Home" reflect the word of mouth advertising that comes to you when you show this picture.

These New York critics are not professional motion picture men. They are of the rank and file of the typical motion picture audience—the same sort of audience that comes to see your pictures. They judge just as the public judges—not alone the New York public, but the whole American public—people from all over the United States, the kind of people from the small towns and larger cities who fill the theatres of New York every night.

It's not a coincidence—there's a reason why all these laudatory criticisms agree. You will find that reason in "The Girl Who Stayed at Home."

Adapted from the story by S. E. V. Taylor
Photographed by G. W. Bitzer
Personally directed by D. W. Griffith

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

TRADE MARK ARTCRAFT PICTURES

They Say Just What Your Audiences Will Say

N. Y. Times: "The Girl Who Stayed at Home," satisfies every expectation. Judged by the Griffith standard, it is good. In some ways it even adds to its producer's long list of achievements.

Mr. Griffith has been noted for his ability to handle plots of varied and extensive range, but he *has never done it so well before* in a photoplay designed for routine exhibition. "The Girl Who Stayed at Home" is not what is called in the trade a "super-production," it is a regular Artcraft release; yet it has all of the scope and wealth of treatment that might be put into a "super" film.

Another characteristic that it shares with the greater Griffith productions is its blending of melodrama, delineation of character and humor. And, of course, Mr. Griffith's subtlety and strength in making scenes of pure beauty and of dramatic meaning, has not failed him. He is not only an artist in pictorial composition, but, by technical skill, often along original lines, he produces effects that others in time learn to imitate. No pictures seem to have the perspective of his. And when Griffith does make a close up, it is a soft, delicately shaded portrait. These remarks, while general, are pertinent here because they appertain particularly to "The Girl Who Stayed at Home."

* * *

N. Y. Morning Sun: The picture has less scenes devoted to the world conflict itself than most ambitious war pictures, but Griffith once more reveals even in the swift glimpses shown that only Napoleon, Caesar and a few others surpassed him in staging a war. In Clarine Seymour, he has a player who can do a vibratory walk that is like shaking the shimmy without music. Robert Harron, Richard Barthelmess, George Fawcett, Tully Marshall and Carol Dempster carry the honors in a cast that is heavily coated with talent.

* * *

N. Y. Morning World: An *excellent example* of the artistic work of D. W. Griffith as a producer. Makes unusually good moving picture entertainment because of its dramatic action and effective photography.

* * *

N. Y. Herald: D. W. Griffith's new photo drama combines humor with war thrills. Bobby Harron in one of the best comedy parts he has had in a long time, and Miss Clarine Seymour as a charming little cabaret dancer, were the principals in a well chosen cast.

* * *

N. Y. American: Mr. Griffith has again done something different—not only in production, but in selecting the material and the cast, and it is a happy medium that serves to introduce new faces in a Griffith production.

One of the young women is Clarine Seymour. It took the unerring eye that gave us Mary Pickford and the Gish girls to feature her.

* * *

N. Y. Telegraph: Griffith has a fortunate habit of letting his audience into the secret that he is thoroughly enjoying the discomfiture, the pangs, and the aspirations of his young heroes and heroines. He lifts the commonplace above the ordinary by means of a little gentle, kindly humor.

It is in the treatment that Griffith shows what he can do with a simple tale. He makes it all real, and so plausible, and brings it very close to every one. . . . That is where Griffith gets his audience. He appeals to them each individually.

* * *

N. Y. Telegram: Even if the circus is coming the director at the Strand Theatre is not a bit worried. This week he is projecting D. W. Griffith's new production, "The Girl Who Stayed at Home." The story is dramatic and intensely interesting, lightened with touches of genuine comedy. The pictures show the genius of Mr. Griffith as a motion picture creator.

* * *

N. Y. Post: It is a typical Griffith piece, done on a gigantic scale, with thrilling battle scenes, a host of characters, beautiful scenes, several love stories, and a plot that never lags.

* * *

N. Y. Evening Sun: The great master of battle pieces ventures to hold the fearsome incidents of the field down to due proportion in "The Girl Who Stayed at Home." In direction and photography it is in every respect worthy of Mr. Griffith.

* * *

N. Y. Globe: A series of shadow impressions of the boys who marched away, the battles they fought, and the girls they left behind them. Clarine Seymour is one of these girls—a slangy, bewitching little tomboy—and Robert Harron and Richard Barthelmess are the very appealing young veterans.

* * *

N. Y. Mail: It is the best of his Artcraft series. No one is going to complain because "The Girl Who Stayed at Home" is a war picture. For that matter, Griffith's war pictures are about the only war pictures nowadays that have any thrill in them, the only ones that offer convincing imitations of the real thing. D. W. is a whole military school in himself. You cannot describe the plot because its producer has interwoven several plots in the manner of his earlier spectacle dramas. He is the only producer who is able to do this without offering his audience a screen jig-saw puzzle.

* * *

N. Y. Journal of Commerce: There are many features displayed in D. W. Griffith's latest photoplay, "The Girl Who Stayed at Home," that are refreshingly new. It cannot be called a war play. A few short chapters deal with actual fighting and have to do exclusively with the charge and siege of one of the lost companies that faced the Germans in the Argonne. While Robert Harron, George Fawcett and Tully Marshall are seen to great advantage in the more prominent roles, the little girl who stayed at home, as played by Clarine Seymour, won the most distinction. She possesses unusual beauty and intelligence.

TRADE MARK Paramount Pictures
FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK
TRADE MARK ARTCRAFT PICTURES

FRANK E. WOODS

Supervising Director of Paramount Productions. Famous Players-Lasky, Hollywood Stu

Supervised the following picture productions, from the selection of the story to the final editing and titling.

RELIANCE—MUTUAL (1914-15)

The Smugglers of Sligo
The Mysterious Shot
The Godfather
The Stilletto
The Return of Cal Clawson
Ashes of the Past
The Broken Bottle
The Deputy Sheriff's Star
Dad's Outlaws
The Girl in the Shack
Golden Dross
Izzy the Operator
For the Sake of Kate
The Angel of the Gulch
Silent Sandy
A Pair of Cuffs
The Rosebush of Memories
The Cowboy's Chicken Dinner
Dan Morgan's Way
The Horse Wrangler
The Vengeance of Gold
Izzy and the Diamond
The Saving of Young Anderson
The Sheriff's Prisoner
The Gunman
Izzy and His Rival
On the Border
The Bank Burglar's Fate
So Shines a Good Deed
The Wagon of Death
Izzy Gets the Wrong Bottle
For the Last Edition
The Stolen Ore
Through the Dark
The Miner's Baby
Turned Back
In the Nick of Time
The Sheriff's Choice
Broken-Nose Bailey
The High Grader
The Peach Brand
The Stolen Code
Izzy's Night Out
The Broken Barrier
Izzy the Detective
The Weaker Strain
How Izzy Was Saved
A Wife from the Country
Blue Pete's Escape
How Izzy Stuck to His Post
The Blotted Page
Sheriff for an Hour
The Availing Prayer
The Wrong Prescription
The Miner's Peril
A Woman Scorned
The Widow's Children
The Floating Call
The Hidden Message
The Boundary Line
The Double-Crossing of Slim
The Man with a Record
Your Baby and Mine
The Green Idol
The Lucky Transfer
Ex-Convict 4287
The Balance
Only a Tramp
How the Kid Went Over the Range
The Lost Shot
The Runaway Freight
Where the Mountains Meet
The Sheriff's Master
The Wireless Voice
The Badge of Office
The Tardy Cannon Ball
Bad Man Mason
The Revenue Officer's Deputy
After Twenty Years
The Express Messenger
The Love Pirate
The Beat Within
Heart Beats
The Chinese Lottery
The Death Dice
The Deputy's Chance That Won
Un-da-wa-nek
His Responsibility
They Never Knew
The Hop Smugglers
The Kaffir's Skull
The Lucky Shot
Who Shot Bud Walton
The Forest Thieves
On the Ledge
The Joke on Yellentown
The Slave Girl
The Black Sheep
Bubbling Water
The Primitive Spirit
Sympathy Sal
The Indian Changeling
Station Content
The Job and the Jewels
The Light in the Window
A Man for All That
Rose Leaves
God Is Love
The Arrow Maiden
A Breath of Summer
The Americano
The Lie
Old Mother Grey
The Pretender
Her Fairy Prince
Billie's Rescue
Fate Takes a Hand
The Bride of the Sea
The Little Boy That Once Was He
A Woman of Nerve
The Ceremonial Turquoise
The Little Orphans
The Noon Hour
The Beat of the Year
A Lucky Disappointment
Bobby's Medal
The Exposure
The Message
A Banakie Maiden
A Night's Adventure
The Lost Receipt
The Terror of the Mountains
One Flight Up
The Sea Brat
The Buried Treasure
The House of Bentley
The Baby
The Old Shoemaker
The Son of the Dog
Mike's Elopement
Added Fuel
Gridley's Wife
The Huron Converts
The Deadly Focus
The Man of It
The Race Love
One Who Serves
The Celestial Code
A Mother's Justice
Payment in Full
The Way of a Mother
The Big Brother
An Independent Woman
The Little Lumber Jack
Farewell to Thee
Editions De Luxe
A Bold Impersonation
For His Pal
The Turning Point
Hidden Crimes
The Divorcee
Little Marie
The Healers
The Fortification Plans
At the Postern Gate
The Headliner
Merely Players
The Queen of the Band
The Everliving Isle
The Cass-Janey Feud
Father and Son
A Romance of the Alps
The Stab
The Wayward Son
The Law of Success
The She Devil
The Ten O'Clock Boat
Hearts United
The "Old Batch"
The Housemaid
The Old Clothes Shop
The Choir Boys
The Silent Witness
A Bad Man and Others
The Showdown
In Old Mexico
The Stronger Man
The Indian Trapper's Vindication
The Family Doctor
The Father
A Dark Horse
The Door House Mystery
As in Days of Old
The Bread Line
The Penalty
The Law of Duty
The Crest of Von Endheim
Friends of the Sea
Her Mother's Daughter
The Bankhurst Mystery
The Decoy

MAJESTIC-MUTUAL (1914-15)

The Yegg and the Eggs
After Her Dough
Victims of Speed
The Fatal Dress Suit
The Right Dope
Nearly a Burglar's Bride
Izzy and the Bandit
Bill the Office Boy—I
The Only Clue
A City Beautiful
A Race for a Bride
The Miniature Portrait
The Painted Lady
Bill the Office Boy—II
A Red Man's Heart
Lest We Forget
Nell's Eugenic Wedding
The Song of the Shore
The Stolen Radium
The Soul of Honor
An Exciting Courtship
The Newer Woman
The Intruder
The Last Drink of Whiskey
Her Birthday Present
The Rebellion of Kitty Bell
Hubby to the Rescue
The Severed Thong
The Deceiver
The Burden
Arms and the Gringo
The White Slave Catcher
The Suffragette Battle in Nutty-ville
The Angel of Contention
The Different Man
The Wheels of Destiny
The Scene of His Crime
Wrong All Around
The Old Derelict
The Lover's Gift
The Man in the Couch
The Swindlers
The Double Knot
The Mystery of the Hindu Image
Leave It to Smiley
Down by the Sounding Sea
Moonshine Molly
Bill Takes a Lady to Lunch
The Idiot
The Tavern of Tragedy
Ethel's Teacher
The Saving Flame
Her Mother's Necklace
Bill Saves the Day
Their First Acquaintance
A Lesson in Mechanics
Out of the Deputy's' Hand
A Flight for Fortune
Bill Joins the W. W. W.
A Mother's Influence
Paid with Interest
Casey's Vendetta
False Pride
The Tear That Burned
Ethel's Roof Party
The Niggard
The Folly of Ann
The Odalisque
Out Again, In Again
The Little Country Mouse
The Saving Grace
Ethel Has a Steady
Another Chance
The Sisters
A Corner in Hats
The Old Good-for-Nothing
A Question of Courage
Mr. Hadley's Uncle
Her Brave Hero
In Wildman's Land
The Old Maid
The Housebreakers
The Inner Conscience
The Second Mrs. Roebuck
A Physical Culture Romance
Granny
Frenchy
Bill Organizes a Union
The Milkfed Boy
For Those Unborn
The Mascot
Sierra Jim's Reformation
The Final Verdict
Bill Goes in Business
Every Man Has His Price
Down the Hill to Creditville
Her Awakening
Foiled Again
Meg of the Mines
The Great God Fear
Bill Manages a Prizefighter
A Mother's Trust
Out of the Air
The Million Dollar Bride
The Unpainted Portrait
Sands of Fate
Bill Spoils a Vacation
The Warning
Back to the Kitchen
For Her Father's Sins
At Dawn
In Fear of His Past
The Better Way
Her Grandparents
The Spell of the Poppy
Flooey and Axel
The Smuggler
At the Stroke of the Angelus
Ethel's Romance
The Electric Alarm
Eleven-thirty P. M.
The Rivals
A Rightful Theft
Little Dick's First Case
Out of Bondage
Gasoline Gus
Her Filmland Hero
The Living Death
Brave and Bold
Dirty Face Dan
The Burned Hand
Unwinding It
Pirates Bold
The Woman from Warrens
Where Breezes Blow
The Ash Can
The Motor-boat Bandits
Dizzy Joe's Career
Bill and Ethel at the Ball
The Old Fisherman's Story
The Record Breaker
The Baby's Ride
Vengeance is Mine
Ethel Gets the Evidence
His Lesson
Branch No. 37
Three Brothers
The Forged Testament
Ethel's Doggone Luck
The Greaser
The Old Chemist
Mixed Values
An Image of the Past
The Artist's Wife
Doctor Jim
Ethel's Deadly Alarm Clock
The Little Mother
The Fencing Master
By Fair Means or Foul
The Little Match-makers
The Highbinders
Ethel's New Dress
The Story of a Story
For the Honor of Bettina
Children of the Sea
Beautiful Love
The Kid Magicians
The Old High-chair
Mr. Wallack's Wallet
The Hired Girl
Her Oath of Vengeance
Over and Back
For Love of Mary Ellen
His Guiding Angel
The Jinx on Jenks
The Little Life Guards
Tangled Paths
The Strawman
The Deacon's Whiskers
Big Jim's Heart
The Right to Live
The Fatal Finger Prints
The Root of All Evil
Faithful to the Finish
A Child of the Surf
Hearts and Flowers
Home Again
Checkmate
The Little Soldier Man
The Comeback
Ethel's Disguise
The Mountain Girl
Beppo the Barber
A Ten Cent Adventure
The Mystic Jewel
A Chase by Moonlight
The Runaways
The Little Catamount
Safety First
Victorine
Billie Goat
Father Love
The Kinship of Courage
Providence and the Twins
The Fatal Hour
The Little Cupids
Shocking Stocking

MUTUAL MASTER PICTURES (1914-15)

The Dishonored Medal
The Lost House
The Outlaw's Revenge
A Man and His Mate
Captain Macklin
The Absentee
Strathmore
The Failure
The Fox Woman
The Wolf Man
Tricotine, the Wanderer
The Mountain Rat
The Outcast
Enoch Arden
Man's Perogative
A Child of God
The Victim
Ghosts
Up from the Depths
A Yankee from the West
Bred in the Bone
Her Shattered Idol

FINE ARTS-TRIANGLE (1916-17)

The Lamb
Old Heidelberg
Martyrs of the Alamo
The Sable Lorcha
Double Trouble
The Lily and the Rose
Jordan is a Hard Road
Flirting with Fate
The Little School Ma'am
Stranded
The Half Breed
The Marriage of Molly O
The Devil's Needle
Hell-to-pay Austin
A Child of the Paris Streets
Mr. Goode, the Samaritan
Going Straight
Reggie Mixes In
An Innocent Magdalene
A Wild Girl of the Sierras
Casey at the Bat
Cross Currents
Let Katy Do It
The Missing Links
The Wood Nymph
The Price of Power
Acquitted
His Picture in the
Pillars of Society
Gretchen the Green
Daphne and the Pi
The Flying Torpedo
Martha's Vindicatio
Hoodoo Ann
The Habit of Happ
Little Meena's Rom
Sister of Six
Atta Boy's Last Ra
American Aristocra
The Microscope My
The Children Pay
The Wharf Rat
The Heiress at Coff
Nina, the Flower G
Jim Bludso
The Bad Boy
Betsy's Burglar
A Daughter of the
Her Official Father
Cheerful Givers
Might and the Man
Madam Bo-Peep
Betty of Greystone
Don Quixote
The Little Liar
Diane of the Follie
Manhattan Madnes
The Rummy
The Old Folks at H
Solf for Marriage
Sunshine Dad
The Children in th
The Good Bad-Man
Susan Rocks the B
Children of the Fe
The Matrimaniac
The Little Yank
The Americano
The Girl of the Ti
Stage Struck
A Love Sublime
A Woman's Awake
An Old-Fashioned
Hands Up
Souls Triumphant
Macbeth

TRIANGLE KOME

Laundry Liz
Poor Papa
The French Millin
Everybody's Doing
The Lady Drumme
The Mummy and t
The Calico Vampir

FAMOUS PLAY (1917-18

The Firefly of Fra
Less than Kin
The Source
A Woman's Weapo
The Girl Who Ca
The Clever Mrs. C
The Mystery Girl
* Johnny Get Your
Cruise of the Mak
Too Many Millions
The Goat
Rimrock Jones
The Honor of His
The Shuttle
Maggie Pepper
The Dub
Puppy Love
* Vicky Van
* Pettigrew's Girl
The Bravest Way
Under the Top
Countess Charmin
Call of the East
Nan of Music Mou
The Secret Game
Such a Little Pira
The Widow's Migh
Hidden Pearls
Jules of the Stron
One More America
Jane Goes A-Wooi
The Secret Garden
Way of a Man wi
Venus in the East
Believe Me, Xanti
The White Man's
* Alias Mike Mors
The House of Sile
* Poor Boob
* The Winning Gl
The City of Dim L
* Fires of Faith
* Men, Women an
Molly Entangled
The Man from Fo
His Majesty Bunk
Sandy
* The Roaring Ro
* Something to D
The Fair Barbari
The Petticoat Pil
Unclaimed Goods
Miles-a-Minute Ken

* Not yet relea

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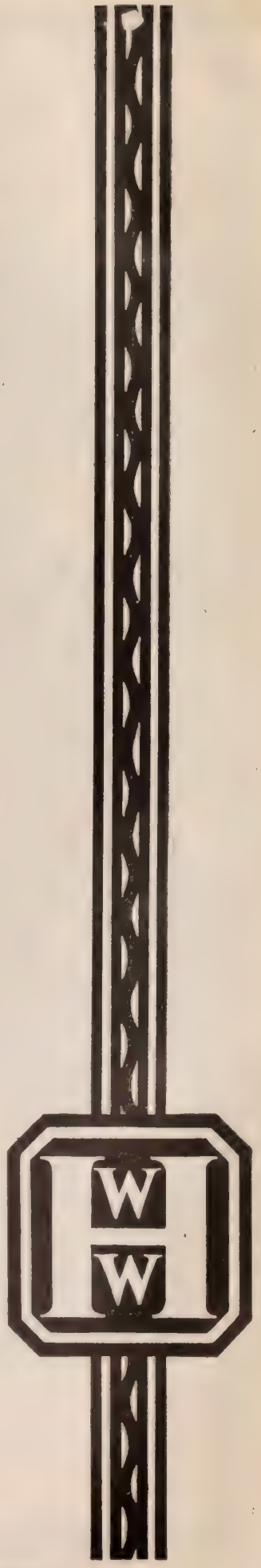
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Some wise love doctor who knows that in America, in the new world, a difference in race or religion cannot keep a girl out of the arms of the boy she loves.

There's a lovely, sweet, laughable story in "Daughter of Mine." It is *a clean taste picture*. Long after you have seen it yourself you will be saying to friends: "I'll tell *you* a fine picture you ought to book in *your theatre*. My audiences thought it was great."

The tragi-comedy romance, the win-out-over-obstacles love story of Rosie Mendelsohn and George Howard will make everyone who sees it enjoy life more.

Samuel Goldwyn
presents

Madge Kennedy
in
DAUGHTER of MINE

By Hugo Ballin
Directed by Clarence G. Badger

It is pictures of this type, beautifully acted by a bewitching, lovable girl, that have made Madge Kennedy one of the few assured leading stars of the screen.

GOLDWYN PICTURES CORPORATION
SAMUEL GOLDWYN *President*
16 East 42nd Street New York City



Where No Other Motion Picture Has Ever Been Shown

Several thousand schoolrooms, labor union lyceums and meeting places, churches, lodges and organizations of similar character have projection machines and show motion pictures of an educational character.

In nine out of every ten such cases, the one and only screen educational feature that is being shown and ever has been shown in such places is the

FORD EDUCATIONAL WEEKLY

Settlement houses make use of it regularly as the great *Americanizer*. It is rated as the first and best attraction of its kind.

In selecting an educational weekly it is impossible to think of any other one in the motion picture industry ahead of the Ford Educational Weekly—because there is no other one with its completeness, its quality, its fineness and value.

Goldwyn, as the distributor, is serving 4,000 theatre accounts regularly each week with the Ford Educational Weekly.

In addition to being prepared to serve quickly 1,000 additional small town theatres without delays we now announce that we can serve with equal promptness 1,000 more schools, lodges, granges, union lyceums, churches and factories or industrial organizations. The cost of this fine service is surprisingly and amazingly low. Ask the nearest Goldwyn office manager about it.

GOLDWYN DISTRIBUTING CORPORATION

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Motion Picture Laboratories



Betzwood Film Co.
presents:

LOUIS BENNISON
in
Speedy Meade

Written and directed by
IRA M. LOWRY

New exhibitor customers contract for the Betzwood-Louis Bennison Star Series at an average weekly rate of 300 theatres per week.

Exactly the theatres everywhere that play the Goldwyn productions book, play and are enthusiastic about Louis Bennison.

Louis Bennison is today playing in close to 2,000 theatres—and the remarkable fact is that three pictures have made him the fine success that he is.

You should be prompt to sign up for "Oh, Johnny!" "Sandy Burke of the U-Bar-U" and his four other forthcoming productions. "Speedy Meade" is pronounced to be one of the fastest western pictures of the season.

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SAMUEL GOLDWYN *President*

16 East 42nd Street New York City

When you want clean comedies for your theatre: You think of Capitol Comedies first.

When you are wondering what comedies offer the greatest variety and diversity: The answer is Capitol Comedies.

When you wonder which comedies are played regularly in the greatest number of theatres in the United States: Again it is Capitol Comedies.

When you begin to ask yourself what comedies you can book for the summer season at the most reasonable rental price: Capitol Comedies provide the answer.

"Smiling Bill" Parsons is their popular hero and Goldwyn is the exclusive distributor.

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16 East 42nd Street New York City



Zane Grey's
powerful story

THE BORDER LEGION

Starring
Blanche Bates
and **Hobart Bosworth**
Directed by
T. HAYES HUNTER





At least 5,000 motion picture theatres in the United States regard powerful melodrama as the best kind of attraction they can put on their screens to attract audiences.

These theatres, numbering among them the majority of the country's first run accounts, never tire of asking for pictures with a punch.

Therefore, it is no surprise to Goldwyn to witness the immediate convincing success of "The Border Legion" in all sections, for it *is* melodrama at its best. It *has* punch. It has *thrills*. It has a big, gripping love story.

It is a story of hard fighting and desperate riding in romantic California in the gold-mad days of '49. It is the kind of picture audiences remember. It has powerful, brilliant direction.

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"IT *seems my duty and my love for you must ever conflict*"

THAT is the theme of THUNDER BOLTS OF FATE, a tense dramatic story—splendidly presented—that is bound to grip and thrill your audiences.

EDWARD WARREN Productions, Inc., *presents*

HOUSE PETERS *and* ANNA LEHR

in THUNDER BOLTS *of* FATE

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IF real, soundly built drama interests your audiences; if they like a he-man star, not a tailor's dummy, supported by a finished charming actress—both of them in big parts—if they like to be thrilled and moved by a really big story, beautifully directed and beautifully produced—then *book this picture.*

FRANK POWELL *presents*

HOUSE PETERS *in* THE FORFEIT

Supported by JANE MILLER *Directed by* FRANK POWELL

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HAROLD LOCKWOOD

HAROLD LOCKWOOD, our friend and the friend of the millions in America will live for future generations through the magic of the screen.

As a tribute to him we have saved what we believe to be his greatest picture for the final presentation in the great Lockwood series of productions.

The character of David Smith which he portrays is typical of his own splendid battle toward success. It is clean as he was clean, manly as he was manly, romantic and lovable as he was, and living on, is lovable.

We suggest to the thousands of Exhibitors who will present this picture to their audiences that they present it as a tribute to a fine and manly character, the man of honor, who helped to make the screen a finer, better thing.

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HAROLD LOCKWOOD

in the last and greatest of his productions

A MAN of HONOR

From Henry Kitchell Webster's novel adapted and directed by Fred J. Balshofer in Five Acts –

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Entitled

"Sally's Blighted Career"

Released April 20

directed by
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Feature Cast

FAY TINCHER

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AN ELABORATELY STAGED SPECIAL PRODUCTION

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THE LAST WORD IN UP-TO-THE-MINUTE HIGH CLASS COMEDY

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ANIMATED TITLES AND ANNOUNCEMENTS

ALL PRODUCED UNDER THE PERSONAL SUPERVISION OF

SAMUEL L. ROTHAPFEL

Booked by

INDEPENDENT SALES CORP.

Distributed thru

FILM CLEARING HOUSE, INC.

FRANK G. HALL, PRESIDENT

FRANK G. HALL

TO

The Exhibitors *of* America

IMMEDIATELY following the first announcement that the Independent Sales Corporation would release the Rothapfel Unit Programme, leading theatres throughout the country literally deluged me with inquiries concerning the proposition, asking particularly to explain the meaning of "Unit Programme."

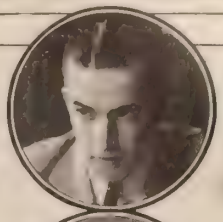
Later announcements stated that the "Unit Programme" consisted of a "complete show from overture to final curtain" including music arranged especially for the whole performance, lighting and scenic effects, magazine and novelty films, a high class comedy and a dramatic feature, all produced under the personal supervision of S. L. Rothapfel, formerly managing director of the Rialto, Rivoli and Strand theatres, New York City.

Since these announcements appeared, many exhibitors followed up their previous inquiries with contracts and applications for contracts for the entire series of six "Units," which to my mind is the most gratifying manifestation of confidence in the propositon they could possibly offer.

Being an exhibitor myself as well as a distributor naturally I have been interested in the proposition from the exhibitor's angle and I cannot refrain from telling you this much in advance—judging from the finished subjects I have seen, it may be truly said that the Rothapfel Unit Programme will prove beyond all question the Highest Class Entertainment in the World.

Your application for contract, if placed with the branch of the Independent Sales Corporation nearest your theatre, will receive immediate consideration.

S. Barret McCormick,
Manager of the Circle, Indianapolis, writes:








"Outing-Chester Pictures give glimpses of wild life,

"of strange peoples and strange places,

"from a human-interest point of view.

"They are an attendance-producing feature in any program.

"My Congratulations to C.L.Chester for consistent quality."

OUTING-CHESTER PICTURES

"The Travel Pictures Without One Dull Moment"

Produced by C. L. Chester; released each week exclusively through:

BOSTON—Boston Photoplay Co., 52 Broadway.
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Gourlay '19





Two Big Moments from "KHAVAH" first Sholom Aleichem Story

IT IS A MASTERPIECE!

So said the family of Sholom Aleichem, who saw the Jewish Mark Twain's first screen story "KHAVAH" in the making.
You Mr. Exhibitor will say the same.

THE ZION FILMS, Inc.

present

ALICE HASTINGS, the Broadway Star, with GIACOMO MASUROFF and ALEX TENENHOLTZ, in

"KHAVAH"

By the late Sholom Aleichem. Direction Charles E. Davenport

The picture you will be proud to exhibit.

State Right Buyer's Attention!

Ready for Release Soon Write, Wire or Phone

ZION FILMS, Inc.

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RICHARD BENNETT
in
DAMAGED GOODS

The Most Sensational Film Play In Years

Read These Endorsements From the Public

SURGEON GENERAL BLUE of the U. S. Navy—
"It has a most striking and telling lesson."

MINISTER PEZET of Peru—
"There can be no doubt but that the performance will have great uplifting power and accomplish the good for which it was created."

RABBI SIMON of Washington Hebrew Congregation—
"If I could preach a sermon one-tenth as powerful, I would consider that I had achieved the triumph of my life."

MARTHA P. FALCONER, Chairman Social Hygiene Section, National Conference of Charities and Corrections—
"Everyone deeply impressed."

REV. ALEXANDER GRANT, Des Moines, Iowa—
"A powerful and eloquent sermon. I have never seen the wages of sin more powerfully set forth."

ESTELLE LAWSON, Chairman Welfare Committee, Los Angeles—
"I consider it a public blessing that such a play has been screened."

State Rights Now Selling!

State Rights are now being allotted on the celebrated feature production "Damaged Goods"—the biggest box-office attraction of a decade—a picture that has broken records in every theatre in which it has played. Not a print of it has been shown for months. All prints were long ago withdrawn from the market. Exhibitors have been so insistent for an opportunity of again showing "Damaged Goods" that we are now offering it to State Rights buyers.

Write! Wire!

Applications for territory are now being received. Write, wire or phone, stating territory in which you are interested. Applications will be considered in the order in which they are received.

American Film Co., Inc.
6227 Broadway **Chicago, Ill.**

Read These Testimonials From Exhibitors

A. G. FORBES, Manager Class A. Theatre, Spokane, Wash.—
"'Damaged Goods' has caused the greatest sensation in Spokane of any picture that has been shown here. We have turned them away at every performance. We had 16,000 paid admissions at 25 cents."

CHARLES J. HILLES, Manager Unique and Lyric Theatre, Eau Claire, Wis.
"'Damaged Goods' broke all records at the Lyric theatre. The people literally fought to get in. I never saw anything like it since I have been in the business. The nearest approach was with 'The Birth of a Nation.'"

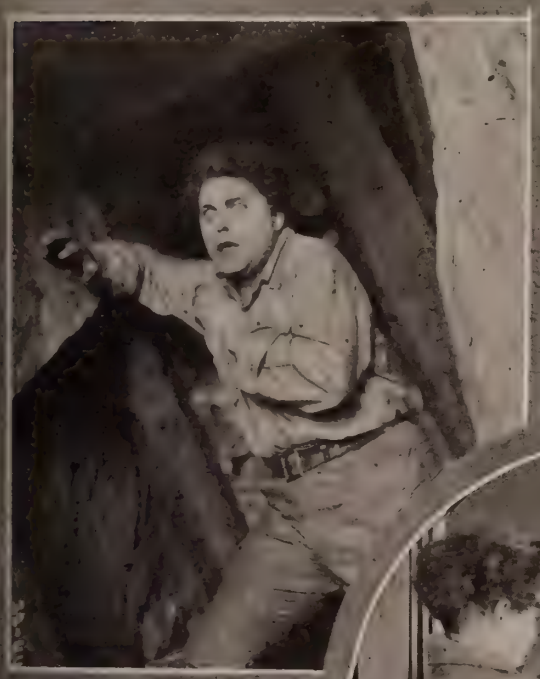
H. A. SIMS, Manager Liberty Theatre, Salt Lake City, Utah—
"'Damaged Goods' showed to capacity business at every performance. It has broken all house records for this theatre. I consider it the strongest feature ever produced."

H. M. THOMAS, Strand Amusement Company, Omaha, Neb.—
"We have broken all records with 'Damaged Goods.' We had to use seven policemen to handle the crowds."

WALTER F. SCOTT, Mgr. Savoy Theatre, Wilmington, Delaware—
"Had to call police to handle the crowds trying to get into theatre last night. There were 300 people waiting in line when the theatre opened in the morning. 'Damaged Goods' is the talk of the town."


WILLIAM FARNUM

IN WOLVES OF THE NIGHT



GRIPPING STORY OF LOVE AND HIGH FINANCE

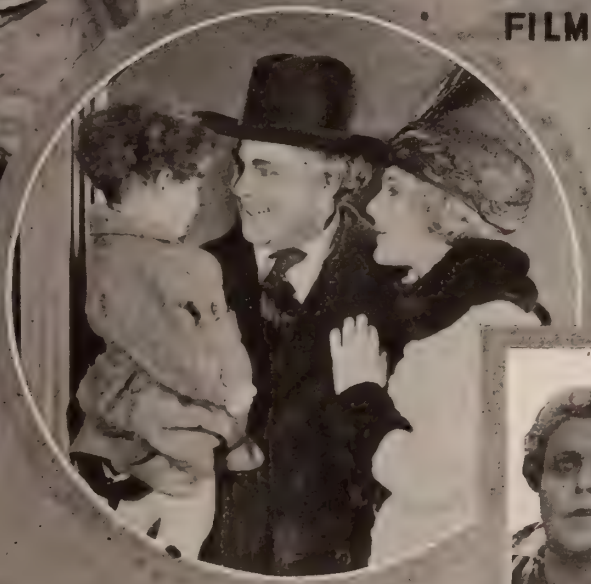
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J. GORDON EDWARDS

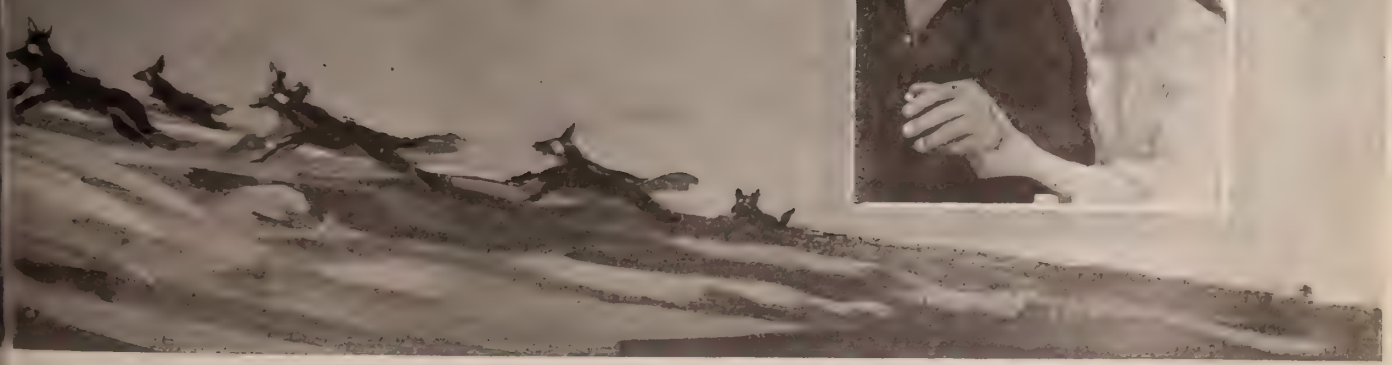
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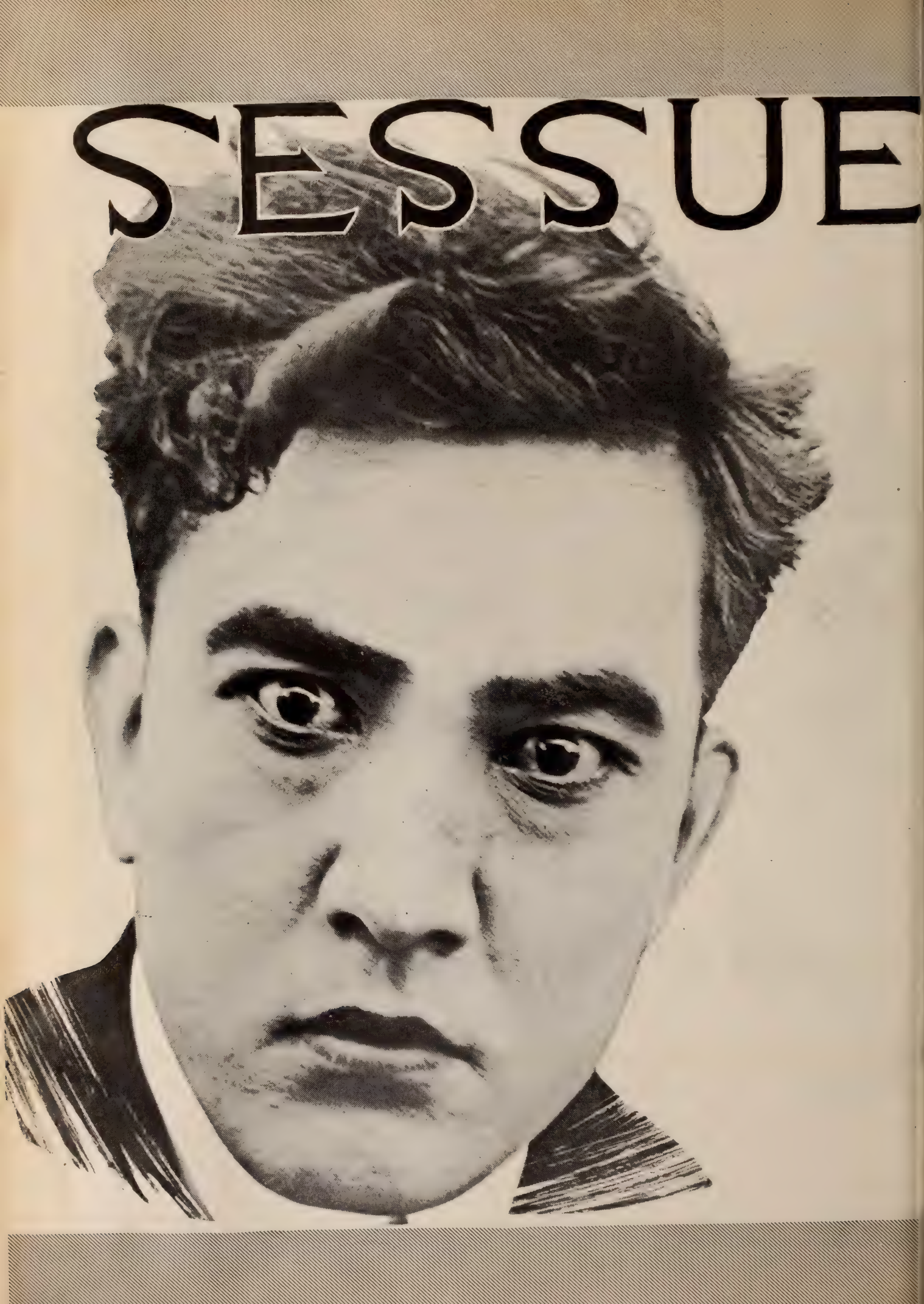
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SESSUE



HAYAKAWA

The Courageous Coward

When the Oriental girl of his ideals is entangled in the meshes of the Occident Hayakawa, sacrifices position and honor to protect her happiness and is branded a coward.

Tsuru Aoki as the Japanese maiden is delightful in her efforts to imitate her western sisters in everything from high heels to powder puffs.

This production will bring Hayakawa and his delightful wife many thousand new admirers.

It was produced by the Haworth Pictures Corporation.

Released through

Exhibitors Mutual

ROBERTSON-COLE COMPANY
DIVISION OF FILMS
Bankers and Exporters for the Producer

BILLIE.



RHODES



The Love Call

Produced by National Film Corporation of America

A picture rich in humor and snappy in action that will add new laurels to the splendid achievements of Miss Rhodes.

It is one of those corking comedy-dramas that follows a tear with a big wholesome laugh. It has a wind-up that is going to send your audiences out happier than they have been in a long time.

"The Love Call" is an adaptation of the widely read book of the same name by Marjorie Benton Cooke.

Released through

EXHIBITORS MUTUAL

ROBERTSON-COLE COMPANY
DIVISION OF FILMS
Bankers and Exporters for the Producer

HENRY.B



WALTHALL

Modern Husbands

Produced by National Film Corporation of America

The full force of Walthall's compelling acting is strongly registered in this production.

In story, construction, dramatic and entertainment value it is regarded as Walthall's most notable achievement.

The gripping story pits him against a love pirate who is instrumental in wrecking his home. The splendid way in which he rises to the protection of friendship has never been told more beautifully or convincingly.

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WORLD-PICTURES

NOTICE!

REPEAT BOOKINGS

on

"THE BETTER 'OLE"

will be granted all theatres in the order in which requests are received, *provided* such requests do not interfere with the best interests of the exhibiting fraternity at large in "cashing in" to the fullest possible extent on this sensational success.



Distributed by WORLD

ANITA STEWART

In the Louis B. Mayer-First National-
Lois Weber Production

A Midnight Romance

Form 1204

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PAUL M SARAZAN

2P

WENT BIG, *VERY* BIG

In FORT WORTH and DALLAS, TEX.

Because Folks Like HER

FIRST NATIONAL EXHIBITORS CIRCUIT

A First National Money-Maker

The more YOU read these advertisements the more useful to YOU we can make the "NEWS."

Watch the Big Fellows joining UNITED



Now Released

Florence Reed
in
Her Code of Honor

A Highly Emotional Story—
Tense, Colorful and full of Dramatic Force. Wid's Daily.

Will Hit the Popular Taste M.P. World.

Produced by Tribune Productions Inc.

United Picture Theatres of America Inc.

J.A. Berst pres.

Re-Adjustment

A CAREFUL ANALYSIS OF RENTALS throughout the United States convinced United that 2,300 motion picture theatres, ranging from the biggest to the smallest in the country, would exactly enable United to break even on the total cost, of each of its productions, provided the percentages of this total cost, when paid in the form of rentals by these 2,300 theatres, were based upon the rentals these theatres were paying other companies for productions of a drawing power similar to those of United.

ON MARCH 29TH THE NUMBER OF THEATRES under contract with United in the United States was 2,195. In taking these contracts, United Salesmen and Managers, in some cases, insisted upon a percentage higher than the normal rentals paid by an exhibitor for productions similar in drawing power to those of United. In other cases, United Managers and Salesmen granted percentages lower than the normal rentals paid other companies for productions of a drawing power similar to those of United.

THE RE-ADJUSTMENT period has now begun. In many instances United has granted reductions in percentages. In many instances United has insisted upon an increase in such percentages.

The following is an example of the fairness of the average exhibitor who has entered United:

MR. A. FRANKEL, President of the Hawkeye Amusement Company, owner of the Rialto Theatre of Des Moines, Iowa, signed a stock franchise contract with United on November 20th, 1918. This contract called for two shares of United stock at $250.00 a share and provided for two playing days for each United production at a percentage classification of 1/20 of 1%. In actual rentals, this percentage of the total production and distribution cost amounted to $42.50 per day for each Dustin Farnum production; $41.00 per day for each Florence Reed production; and $37.00 per day for each Kitty Gordon production.

THE RIALTO THEATRE played Dustin Farnum in "The Light of Western Stars" to capacity business. It played Kitty Gordon in Adele—The Nurse's Story—to capacity business. It played each of the above productions four days. This was not in accordance with the Rialto's contract but was allowed by United in order that the Rialto Theatre might be thoroughly convinced of the drawing power of United productions.

On March 29th, Mr. A. Frankel called at the Home Office of United and signed a new stock franchise contract with United. Mr. Frankel admitted that he was paying United less rental than other companies whose productions had not proven as successful financially. On behalf of his company Mr. Frankel PURCHASED TWO ADDITIONAL SHARES of United stock. Under this new contract the Rialto Theatre is entitled to play each United production four days. Instead, however, of its original classification of 1/20 of 1%, the new contract calls for a percentage classification of 1/17 of 1%. This percentage classification amounts in rentals to—Dustin Farnum productions, $50.00 per day; Florence Reed productions, $48.23 per day; Kitty Gordon productions, $43.52 per day.

Mr. Frankel, on behalf of his company, THANKED UNITED FOR THE PRIVILEGE of allowing the Hawkeye Amusement Company to purchase two additional shares of United stock.

"I consider this franchise the most valuable one our Company has ever obtained," says Mr. Frankel, upon signing his new contract.

United Picture Theatres of America

INC.

1600 BROADWAY J. A. BERST, Pres. NEW YORK

A SURE MONEY GETTING PRODUCTION

For State Right Buyers!

"THE LAW OF NATURE"

A BIG SPECIAL FEATURE

Produced By

David G. Fischer Productions

Under the personal direction of

David G. Fischer

DISTRIBUTED BY ARROW FILM CORP.

What the Critics Say:

Stephen Bush in "Billboard"

This is a massive and impressive feature. The director succeeded in assembling a remarkably good cast. All the characterization work is above the average. Miss NeMoyer was a revelation to those who saw the performance. Vincent Coleman gave a most convincing representation of a young man full of good intentions, but lacking in will and character. This picture being a special feature full constitutes an evening's entertainment.

George T. Pardy in "Exhibitors' Trade Review"

THIS PICTURE SHOULD BE HEAVILY BILLED AS A VERY SPECIAL FEATURE.

In every way it should be played up as a particularly strong attraction. Director Fischer presents a production with decidedly vigorous punch. The work of Frances NeMoyer as Gene Moore, the siren of the play, calls for unstinted praise. She moves through the hazy atmosphere of unbridled lust and feverish pleasures and evil incarnation of Panther like grace and dainty abandon, indolent, pitiless and withal alluring. She is the vampire par excellence, an artistic creation calculated to arouse feelings of envy in the breasts of many a star exponent of feminine screen wickedness.

Laurence Reid in "N. Y. Review"

"LAW OF NATURE"—POWERFUL DRAMA.

David G. Fischer Productions, Inc., who are presenting it will have no trouble in finding a market for it. For it contains a generous element of dramatic action and suspense. The picture derives its title from the right of every man to lead a clean healthy life. The drama contains a large amount of action, for it does not build from a single plot but many. "The Law of Nature" is a forceful lesson. It is adequately staged.

"Dramatic Mirror"

Well presented and well acted. As a timely subject this picture should prove a big box office attraction.

"N. Y. Sunday Telegraph"

The production is well set and the photography good. Virginia Thorne deserves a word of praise for her work as Lili Vanderbeck.

Community Motion Picture Bureau

Its lesson is tremendously important and could not have been driven home with greater force. Personally I regard the direction and acting as near perfect as it is possible to be. I think this is a film that can and should be used before practically every kind of audience.

"A Massive and Impressive Feature"

STEPHEN BUSH in BILLBOARD stated that "The Law of Nature" is a massive and impressive feature, and should be advertised as such.

State Right buyers consider this feature a sure money getting production as evidenced by their activity in securing territory.

A special advertising campaign has been prepared to assist buyers in booking the picture, and special help will be given buyers in their territory by the ARROW'S new Sales and Promotion department.

There is still some open territory, but buyers are urged to write or wire for terms at once.

ARROW FILM CORPORATION

Times Building, New York



Vincent Coleman and Frances NeMoyer in "The Law of Nature"

ARROW FILM CORPORATION, Times Bldg., New York

We have secured good advertisers to talk to YOU. Listen to them!

Harma Productions

Offers for State Rights These Splendid Productions

—SEE THIS WEEK'S ADVANCE REVIEW—

The Great Impostor
5 REELS

The Splendid Coward
6 REELS

A Romany Lass
6 REELS

Nature's Gentleman
5 REELS

A Run for His Money
5 REELS

A Master of Men
5 REELS

The Happy Warrior
6 REELS

White Star
4 REELS

The Power of Right
4 REELS

The Warrior Strain
4 REELS

Harry Maze Jenks after receiving such commendable reports on his films, has decided to State Right them.

Full Particulars

HARRY MAZE JENKS

Temporary Address:
Room 652, Hotel Astor
New York City

COMING

via

State Rights

A Revival of the

New York Motion Picture Company's Production

of

"Custer's Last Fight"

The greatest three reel production ever made

Directed by Thos. H. Ince

Applications for territory considered by

TOWER FILM CORPORATION

71 West 23rd Street, New York

Tower Film Corporation Presents

William S. Hart

in

1. His Hour of Manhood

two reels to be released May 15th

2. Jim Cameron's Wife

two reels to be released June 1st

Address requests for rights to

TOWER FILM CORPORATION

71 West 23rd Street, New York

Some more Arbuckles

Available for State Rights

A new series of twelve of his best subjects to be reissued commencing May 1st—

The first subject in the series will be a two reeler and the remainder one reelers—

Address requests for rights to

W. H. PRODUCTIONS

71 West 23rd Street, New York

The MOTION PICTURE CLUB *of* AMERICA

INCORPORATED

WILL HOLD ITS

PROMENADE, CONCERT AND DANCE

AT THE

HOTEL COMMODORE

NEXT

FRIDAY EVENING, APRIL ELEVENTH AT NINE THIRTY

All the Stars in the East will attend

MUSIC BY VAN BAAR

TICKETS—FIVE DOLLARS A COUPLE

Three Great Elements in OUR Reissues—

1. Great Directors
2. Great Stars
3. Box Office Attractions

RIALTO AND STRAND THEATRES, NEW YORK SHOW THEM

Leading Theatres throughout the Country feature our one reel KEYSTONES and two reel KAY-BEES

Some territory still available

W. H. PRODUCTIONS CO.
71 West 23rd Street, New York

As Usual—12 Pages of Exploitation Aids in the Service Bureau This Week—See page 2281

Motion Picture News

Vol. 19 No. 15. April 12, 1919

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WM. A. JOHNSTON, *Pres. and Editor.*
ROBERT E. WELSH, *Managing Editor*
HENRY F. SEWALL, *Vice-Pres.*
E. KENDALL GILLETT, *Sec. and Treas.*
FRED. J. BEECROFT, *Adv. Manager.*

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THE BIG FIVE

in single-reel attractions

"International" Black-and-White Comedies

¶ Seven minutes of concentrated laughter—simply mix with good music and serve. The cartoon comedy that has no waste footage, no dull moments—just rapid-fire fun that's funny. "It Beats the Dutch" is released this week.

The Robert C. Bruce American Scenics

¶ Best loved of all the scenic productions—and with reason. Robert C. Bruce knows the beauty spots, and knows best how to bring out the real entertainment value. "The Little High Horse" is the newest subject in Educational exchanges.

The Photoplay Magazine Screen Supplement

¶ Much in little—seven stars in a single-reel. Issued once a month, just like the Magazine, and with the same clever photographs and snappy editorial style.

George D. Wright's "Mexico Today"

¶ Timely enough to make your feature—recent dispatches are today's newspaper headlines. George D. Wright's Mexican pictures are unique and exclusive. "A Day With Carranza" first-run this week, at the Rialto Theatre on Broadway.

The Ditmars' "Living Book of Nature"

¶ Foremost among the animal pictures—fifty-three short reels—the cleverest combination of amusement, entertainment and educational value obtainable.

EDUCATIONAL FILMS CORPORATION

OF AMERICA

729 7th AVENUE NEW YORK, N.Y.

THEATRES BATTLE FOR ESSANAY CHAPLIN FILMS

"There is a battle on in New York between the vaudeville factions over the bookings of the Chaplin reissues (Essanay). Loew signed for 79 days."—*Variety.*

"At the Rialto Theatre on Sunday there was an entire day of "Standing Room Only," followed by a record business Monday. The audiences which filled the house enjoyed Chaplin in 'A Night in the Show,' an Essanay of the vintage of 1915 as though it had been made last week and released yesterday."—*New York Review.*

"A Chaplin comedy entitled 'A Night in the Show" brought shrieks of laughter at the Rialto."—*New York Morning Telegraph.*

"The audiences, which filled the Rialto to overflowing from midday to midnight, put their seal of approval on the 'revival' with uproars of applause and laughter."—*Brooklyn (N. Y.) Citizen.*

"The pictures are chock full and brimming over with boisterous fun, flashes of genuine humor and the unique action betokening genius."—*Exhibitors' Herald.*

Coast to Coast Theatres Using S. R. O. Signs for Essanay-Chaplins

Marcus Loew Circuit (New York
Rialto Theatre (New York)
Jones, Linick & Schaefer (Chicago)
Ascher Brothers (Chicago)
Lubliner & Trinz (Chicago)
Stanley Booking Company (Philadelphia)
Majestic Theatre (Detroit)
Strand Amusement Co. (Cincinnati)
Circle Theatre (Indianapolis)
Star Theatre (Portland, Ore.)
Rex Theatre (Seattle, Wash.)
Shea's Hippodrome (Buffalo)
Fay's Theatre (Rochester)
Eckel Theatre (Syracuse)
Wonderland Theatre (Kansas City)
New Aster Theatre (Minneapolis)
Majestic Theatre (St. Paul)
Dayton Theatre (Dayton, Ohio)
Strand Theatre (Milwaukee)
Lyric Theatre (St. Louis)
Strand Theatre (Louisville)
Colonial Theatre (Columbus, Ohio)
Orpheum Theatre (Cleveland)
Strand Theatre (Cleveland)
Colonial Theatre (Toledo)

TAKE THE TIP



Essanay
GEORGE K. SPOOR PRESIDENT

George Kleine System, Distributors
Representatives at all General Film Exchanges

Perfection Pictures

"When you see it in 'The News' It's News"

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

Volume 19, No. 15 April 12, 1919

Looking for Advice

AN exhibitor asks our advice on the subject of exhibitors co-operative booking concerns and suggests an open discussion in our columns.

"Some such plan is necessary," writes the exhibitor, "if such theatres as ours (he calls himself a small exhibitor) are to continue."

The idea of an open discussion of so important a subject strikes us as excellent.

It should involve and bring to light the biggest problems underlying this industry, problems so pressing right now that very shortly—within the year, perhaps—they will have to be brought to a conclusive head.

So we welcome such a discussion in the interests of the trade.

We would like to hear from Mr. Berst, Mr. Hodkinson, Mr. Rowland, Mr. Greene, Mr. Abrams, Mr. Kane and others—fram any practical and experienced distributor; it is on distribution that the matter hinges, and so, indeed, does this industry's present and future welfare.

* * * * *

What Harness Will Work?

IT is distribution, some new kind of distribution, that is going to regulate the troubles that now exist—with the exhibitor, distributor and producer.

How is it to be done?

Let's start with the exhibitor who writes us.

Here is a small, isolated house; by isolated we mean left to the owner's own resources in buying and selling pictures.

He wants, briefly, an assured and sufficient supply of good pictures at prices which will yield him a reasonable profit; he wants also that co-operation in selling his pictures to the public which every dealer expects today and generally gets from the manufacturer and distributor.

He wants help—and he wants help along the right lines so he may know that this help is stable and can be depended upon for the future as well as the present.

Must he turn to a co-operative booking concern—local or national in scope?

If so, what is his guarantee of good pictures—and enough good pictures?

What is his guarantee of the right rental prices?

Should these concerns be exhibitor owned?

Or, should he rely upon producer-owned distribution?

What is the guarantee here of enough good pictures at the right prices?

Should he be given open booking—that is, the right to book each picture on its merits only?

Should distribution be controlled by the producer, or is it healthier for the industry, and more profitable to producer and exhibitor, that the distributor be an entirely free agent, selecting and selling on merit only?

What about service with the picture? Who will guarantee it and how?

Here are some points to start with.

And why not take the gloves off, gentlemen, and go at them?

These are the big questions that practical picture men are talking about every day.

What are the answers?

* * * * *

Who Will Take the Gloves Off?

SEVERAL thousand theatres like the above are looking for light. They are vaguely groping for something solid to tie up to; a lot of them *are* tying up. Prominent exhibitors are making trips to New York—talking, listening, questioning—in an effort to find out in advance just how the industry is going to jump.

They want to know, and they've got to know.

And we assume, of course, that the distributors here in New York, or some of them, at least, feel perfectly free and willing to talk straight out.

Let's go!

Who will start the discussion?

* * * * *

Hurray for Nebraska!

CONGRATULATIONS, Nebraska!

You won your fight against censorship, won it hands down; and your campaign was so admirably conducted that you have given a working plan which will prove effective in every State in the Union—

Provided, of course, the right kind of organization and an equal amount of hard, sincere work are put back of the plan.

Nebraska did not wait until the bill was in committee.

Some keen mind or minds evidently analyzed the situation from the ground up.

* * * * *

Starting at the Beginning

THEY saw that the opposition always begins work clearly in advance; so they also began working.

They realized that the sponsors of censorship, however active and determined, represent but a very small minority of the public; so they got in touch with the great majority

Petitions were placed in the hands of every theatre manager, and the lackadaisical exhibitor was hounded till he got and filed his names.

We fancy that every legislator in the State capitol was confronted one morning with a desk piled high with petitions—petitions from his own district, with the names of

(*Continued on next page*)

Editorially Speaking:

Starting at the Beginning

(*Continued from preceding page*)

personally known citizens, who in this way made their wishes clear to their legislative representatives.

These names mean votes. The opposition gets them, only a few, comparatively, but these few weigh heavily with the representative because there are no names to oppose them. The real public doesn't speak out.

* * * * *

Using Every Angle

THEN the newspapers were brought into play. They willingly co-operated because newspapers, good newspapers, stand for Americanism and because censorship is as abhorrent to the press as to the picture.

First page stories, articles by prominent people, and ringing editorials appeared in Omaha's leading dailies. These editorials were afterwards featured in page advertisements. Newspapers in other towns took up the cudgel, and thus State-wide public sentiment was appealed to and aroused.

All of which means, simply, that the truth of the situation was fully presented—not within the narrow confines of a legislative committee room at the eleventh hour, but to the sane minds of the liberty-loving citizens of the entire State—the workers, taxpayers, home-makers, whose majority vote makes the State legislature.

That's the place to carry the fight against censorship or any form of fanaticism—to the people, to the voters!

Our congratulations, too, in closing to H. M. Thomas, exhibitor, and to G. M. Akers, exchange manager, who led their State organization to victory.

* * * * *

We Elbow Our Way In

WE have followed with interest the discussion originated among exhibitors by the First National Exhibitors Association on the subject of trade papers, their proper number, and their support by the trade as against those publications devoted to the allied theatrical interests.

We have a good deal of respect for a company courageous enough to get back of so frank a discussion, just as we have always had respect for the company which, after an intelligent investigation of the trade press selected on merit its one or more mediums and gave a flat and sustained "no" to the others.

And we have the reverse degree of respect for any publication whether wholly or partly in the picture trade which solicits advertising by giving puffs on the one hand or threatening blackmail on the other. Neither kind of publication can help or hurt anyone in the business because such publications, if read at all, lack utterly the respect of the readers. The advertiser ought to be aware, by this time, of so patent a fact.

Just why five trade papers, however, are considered necessary either in the readers' or advertisers' interest, we cannot see; and considerable personal contact leads us to believe that most exhibitors and many advertisers feel exactly the same way about it. Indeed the exhibitors who are taking part in the discussion referred to seem, for the most part, to feel that two papers are enough.

No more than two trade papers can be read or are read; and assuredly no more than two are needed in a field in which each must so closely parallel the other in reader interest.

Two are mostly needed for purposes of honest and healthy competition, in the best interests of all branches of the industry—and in the best interests of the trade papers themselves.

This industry won't support five papers—that is the plain fact of the case. So why encourage losing propositions?

Most other trades have only two papers; in each instance these are survivals of the fittest. The automobile trade is a notable exception to the rule simply because it has several diverse and distinct reader appeals, for instance, the ultimate consumer or motorist, the territorial dealer, the garage and the engineer and manufacturer.

Last Fall when the influenza scare brought the producers and distributors into close contact one of the matters discussed was that of waste in trade paper advertising. Duplication was complained of, and some bitterness felt toward the entire trade press.

The fault is not that of the trade press. It is the fault of the advertiser. The very men who were discussing the matter have no one but themselves to blame. And as long as they continue to give or promise advertising in many papers which duplicate each other in reader interest there will be too many trade papers in the field.

* * * * *

Two Hundred Thousand Strong

TWO hundred thousand names were signed to the Buffalo petition urging Sunday motion pictures for that city. This represents more than the total number of voters in Buffalo.

Petitions like this will secure Sunday opening in any state in the Union.

Again we urge that here is the basis of the fight against censorship, for Sunday opening or against any Blue law or illiberal restriction upon the motion picture.

Carry the fight to the people. Let the majority of the public speak out.

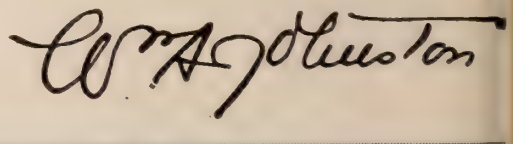
Petitions are the things. They carry the names; and the names count. And petitions can be had by picture theatres, provided only an active state organization demands them.

* * * * *

Watch Out For This

THE latest reformer trick to beat bills allowing motion picture theaters to open on Sunday is the introduction of bills allowing municipalities to give motion picture shows on Sundays with admission free.

Thus, figure the reformers, they answer the arguments in favor of Sunday shows on the ground that the people need and demand the recreation. At the same time they prevent the bloated motion picture millionaires from making any money.



Dealing in Personalities



"Aims to Buy the Waterbury"

SOMEONE tried to get Lewis J. Selznick mad last week.

A story was published to the general effect that Lewis was giving too much advice to son Myron and too little attention to the time-clock at the Select offices.

Trust Lewis to counter in surprising fashion.

On Wednesday we hear that he is about to buy out the Select distributing organization, time-clock and all.

As we write this it is in the rumor stage. By the time you read this it will be probably a fact.

Or else someone else will have thrown a monkey-wrench into the time-clock.

You never can tell in this fillum game.

Should this deal go through the matter of distribution for Selznick Pictures—Myron—will naturally be settled. And the Bolshevik picture now being marketed by Select gives a hint of the course that Lewis J. will follow. Specials—the bigger the better—will be the rule. And we might hazard a guess that the million dollar electric sign campaign on Selznick pictures will find its place in the exploitation of these Specials.

Speaking of that Bolshevik picture, film men with one accord are predicting a clean-up for Select. To such effect that anyone else who suggests a Bolshevik subject is told, "No use. SELZNICK beat 'em all to that."

What a wonderful year it should be for the independent producer with real big stuff! Never were there so many distributors ready to welcome him with open arms and the key to the safe.

But, at that, the man who gambles $60,000 to $75,000 on eight or nine reels of fillum deserves all he gets if the gamble goes over. For many pictures are made but few are knockouts.

Our staff is looking for the jinx, the little man from Egypt, or the typesetter who made Pete Milne say in a review of "The Cambric Mask" that "the drawing powers of this picture cannot be underestimated." Pete went on in the review to praise the Vitagraph-Alice Joyce picture to the sky—as it deserved—but the slip of the typewriter that made him say "underestimated" for "overestimated" gave us all a wrench.

GEORGE KLEINE was met on Broadway during the week. Spoke of the unequalled era of theatre prosperity that he had noted on the trip East.

Every traveler who comes into town tells the same story—the theatres were never so prosperous.

Incidentally MR. KLEINE dropped a hint that GEORGE SPOOR would soon startle the film world with the real thing in stereoscopic pictures.

MARTIN QUIGLEY, of the EXHIBITORS HERALD, is another Chicago visitor in town for a week.

Robertson-Cole surely put over a big deal in the affiliation with Jury's Imperial Pictures, Great Britain. Read the story about it on page 2295. "Jury" means considerable over there, and the combination was no mean stunt to pull. It warns us all to keep a close eye on Robertson-Cole and its progress.

PETE SCHAEFER arrived in town Monday leading the advance guard of members of the Exhibitors' League executive committee.

By Thursday our sleuths had spotted around town such exhibitors as FRANK REMBUSCH, ALFRED H. BLACK, E. H. HORSTMAN, I. M. MOSHER, W. H. LINTON, H. M. BROWN and SAM BULLOCK.

With everything all set, the committee then met and laid out plans for the new exhibitor organization. The name chosen is "NATIONAL EXHIBITORS' ASSOCIATION."

There comes to us rumors of a new shuffle of the cards in the industrial picture field. Names of men in various organizations are linked together. The news ought to break before another week is over. Incidentally, aside from this deal which concerns pioneers in the industrial field, every other man you meet nowadays is talking industrials. We hear more "sure-fire" solutions each week than there are reissues. One thing is sure—the industrial field is ripe, rich and ready.

P. A. POWERS arrived back on the Rialto Monday and is picking up the threads of information regarding events that happened during his absence.

R. WARD is also back from the coast. [ADV.]

RAY OWENS, recently with FRANK KEENEY'S picture activities, has our old friend KING BAGGOT out on the road in a show. The press notices have been great. King surprised a lot of them who thought that a screen star didn't have a voice—and incidentally his screen following is helping the box-office.

JACK COHN has left Universal. Like the departure of Benny Schulberg from Paramount—we never thought it could happen. Good luck to you, JACK.

BERT ADLER journeyed to Washington on Thursday to handle the opening of "The Better 'Ole" in the Capital City.

It seems that we have more rumors on this page this week than there are good intentions in a certain unpopular but warm region. Our sleuths reported a number of prominent Cleveland exhibitors in town on Wednesday and a series of conferences following at the Marcus Loew offices. The story should break Friday or Saturday. It seems that everything that is going to happen this week is scheduled for a day or two after this issue is out. And we're too good a fellow to throw a monkey-wrench into big deals by talking too soon. Shades of our daily newspaper days!

BILL PARSONS came to town, renewed his contract with Goldwyn for Capitol Comedies, talked with Hodkinson on National "specials," and greeted everybody with a broad smile and jovial words.

The BILLY RHODES company is coming East next week to make two pictures. DOROTHY DALTON leaves Los Angeles on Sunday, to make Ince subjects in the East. And a month ago all production was flitting gaily westward.

CARL LAEMMLE leaves Los Angeles next Monday for the East.

From the Federal Trades Commission comes news that THE LASSO FILMS COMPANY has "agreed to an order to desist from changing the titles and names of old films already displayed to the public and substituting new names and titles unless it is clearly, definitely, distinctly and unmistakably shown to exhibitors and the public that the films so renamed and retitled are old films being reissued."

A. L. BERMAN comes to bat with the CAMO CORPORATION, which will put something new in home cameras and projectors on the market soon. Here's a field that is going to have its share of surprising news in the coming six months.

DAVID LOEW, son of MARCUS LOEW, was married Monday afternoon to Miss Meta Edman.

CHARLES PATHE is expected to arrive here about April 15th, for an indefinite stay. A residence at Forest Hills, L. I., has been leased for him.

Censorship Brightens for Exhibitor

Beat the Censor Bill in Nebraska

Thomas and Akers Lead Film Forces in Stiff Battle to Glorious Victory Over Reformers

OMAHA, NEBRASKA (*Special to Motion Picture News*).—It was the end of a good fight when the result of the vote on the bill to have a board of seven appointees censor all moving pictures in this state was announced as 62 against and 20 for. The death of the measure came upon a motion to advance the bill which was defeated.

Headed by H. M. Thomas, manager of the Rialto, and representative of the national board in Nebraska, and by G. M. Akers, head of the Omaha Association of Film Exchange men, a vigorous battle was fought from the start to the finish. The fight was not so much to change the opinions of Nebraskans as to whether or not they wished censorship as to arouse them to the need of expressing themselves and letting the legislators understand their feelings of the people on the subject.

The first step was to get out a great number of blank petitions, distributed at every picture house and wherever an exhibitor was not doing his part in getting the petition before his patrons the matter was brought to his attention and some life put behind the movement in his territory. Thousands of signatures were obtained. The campaign was kept alive by slides and by posters, mostly home made.

Cooperation of the newspapers was easily obtained. The Omaha Bee took the lead in the metropolis and started the ball rolling by a number of news articles and feature stories, a great many of them on the front page,—some of them ridiculing the idea of censorship and a great many of them getting the opinions of prominent people on the subject and taking up the cudgels against the bill. One of the best articles was written by Mrs. McKelvie, wife of the governor of the state, who is a movie fan and has contributed many articles on motion pictures to the trade magazines.

The Omaha World-Herald came to bat with a stirring editorial. The film exchange men of Omaha and the film exhibitors came out with a full page ad with the editorial included in the World-Herald and followed it with another editorial ad in the Bee—later finding money enough in the fund to run another ad in all three Omaha papers, including the Omaha Daily News. In each of the ads was included a little coupon to be filled out and mailed either to the committee or to the legislator of the one sending it. The results proved the value of advertising for the answers came in by thousands.

Newspapers all through the state took the matter up and when the bill came up for vote the sentiment was strongly against it. The film men in addition to all these matters of course all did a lot of personal work through the territory and at Lincoln.

Still a Chance Perhaps in Colorado Fight

DENVER, COL. (*Special.*)—Local exhibitors are of the belief that notwithstanding the death of the Sunday motion picture bill there may later be a chance for a new bill.

This is due to the fact that the opposition to the bill stated that their principal fear was that the present bill would let down the bars to many other forms of amusement. Those leading the fight against Sunday shows were Senators David Elliott, of Colorado Springs; W. O. Peterson, of Pueblo; James C. Starkweather, W. W. Booth and John D. Stephen, of Denver, all Republicans, and Senator Henry C. Andrew, of Boulder, Democrat.

Defending the proposed repeal were Senators W. F. O'Brien of Leadville; Siewers Fincher, of Breckenridge, and O. E. Bannister, of Grand Junction, all Democrats.

May Create New Censor Job in Keystone State

HARRISBURG, Pa. (*Special*).—The Committee on Appropriations of the Senate of Pennsylvania now has in its possession for consideration a measure introduced by Senator Mearkle, of Pittsburgh, which would amend the present law under which the motion picture censors operate so as to provide for a deputy censor, at a salary of $2,000, who shall maintain an office in Pittsburgh.

The bill provides also for the appointment of two inspectors, at salaries of $1,400 each, and one stenographer at $1,200.

The object of the bill is to facilitate the censorship of pictures in the western part of the state, where delays often are caused in the distribution of films because the greater part of the censorship work, under the present arrangement, is done in the Philadelphia headquarters of the board of censors.

Exhibitors of Northern California Organize

What is announced as an organization for the mutual protection and benefit of those engaged in the motion picture business in the northern part of California, was formed in San Francisco and will be known as The United Theatres Association, Inc.

Headquarters have been secured in the American Photo Player building on Golden Gate avenue, and the following officers selected: Charles Goddard, president; Louis R. Greenfield, vice president; James Beatty, treasurer; C. W. Midgeley, secretary; P. J. Hanlon and A. W. Moore, directors, and G. C. Ringolsky, attorney.

It is expected that practically all the reliable theatre managers in the northern part of the state will eventually join the organization, and it is reported that new names are being added to the list every day.

Judges Jump on Censors with Both Feet

PHILADELPHIA (*Special*).—Judges Rogers and Wessel of the Common Pleas Court last week took turns in jumping on the Pennsylvania censors in the course of a hearing on the appeal against the ban on "The Brand."

Both judges had viewed the picture and their ire was aroused by the comments of the censors and the latter's witnesses. Judge Rogers declared the board was exceeding its authority.

"Do you know the law under which you view and pass upon these pictures?" he asked. "The trouble seems to be more in your condition of mind than in the picture itself. The Legislature distinctly stated in the act creating the Board of the Censors what its duties and its authority were to be. It didn't give the board any authority to pass upon or even assume what construction some persons might put upon something imagined, but not shown upon the screen at all."

Both sides have filed briefs on which a decision will be rendered later.

Albert E. Smith Arrives in Los Angeles

Albert E. Smith, president of the Vitagraph Company, arrived in Los Angeles March 22nd for a stay of several weeks at the Hollywood studios. While in the west he will be the guest of his brothers, W. S. and David Smith, studio manager and director respectively, as well as spend considerable time with his father, who resides at Santa Barbara.

Thanks for McAleer from Pennsylvania Exhibitors

At a meeting of the campaign committee which has been working for Sunday opening in Pennsylvania held on March 29th at Pittsburgh, the following resolution was passed:

"Resolved, That in view of the excellent co-operation given this committee by the Universal Film Exchanges, Inc., in the assignment of John McAleer, who acted as executive secretary during the campaign for Sunday opening in Pennsylvania, and furthermore in consideration of his diligent and untiring efforts to make the movement a success, the committee wishes to herewith incorporate in this resolution its appreciation to the Universal Film Exchanges, Inc."

A copy of the resolution was forwarded to Mr. Laemmle by James B. Clark, chairman of the campaign committee.

N. A. M. P. I. Reports Progress of Sunday Bills

An interesting summary of the status of the different State bills permitting Sunday motion picture shows has been issued by the committee of the National Association in charge of the campaign, consisting of Arthur Friend, Lewis Innerarity, and R. H. Cochrane. The committee has the voluntary cooperation of the American Recreation League and is cooperating with exhibitors in various states, aiding greatly through slides and trailers.

The report follows:

NEW YORK

The Thompson-Donohue bill, providing for Sunday motion pictures under local option, was advanced to the order of final passage in the Assembly Tuesday.

The Assembly Codes Commitee, which had had under consideration the bill introduced by Assemblyman Donohue, reported it out on March 26th, but later decided to amend the bill so as to make it conform with Senator George F. Thompson's bill, which was reported out of the Senate Codes Committee the same day by a vote of 6 to 4.

NEW JERSEY

The Hyland bill, No. 291, has been reported favorably out of the committee in the Assembly and was expected to be passed by the Assembly Monday night. Instead, however, the bill was then re-committed and was passed on Wednesday, April 2. This bill, which permits motion pictures, recreations and concerts on Sunday, has been amended to meet the objections against the original measure in the Senate.

This bill should not be confused with the bill of Assemblyman Siegler, which has already passed the House. The Siegler bill has to do only with the permission of motion pictures, games, recreations, concerts, etc., on Sunday in the public parks regulated by the State.

CONNECTICUT

The State Senate has passed, by a vote of 26 to 3, a home rule Sunday motion picture bill similar to the one pending in the New York State legislature. Favorable action in the Lower House is expected at an early date. Connecticut presented a peculiar situation. Sunday pictures, of course, have always fallen under the jurisdiction of the old Blue Laws. But the Bolsheviki have been gaining a foothold in the State, and the Sunday motion picture bill was widely advocated as a check to the rising tide of Bolshevism.

COLORADO

The Kelly bill, repealing the Sunday closing law, passed the Lower House by a vote of 49 to 14, but met defeat in the Senate, 18 to 11. H. T. Nolan, President of the Rocky Mountain Screen Club, and State Chairman of the National Association of Colorado, sends words that many opposing Senators stated that if the motion picture people had confined their measure strictly to a repeal of the prohibition of Sunday pictures, instead of trying to open all amusements on Sunday, they would have voted for it. The campaign managers have accordingly decided to renew the battle in the manner suggested.

MICHIGAN

The last report from State Chairman John H. Kunsky, of Detroit, was most optimistic. The bill legalizes Sunday amusements and was reported out of the Senate committee five days after it was introduced, and although it has been before the body awaiting action for some time, it is expected that it will pass the Senate without much trouble when it comes to a vote. Prospects are similarly favorable in the House.

SOUTH DAKOTA

The Sunday closing bill was introduced in both branches of the legislature, but was promptly killed . The South Dakota exhibitors had the active co-operation of the Minneapolis Film Board of Trade, through the chairman of its legislative committee, F. S. Meyer.

IOWA

The Sunday opening bill has passed the Upper House of the legislature by a large majority, but is facing a hard fight in the Lower House. State Chairman A. H. Blank, however, is hopeful of the ultimate success of the measure.

OHIO

The Ohio bill, which is fostered by the Ohio State Screen League, takes the form of an amendment to one of the sections of the General Code now in effect. This section is a general prohibitory Sunday law. The amendment provides that "municipalities shall have the power to regulate or forbid the exhibition of the projection of motion pictures on Sunday subject to the sections of the statutes provided for the initiative and referendum." In other words, while it is still in the power of any community, acting through its counsel or other governing body, to prohibit motion pictures on Sunday, the amendment permits absolute local option in the matter.

This amendment has been favorably reported in the Lower House, and final favorable action in both Houses is hoped for in the near future.

Toledo Managers' Association Has Hands Full

TOLEDO, OHIO (*Special*).—The local Theatrical Men's Association organized less than a year ago has found plenty of work.

The fight for Sunday motion pictures in Ohio has kept the organization on its toes carrying out the local share of the battle. Right on the heels of that fight has come a Toledo ordinance proposed by Judge O'Donnell to prohibit all children under the ages of seventeen from attending theatres, arcades, skating rinks, etc., without an escort.

The ordinance would be fatal to the residence theatres. As a result of hearings held by the City Council there is the possibility of new legislation being proposed to handle the children's problem, without arbitrarily closing up the picture theatres.

Charles C. Friedman is attorney for the picture men, who are working in an organized body.

Local 306 Elects Delegates to Convention

Local 306 of New York City held its election April 2nd for representatives to the International Alliance Convention which will be called at the Chateau Laurier, Ottawa, Ontario, Canada, during the week of May 26.

The successful delegates as officially reported by Mr. Morris Rotker, recording-secretary, were: Messrs. Sam Kaplan, Sam Goldfarb and Alex Polin.

Edward J. Wilson was elected member of the Executive Board. More than 500 members showed their interest by attending the election.

Who's Who in the Keystone State

Here Are the Men Who Defeated Sunday Bill and Those Who Sought to Help

HARRISBURG, PA., (*Special to Motion Picture News*).—As an aftermath to the defeat of the Rorke Sunday motion picture bill in the Judiciary Committee of the House of Representatives Tuesday, March 25, it might be well to give the details of the committee meeting.

For the sake especially of those thousands of Pennsylvania exhibitors who favored the adoption of the Rorke Bill, it is only fair that the names of those members of the Judiciary General Committee who voted against the bill and those who voted in favor of its being affirmatively reported, should be published. They are as follows:

The Representatives voting to report the bill out with a negative recommendation were: Brooks, York County; Bolard, Crawford; Campbell, Philadelphia; Goehring, Allegheny; Snowden, Philadelphia; Catlin, McKean; Scott, Philadelphia; Norton, Berks; Patterson, Philadelphia; Todd, Allegheny; Krause, Philadelphia; Sweitzer, Clarion; Gans, Philadelphia; Wallace, Lawrence; Sarig, Berks; North, Chester; Beidlespacher, Lycoming; and Evans, Lancaster.

Those who voted in favor of an affirmative recommendation were: Heyburn, Delaware county; Aaron, Baldi and Rorke, Philadelphia; Fowler, Lackawanna, and Marcus, Allegheny. Representatives Flynn, Elk county, and Zimmerman, Lebanon, were the only members of the committee absent.

Representative Rorke, sponsor of the measure and chairman of the sub-committee which conducted the hearings in Philadelphia, Pittsburgh and Harrisburg, at which the famous Philadelphia Orchestra gave concerts in an effort to convince the legislators that the kind of music played could not be offensive on the Sabbath, made a valiant fight to prevent the general committee applying the chloroform to the bill. He pleaded for one more week in which to obtain more information as to public sentiment regarding the measure, it having been pointed out, most significantly, by Representative Fowler, of Lackawanna county, that it was uncertain how labor viewed the bill.

Chairman John R. K. Scott, though he opposed the measure, was in favor of extending the time, but the majority of the committee were for speedy death for the bill and insisted upon the immediate vote by the committee which resulted in the dashing of the hopes of the motion picture men.

At one stage of the committee meeting things took a sensational turn when Representative James E. Norton, of Berks county, made a charge, which he did not substantiate, that there were rumors that "the picture interests had a fund of $40,000 to $50,000 to corrupt legislators."

Rorke, in his efforts to save the bill, as a last resort promised the committee that if it permitted his bill to be reported favorably, he would offer an amendment on the floor of the House to provide for a special censorship of all films offered for Sunday exhibitions; but even that concession was ignored by the majority of the committee which, from its attitude, appeared to have made up its mind unalterably to quash the measure.

Strong Anti-Censorship Facts

William A. Brady and Walter W. Irwin Delivered Telling Blows Before Chicago Board of Censors

THE arguments used by William A. Brady and Walter W. Irwin, who appeared some time ago before the Motion Picture Censorship Commission of the City Council in Chicago, are considered by the National Association of the Motion Picture Industry to be very valuable material for use in other sections where film censorship threatens.

"Abolish all censorship of motion pictures; take all restrictions off the producers. If they cause to be exhibited anything which is immoral or obscene, punish them severely," said Mr. Brady.

Mr. Brady contends that the remarks of ministers were not censored before they were made, nor are the contents of newspapers before they are published; so why everlastingly pick out the Motion Picture industry for censoring prior to its having been guilty of objectionable doings.

To quote Mr. Brady exactly: "Censorship before publication is what we object to. The Motion Picture men are responsible for their acts. If they produce unclean and immoral pictures they violate the law and should be punished."

Walter W. Irwin, Paul Cromelin, Gabriel Hess and other officials of the organization of which Mr. Brady is president all declared against censorship in any form.

"As long as pictures are shown which deprave and debauch children, we need censorship," declared the Rev. W. S. Fleming.

Mr. Brady's quick retort was: "We are gentlemen and protest against any assertion to the contrary."

Chairman T. D. Hurley announced that Mr. Brady and his followers were before the commission to give them information and not to criticise, to which Mr. Brady took exception, not wanting advice, but information, telling the city authorities that they would be doing more good for the community if they cleaned up South State street than in bothering the Motion Picture business.

The gentleman wanted to know why the Pickford picture, "The Little American," had been barred in Chicago. M. J. Quigley, secretary of the commission, replied: "Because the authorities said it was too strong against the German people."

"But, we were at war with Germany at the time," continued Mr. Brady. "The only outcome of censorship is graft, political intrigue and religious and social dissension. I think the Motion Picture Industry will have to get into politics to protect itself," was one of Mr. Brady's parting shots.

All the "movie men" agreed that they would abide by a vote of the people on the censorship question. They said if the censorship question was put to a referendum the people would reject it.

Walter W. Irwin of the Famous Players-Lasky Corporation, hurled a hand grenade into the commission when he said: "Censorship is fundamentally based on intolerance; those who urge it are of the temperament of those who burned the witches at the stake. They are leaders of the bolsheviki, who are the worst advocates of intolerance." What is the meaning of these small movements today of men who want to become their brother's keepers? If it is a people's question why not submit it to the people?"

Rourke Gets Park Theatre at Bridgeport

The Park Theatre at Bridgeport, Connecticut, has been leased by James T. Rourke, owner of the Empire theatre there.

David J. Lustig (LaVellma), manager of the Empire theatre, will manage both houses.

A straight feature picture policy is planned and a number of the larger cinematographic productions are scheduled for an early showing. The season commences May 25th.

F. I. L. M. Club Will Cooperate on Loan

The F. I. L. M. Club of New York City announces that its members are arranging plans for the distribution of films for the Victory Loan.

It is proposed that each exchange will handle a certain territory for distribution and booking and certain stars will be allotted to the various exchanges, so that each territory will have a full quota of all stars participating in the Victory Loan campaign.

As soon as the Treasury Department advises when the release dates will be, notice will be sent to all exhibitors.

Governor and Legislators Honor Exhibitor

What is described as one of the most remarkable honors ever conferred or received by an exhibitor has just been bestowed upon Tony Sudekum, president of the Crescent Amusement Company, operating theatres showing First National Exhibitors' Circuit attractions in Nashville, Tenn., by the Legislature and governor of the state.

The sixty-first general assembly of Tennessee adopted, in both houses of the Legislature, a set of resolutions in formal acknowledgment and appreciation of Mr. Sudekum's contributions, during the last five years, of free moving picture entertainment to the prisoners in the state penitentiary and to the inmates of Central Hospital, a state institution for mental defectives.

Ben Grimm on West Coast

Ben Grimm, formerly publicity writer for film companies, and later a member of the Moving Picture World staff, arrived in Los Angeles April 24th from Honolulu, where he received his discharge from the Sixth Aero Squadron of the American army.

Grimm has been located at Honolulu, where he served in the coast defense.

West Virginia Exhibitors Organize Booking Club

Reports come from Winding Gulf, West Virginia, that a meeting of the theatre managers and exhibitors of that section was called and held in the Beckley Hotel, Beckley, West Virginia, on Thursday, March 27th, 1919.

The following theatres were represented: Affinity Amusement Co., with theatres at Affinity and Hotcoal, W. Va.; Winding Gulf Theatre, Winding Gulf, W. Va.; Stotesbury Amusement Co., Stotesbury, W. Va.; Wyco Theatre, Wyco, W. Va.; Besoco Theatre, Besoco, W. Va.; Wyoming Theatre, Mullens, W. Va.; and the Glen White Amusement Co., Glen White, W. Va.

It is stated that the object of this meeting was the organization of an association which would link all of the theatres in that section together and put them all under the same booking management. The Association was organized and the following officers unanimously elected:

C. R. Stahl, Manager, E. E. White Coal Co., Stotesbury, W. Va., President.

Hirum Sizemore, Pres. & Mgr., Wyoming Theatre, Mullens, W. Va., 1st Vice President.

J. T. Morris, Manager, Pemberton Fuel Co., Pemberton, W. Va., 2nd Vice President.

J. H. Spencer, Amusement Manager, Winding Gulf Colliery Co., Winding Gulf, W. Va., Secretary & Booking Manager.

J. B. Clifton, Sec. & Treas., Beckley Smokeless Coal Co., Besoco, W. Va., Treasurer.

The privilege of becoming affiliated with this association will be extended to exhibitors in the following towns who were unable to attend the first meeting: Fireco, Sullivan, Raleigh, McAlpin, Tams, Vanwood, Itman, and Eccles, West Virginia.

A meeting of the Winding Gulf Exhibitors Association has been called to meet in the Wyoming Hotel, Mullens, W. Va., on Friday, April 18th, 1919. A full representation of the fourteen theatres is expected at this meeting and details as to management, etc., will be definitely discussed and adopted.

English Film Man to State Right Here

It became known on Thursday that at least one English film producer had decided on his own method of handling the problem of presenting British productions in this country.

Harry Maze Jenks, who has been here for a couple of weeks, showing a number of his productions to competent American critics, has decided to embark on the State Rights field. The step will be taken as soon as arrangements are completed. Involved in the plans are a number of Harma Productions, including "Romany Lass," "A Master of Men," "The Great Imposter," "The Happy Warrior," "Nature's Gentleman," "The Splendid Coward," "The Power of Rights," "A Run for His Money," "The Warrior Strain" and "White Star."

Finkel Visits New York from Pittsburgh

William Finkel, of the recently organized Globe Film Attractions of Pittsburgh, was a New York visitor this week looking over the film offerings.

W. C. Pierce, formerly of the World Film, is associated with Mr. Finkel in the Globe Film exchange, and it is said that the new concern has already acquired an excellent growing business in the state rights field.

The territory covered by the new concern is Western Pennsylvania and West Virginia principally. The Victor Kremer five reel features starring Shorty Hamilton, are controlled in that territory by the Globe exchange in Pittsburgh, at 414 Ferry street.

Mr. Finkel has been a successful exhibitor for nearly four years and believes that there is a bright future for aggressive concerns in the independent field.

The Allens Will Build in Western Canada

The largest moving picture theatre in Western Canada will be built this summer at Calgary, Alberta, for the Allen Theatrican Enterprises, according to an announcement by Jule and J. J. Allen.

There is already an Allen Theatre in Calgary but this has been found to be too small. It was built five years ago and has been doing capacity business for many months.

The site for the new theatre will be in the heart of the downtown section and the building alone will cost $200,000. The new house will have a seating capacity of 2,000, according to the plans which have already been drawn.

Personal attention is being given to the matter by H. J. Allen of Calgary, Western manager of the Allen interests. Declaration is made that local citizens will be the principal stockholders.

Cincinnati Exhibitors Rally to Aid Loan

Cincinnati motion picture managers will take a big part in molding public sentiment for the Fifth Liberty Victory Loan, and all theatres of that city and Southwestern Ohio have joined in a concerted move to put it over on their screens.

Isaac Libson, manager of the Walnut, Strand, and Family theatres, has been named chairman of the Cincinnati Motion Picture Exhibitors' Liberty Loan Committee.

Heenan's Was a Boy

Dan Heenan, salesman for the First National Exhibitors' Circuit Exchange in Philadelphia, is receiving congratulations from all quarters.

The occasion for all this goodwill from his friends lies in the fact that Dan is now the proud father of a bouncing baby boy. His brother William is the "big man behind the gun" for the First National in the Quaker City.

Schulberg Resigns from "Big 4"

Moves from Long Acre to Fitzgerald Building, But Hiram Abrams' Best Wishes Go with Him in International Plans

B. P. SCHULBERG, who was recently appointed Assistant General Manager of the United Artists Distributing Corporation in conjunction with Hiram Abrams' appointment as General Manager of that stellar organization, has resigned from that office in order to devote all his time and attention to a new international film organization, as yet unnamed, which will operate distributing centres throughout the entire world, outside of the United States and Canada.

The announcement would be a greater surprise to the trade than it is were it not accompanied by a statement from Hiram Abrams, which indicates that he has released Mr. Schulberg from the obligation of remaining with the United Artists, and that there is as cordial and friendly a relationship between these two old-time business associates as ever existed. Both emphasize that the change in Mr. Schulberg's plans is actuated only by his securing "a greater personal opportunity" through the new international association.

Mr. Abrams in commenting upon the severance of official relations with Mr. Schulberg, said:

"In the years that Mr. Schulberg's and my business life has been so closely allied I have always found him intensely devoted to the interests he was serving, always faithful to the task in hand and always eagerly seeking to find or create the next step by which he might legitimately advance himself or the organization with which he was identified. I am gratified that such an opportunity has again come to him, and in regretting his departure I also rejoice with him in the chance he now has for greater personal service to the industry and the particular interests with which he has become associated."

Mr. Schulberg made the following statement:

"It would take much, as the entire trade well knows to cause me to sever my relations with the United Artists, and Mr. Abrams in particular, after the long, pleasant and harmonious relationship we have enjoyed for so many years, but the opportunity which has come to me to become identified with the largest European financial interests which have ever been invested in the motion picture industry, and its correlated privilege of being of service to the entire motion picture industry both here and abroad, are so attractive as to command my interest and dictate the course I am now pursuing.

"These interests are reinforced by a strong organization composing the most expert film men in Europe, and their financial strength and long experience in the industry cannot but accomplish tremendous results and create a potent factor for good to film interests on both sides of the Atlantic.

"I would appreciate it if it were understood that the primary motive for my action at this time is the larger personal scope the new enterprise can afford my efforts."

Mr. Schulberg is making his temporory office at the Fitzgerald Building.

Jack Cohn to Produce

It is reported that Jack Cohn, well-known editor of the Universal Weeklies and Screen Magazine and a member of the Universal Film Company since its conception, has re signed to produce on his own account.

Mr. Cohn has opened offices in the Strand Theatre Building and has already begun working on a picture, details of which will be announced later.

Gerard Engages Regina Quinn for Film

Regina Quinn, the former Fox star, has been engaged to appear in James W. Gerard's next contribution following "My Four Years in Germany." The theme of the newest work of the former ambassador involves the confession of a German army officer. William Nigh will be seen in the leading male character and after searching the field for a beautiful and accomplished artist to play opposite him, the choice was awarded to Miss Quinn.

Kills "Happiness" Title

Upon application of J. Huntley Manners, author of "Happiness," the stage play, Judge Mayer of the United States Court issued an injunction restraining the use of the title "Happiness" as the name of any photoplay.

Mr. Manners started the action to protect this title when he learned that Triangle had made a photoplay under the title of "Happiness," telling a story entirely unlike that of the stage play.

Film "Hunter" Visits New York

"Square Deal" Miller, the well known jeweler of Detroit, visited the offices of Motion Picture News last week while on his way from Florida to his home in Michigan. Mr. Miller spends much of his time in winter in the everglades, hunting both with gun and motion picture camera. On this trip he is taking back with him about 3,000 feet of interesting film taken during the winter hunting season.

Passed by Board

William H. Leahy, connected with the Anitia Stewart Productions, made a flying visit to Philadelphia last week, where the awaited the decision of the Pennsylvania State Board of Censors, who were passing on the merits of the latest Anitia Stewart feature, "A Midight Romance."

With the elimination of two or three sub-titles the picture was passed.

Industry Again Aids Government

Twenty-five District Managers Appointed to Circulate Thirty-seven Victory Liberty Loan Subjects

UPON call of the Treasury Department of the United States Government, arrangements for a hugh motion picture drive have been completed by the Committee appointed by the National Association of the Motion Picture Industry, and were announced by Adolph Zukor, Chairman.

"The motion picture campaign on behalf of the Victory Liberty Loan will afford every exhibitor the opportunity of doing his bit," said Mr. Zukor. "Our new drive has been carefully planned and will undoubtedly prove the most powerful campaign yet prepared by our industry for the Government. Some thirty-seven subjects are now being finished and there will be a total of three thousand five hundred and four prints available to theatres, gratis."

The Committee, of which Mr. Zukor is Chairman, consists of Walter W. Irwin, George K. Spoor, J. Brulatour with Al Lichtman, Manager of Distribution, and John J. Flinn, Director of Publicity.

The twenty-five chairmen or district managers, who will book the pictures to the exhibitors throughout the country are:

Boston, Mass., Harry Asher, Famous Players-Lasky Corporation, 3 Shawmut Street.

New York, N. Y., A. G. Whyte, Famous Players-Lasky Corporation, 729 Seventh Avenue.

Philadelphia, Pa., Frank W. Buhler, Stanley Comany, 1214 Market Street.

Buffalo, N. Y., R. C. Fox, Famous Players-Lasky Corporation, 145 Franklyn Street.

Washington, D. C., Sidney B. Lust, Superfilms.

New Haven, Conn., H. T. Scully, Famous Players-Lasky Corporation (temporary), 132 Meadow Street.

Atlanta, Ga., Tracy Barham, Fox Film Corporation, 55½ Walton Street.

Pittsburgh, Pa., H. Buxbaum, Famous Players-Lasky Corporation (temporary), 1150 Pennsylvania Avenue.

New Orleans, La., H. W Wilkes, S. A. Lynch Enterprises, 814 Perido Street.

Cleveland, Ohio, W. E. Lusk, First National Exhibitors Circuit, in the Sloan Building.

Cincinnati, Ohio, H. P. Wolfberg, Famous Players-Lasky Corporation, 107 West Third Street.

Detroit, Mich., W. E. Wilkinson, Secretary, Board Motion Picture Ex. Mgr., 605 Film Exchange Bldg.

Chicago, Ill., J. L. Friedman Celebrated Players Film Corporation, 207 So. Wabash Avenue.

St. Louis, Mo., G. W. Weeks, Famous Players-Lasky Corporation, 3929 Olive Street.

Kansas City., Mo., A. H. McLaughlin, Select Pictures Corporation, 920 Main Street.

Des Moines, Iowa, R. C. LiBeau, Famous Players-Lasky Corporation, 415 W. 8th Street.

Minneapolis, Minn., E. R. Pearson, First National Exhibitors' Circuit, 400 Film Exchange Bldg.

Omaha, Nebr., T. D. Graham, Pathe Exchange, Inc., 1417 Harney Street.

Denver, Colo., M. H. Cohn, Famous Players-Lasky Corporation, 1747 Welton Street.

Salt Lake City, Utah, L. Marcus, Famous Players-Lasky Corporation, 133 E. 2nd S. Street.

Seattle, Wash., World Film Corporation.

San Francisco, Cal., M. H. Lewis, Famous Players-Lasky Corporation, 821 Market Street.

Los Angeles, Cal., H. G. Ballance, Famous Players-Lasky Corporation, 112 West 9th Street.

Dallas, Tex., W. Saal, Old Mill Theatre.

Portland, Ore., J. A. Koerpel, World Film Corporation.

Ontario Exhibitors Meet in Toronto

The regular April meeting of the Motion Picture Exhibitors' Protective Association of Ontario was held at the association headquarters, 143 Yonge street, on April 1st.

Announcement was made that the association now boasts a membership of 211 exhibitors, about 94 of whom are located in Toronto.

A last call was issued for members to take stock in the association's co-operative exchange which has been incorporated with a Canadian federal charter at a capitalization of $100,000. Announcement is made that this capital may have to be increased.

Arizona Photoplays Will Produce at Phoenix

When house bill No. 166 titled "An Act to regulate the production and distribution of motion pictures within the state of Arizona" was before Governor Thos. E. Campbell for his signature or veto, the officers and stockholders of Arizona Photoplays, which is shortly to begin production at Phoenix, adopted a resolution prepared by the company's attorney, and copies of this were immediately dispatched to Governor Campbell.

The resolution pointed out the absurdity of the measure and the numerous injustices it would work upon the film industry.

Ray Meyers, formerly identified with Los Angeles producing companies as actor and director, is vice-president, and will be the director of productions of Arizona Photoplays, Inc.

Crabb Succeeds O'Grady

The report comes from Buffalo that Earl L. Crabb, manager of the Strand Theatre there, has been elected secretary of the Buffalo Theatrical Managers' Association, succeeding Valentine E. O'Grady, resigned.

Florida Exhibitors Meet and Elect Officers

At Tampa, Florida, the Exhibitor League of Florida held the annual convention on March 26.

C. D. Cooley, manager of the Strand and Grand, in Tampa, was re-elected president. This will be Mr. Cooley's third term as president of the league.

F. M. Catron, manager of the Boni theatre here, was elected secretary and treasurer.

There was a very good attendance from all over the state, and all enjoyed a real Spanish dinner, which was served with the compliments of the Tampa exhibitors. The next convention will be held in Miami, Fl

Arrow Does Not Move Until May 1

Although the Arrow Film Corporation will remove its offices from the Times building to the Candler building, the new quarters will not be occupied until May 1.

W. E. Shallenberger, president of Arrow Films, states that in the meantime business is going on as usual at the present office in the Times building.

Commodore Ball Looming Up in Good Shape

The first annual ball of the "Motion Picture Club of America" at the Hotel Commodore next week is taking shape rapidly and the prospects now are bright for a gala evening. Such veterans as Bill Hart and Sam Trigger are speeding the plans up to good effect.

Peter Schaefer and a number of Chicago exhibitors are expected to be in attendance at the affair, while two State Governors have signified their intention of being present. Governor Goodrich, of Indiana, who will be in New York to meet Indiana boys returning from France, and Governor Edge, of New Jersey, have accepted invitations. Herman Jans will pilot the last mentioned statesman.

Application has already been made by the club for the old N. V. A. clubroom on Broadway.

Friday, April 11, is the date of the promenade, concert and dance.



Where the Motion Picture Club will hold its ball

Exhibitor Service Bureau

Putting the Best Foot Forward

ONE of the most frequent callers on the Exhibitors Service Bureau for aid and suggestions is an exhibitor in a small town. He has no competition and the business, he believed a short time ago, was sufficient to operate only one day a week. Then he started to try the two day plan and he has gradually enlarged it until his theatre is open on every day on which he is permitted to operate. *He has built up this business literally from nothing because he has given attention to his business.*

We are not attempting to take any credit for the success of this man, because if he had not had the desire to succeed, had not shown the yearning for information and had not been moved by the wish to do things BETTER he would never have called on us. Since he has done so we have been able to give him advice and assistance on many points. He is needing them less and less now, and from one of the exchanges in the territory recently came a report of the wonderful success that this man had made by using a certain brand of pictures.

But this was not the reason—the reason was that this man put the best foot forward and saw that it kept going forward. Under such a policy the road to success is sure.

THAT is one side of the case. The other is the facilities that are accorded this department to gather matter at the fountain head. The opportunity to "get behind the scenes with the presentations each week at the Rialto, Rivoli, Strand and Broadway theatres allows us to present to you an analysis of these shows that is obtainable nowhere else. It puts before every exhibitor in the country the methods that are used by these successful managers week after week.

Recently a man who is not connected with exhibiting asked us whether he thought this matter was of aid to the smaller exhibitors. "They haven't the facilities to do any of these things," he said. "It seems to me that it simply makes them envy the larger and finer houses."

In the first place there is not an exhibitor in the world who cannot get aid from the careful study of these accounts. Of course, he hasn't any big symphony orchestra. His music may be limited to a piano. But he can even get inspiration from the music that is told of there.

But the chief reason that this matter should be of value to the smaller exhibitor is the INSPIRATION that it gives him. We believe that it makes them THINK about what they can do in their houses, and once the exhibitor has begun to really study his possibilities he is off to a good start.

WE have refrained from printing accounts of presentations at theatres outside of New York —not because they are not just as good, but for the very reason that these accounts cannot be written under the immediate supervision of the Exhibitors Service Bureau. We are trying to see to it that the accounts that are printed here are of the most genuine sort.

But you have but to turn to the other pages and you will find here week after week accounts of things that showmen from the biggest to the smallest are doing. If you have followed this department from the start you have seen it grow from a few short items to pages and pages of real idea stuff. The reason it has done so is that the INSPIRATION has spread and that every day more and more showmen are putting their best feet forward.

You have here accounts of the work of men who are not only doing things, but who have enough interest in the rest of the industry to let the world know what they are doing. It is from no sense of the desire for publicity that this matter comes to them, but because they are business men enough to know that every time they help to build up the industry they help their own business.

BETTER presentation of pictures means better pictures themselves. It means more cooperation in all sections of the industry. It means the gradual spreading of the appeal of the photoplay until the exhibitor will be able to get hundred per cent patronage.

There is no dream about this. Two years ago there were not a half dozen exhibitors in the smaller communities that were making any real effort to get the people from the surrounding territory into their theatre. Of course conditions have changed. That is one of the important things about the motion picture business—conditions are always changing. That is the reason why we have said to you that no text book of this industry can be your guide. The only guide should be the current experiences of exhibitors meeting today's conditions and today's problems.

Today there are hundreds of exhibitors who are getting business from the territory around them. There are many of them who are drawing business from other towns where there are theatres.

But these exhibitors have put their best foot forward—THEY ARE DOING THINGS.

WE would like to hear in the next thirty days from a thousand exhibitors who have started out to do things.

We would like to print these accounts for the INSPIRATION that it would give others.

Let's see if the whole exhibiting world cannot start off the spring march WITH EVERY BEST FOOT FORWARD.



At left how the picture of the Marine phoning "Mickey" was worked in. At the right one of the one-sheets stripped over

Marines, Stores, Recitals, Cafes, Papers Cooperate in Advertising "Mickey" for Roth

EUGENE H. ROTH has just shown an example of a hundred per cent exploitation of a picture which not only resulted in "Mickey" running for a week at the California theatre, the finest and newest house in the coast city, but in it being transferred to the Portola, which is also under the management of Mr. Roth and running at that house for a week.

The plans were all carefully laid out far in advance of the showing and the actual exploitation started five weeks before the picture was to be shown for the first time. The first was screen propaganda and film titles were used bearing such sentences as "Mickey is Coming," "Have You Seen Mickey?" "Have You Heard Mickey?" "Mickey's a Wonderful Girl," "She'll Be Here on the Sixteenth," and "For Quick Action—Mickey."

For two weeks before the opening of the engagement the lounge on the mezzanine floor of the California was given over to musical recitals at which talking machine records of "Mickey," the song, were intermingled with classical and other popular selections. Then the week previous to the opening of the picture the big orchestra, under the direction of Herman Heller, played the music as one of its regular numbers at every performance.

Many of the cafes and cabarets took advantage of the advertising to introduce a "Mickey" number, using girl singers and sometimes choruses garbed in overalls and straw hats.

Cooperation was obtained from the Woolworth stores and many of those selling Victrola and Columbia records, as has been done in other cities. All of these displays bore cards referring to the fact that the picture was to be shown at the California. Many milliners were induced to make special displays and these included cloth caps which bore the name "Mickey Caps." In addition Hass Brothers, who own a number of candy stores advertised a "Mickey Special" in their windows.

Out-door advertising was carried out on a lavish scale. There were 150 24-sheet stands, just double the number ever used by the California, employed, but the very best of the exploitation was obtained as the result of the cooperation of the U. S. Marine Corps. One sheets were used on either side of these double poster stands and these were sniped with the sentence "For Quick Action: The U. S. Marines and 'Mickey.'."

Further in the cooperation with the marines there was a picture used in all the newspapers showing "Mickey" at the telephone and painted in was a figure of a Marine at the other end of the phone saying: "Hello, Mickey, I've just arrived from Chateau Thierry where we saw quick action, too."

Still another stunt was the exhibition of the picture at the Children's Hospital. This showing was under the auspices of the San Francisco *Chronicle*, the theatre standing the slight expense, and it resulted in considerable free newspaper publicity.

Still another stunt employed was through cloth sheets that were attached to delivery automobiles of a number of firms.

Our correspondent writes: "All San Francisco was talking 'Mickey' before the feature had opened at the California." We believe it.

Loew Uses Unique Trailer for Norma Talmadge Film

Marcus Loew has just used a novel plan in his New York theatres in advertising the appearance of Norma Talmadge in "The Probation Wife." This shows the head of the big syndicate at his desk writing a note to Miss Talmadge telling her that he "had never seen her look lovelier or do better work than in 'The Probation Wife.'" The followed some fifty feet of scenes from th picture itself.

For the showing of Alice Brady in "Th World to Live In," he adopted the curiosit arousing plan. He had printed a large num ber of special 24-sheet stands bearing i huge type the questions: "Could you lov a girl with a tin heart?" and "Do you kno what a tinpanner is?" Then the reader wa referred to the feature at his theatre.

For lobby purpose there was a clever ide used in connection with four of the scer pictures. First, there was a scene showin her in an office sitting at a typewriter, an this bore the caption, "She was a steno rapher by day," and then came a scer showing a luxurious restaurant with th caption, "And a Broadway rounder l night." A third one bore the caption, " supper party with another woman's hu band ended in a raid," and the fourt "Awakened to her follies after many a ventures." This showed the star seated an arm chair with her sweetheart by h side.

DAYLIGHT SAVING

Mere Hours Do Not Count If Your Show Is There

SEVERAL exhibitors have asked what remedy they should adopt to meet the daylight saving. Some of these say that they felt a falling-off of their business last summer because the people did not want to come during the daylight hours and that after darkness had come there was really time for but one show.

There is but one answer to this: You have to make your show so good that the people will come. It hasn't affected New York attractions. Sunday we go to a certain theatre at 7:30 P. M. Last Sunday it was so light that we figured that there would be lots and lots of seats, but when we visited the house we found the longest line we had ever seen there—at that clock time. The answer was the bill that was being shown.

Too many exhibitors figure too much on changes of time and season, on rain and sunshine. Of course, these things are bound to have some effect, but when you have created the desire to see your presentations they count for mighty little.

Shamrock and Irish Music Mar St. Patrick's Day

Milwaukee papers received here comme on the fact that Leo A. Landau, manag of the Butterfly theatre, did not let S Patrick's Day get by unnoticed. "A He in Pawn" was the feature being shown that time and at the end of the picture t light was thrown on the orchestra and t strains of "Believe Me If All Those E dearing Young Charms" were heard ju as the stage curtains parted revealing huge shamrock.

The Small City Man Demands Good Film

By G. K. Hanks
Manager Select Theatre, Andrews, S. C.

I HAVE noted with interest your several comments, criticisms and recommendations, on Motion Picture Advertising, both in cities and smaller towns, and most especially the latter. The writer is a big believer in advertising, but there are conditions that exist, which until remedied, makes all the advertising a small town exhibitor can afford, useless. Here are a few:

Physical Condition of Reels: No matter what might be the name of a book, the name of the author or the date it was written, who would enjoy reading it with a lot of pages torn out and maybe several pages torn in half. No one will contradict the fact that the screening is the life of the Photo-play, therefore, a picture shot to pieces will make a poor showing and will ruin the reputation of any theatre. What will exhaust the patience of anyone quicker than having a film break several times, especially at the most vital part. What is more discouraging than for an exhibitor to advertise a Special Production, of so many reels, put on a benefit performance, sell tickets in advance and at advanced prices, and when the production arrives, find it two or three and some cases as many as four reels short. No doubt there are some who would consider this paragraph exaggerated, but such are the conditions of the reels, which the majority of the producers book the small town exhibitor, thinking they can get by with it, and they will be successful in continuing this class service so long as the exhibitor makes no complaint and continues booking productions from such companies.

It is true that we have to pay the minimum in most instances, but at the same time that does not warrant an exchange in shipping out shot up stuff. It is certainly poor advertisement for them, and it is to their advantage to keep their property in better shape. Here is an instance that confronted me shortly, and I have made a complaint, which I feel will prevent a repetition.

I, in looking through the NEWS' Advance Information on All Film Releases, noted a certain special production listed at ten reels. I had an open date and wired the exchange distributing this feature, and made them an offer. They immediately answered accepting my offer and mailed me certain posters covering the subject, which also advertised the subject as being ten reels.

I advertised the subject very extensively, made it a benefit performance, had tickets on sale in advance at advanced prices, and when the picture arrived, just about two hours previous to exhibiting, *we discovered it was only six reels.* Now it is needless to go on with this story, but you can readily realize the position it placed me in. On several occasions a picture would turn up one reel shorter than advertised.

Another bad feature we have to contend with is: Misouts, which is, I'll admit, sometimes due to exhibitors holding over longer than necessary; but in the majority of the cases it is where producers try to crowd in too many bookings in too short a time, not allowing time enough in transit.

The time is now at hand, when an exhibitor has got to deliver the goods, that is back up his advertisements, and to do this, he must have the co-operation of the producers. No matter how extensively one might advertise a picture, unless he fulfills every promise, he is going to fall hard.

Unless the producers see that the small town exhibitors get productions in good physical condition and are protected against misouts, why all the advertising efforts they may put forth, will be in vain. Now some producers will claim, that in consideration of the nominal rental collected from the smaller towns, they do not feel justified in furnishing better class stuff. The very fact that there are producers booking us first class stuff for the minimum price just knocks this argument to pieces.

As stated already, the present day exhibitor realizes that he must come across and produce what he advertises, and until these conditions are remedied, I am satisfied the smaller towns will be a long time coming across with more publicity in this field. And, too, if the small town exhibitors will pass up the producers putting this class stuff on the market, you will soon see a great change in their advertising and they will realize it from a box office standpoint.

In the past two years five picture theatre companies here have failed simply

(*Continued on page 2292*)

THEY'RE ESSENTIAL

Motion Pictures Cannot Do Without the Small Town Theatre

IT is such an apparent truism that it seems almost foolish to make the statement that the motion picture industry cannot get along without the smaller exhibitors in the smaller communities. It is not alone the money that they contribute in film rentals that count, but the eventual profit that comes to the larger houses from people of those towns who go to the cities as permanent residents or as visitors.

We believed that the spirit that anything is good enough for the small town had about disappeared. But it is a fact that in the case of some of the exchanges it has not. During the past summer the director of this department visited a small city where the manager of the theatre had been advertising a certain unusual feature for two weeks in advance. He had made it an event in his community and he—got the crowds—but we attended astounded to see that the print the exhibition ourselves and were was so worn that many of the scenes could not be distinguished and so cut to pieces that all continuity is lost. That one showing made a lot of enemies where it should have made motion picture patrons.

The small city theatre is important. There should be every care that the exhibitor in these towns is not tricked into fooling his patrons.

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A. C. H. Chamberlin, Opera House, Madera, Cal.

Your Idea and Ours

WHEN Manager Horwitz of the Colonial theatre, Columbus, O., found that he didn't have available the sort of a picture of Theda Bara that he wanted to use in the advertisement of "When Men Desire," he reached up on the shelf and got down his copies of MOTION PICTURE NEWS. A few turns through

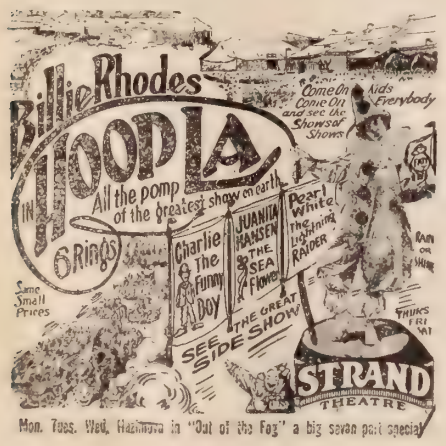


the advertising sections and he found just the one he wanted with the effect that is shown in this five column, ten inch display. The picture is an appealing one and gets immediate attention to the display.

On the top of this the selling work has been particularly well done. There is a particularly good use made of the shorter lines in the upper left hand corner: "They coaxed her. They tainted her. They tortured her. They threatened her. They kissed her." There is another good line with "Could you love her?" And then if there is anything needed to persuade the people who like this type of picture to come to the theatre there is a final appeal with "Rich men and poor men of noble birth fight like tigers to win one kiss from her lips."

Honesty is the best policy—but have a policy.

THE several circus pictures that have made their appearance lately have been giving exhibitors a chance to work in the ten idea, and we have seen none better than this six inch, three column display of the Strand, Pittsfield, Mass. More ink on



Mon. Tues. Wed. Nazimova in "Out of the Fog" a big seven part special

the paper would have improved this one.

While we are strong against the adjective stuff as a general rule we would have omitted here "All the pomp of" and have simply carried the line "The greatest show on earth." The public would have taken this in the kidding spirit with which it receives the regular circus advertising and it would have been more in keeping with the general effect.

But this display stands out against all the others appearing on the same page and this is one of the main things that you want to achieve. H. C. Young, manager of the Strand, is giving the sort of attention to his advertising that makes for good business.

Let them laugh WITH your show and not AT it.

THERE certainly is a good sign when there comes to be general improvement in newspaper displays in Jacksonville, Fla., where the general plan has been merely to list the productions for the week. We believe that this is one of the reasons why the Florida city has been kept down to a one and two day run basis.

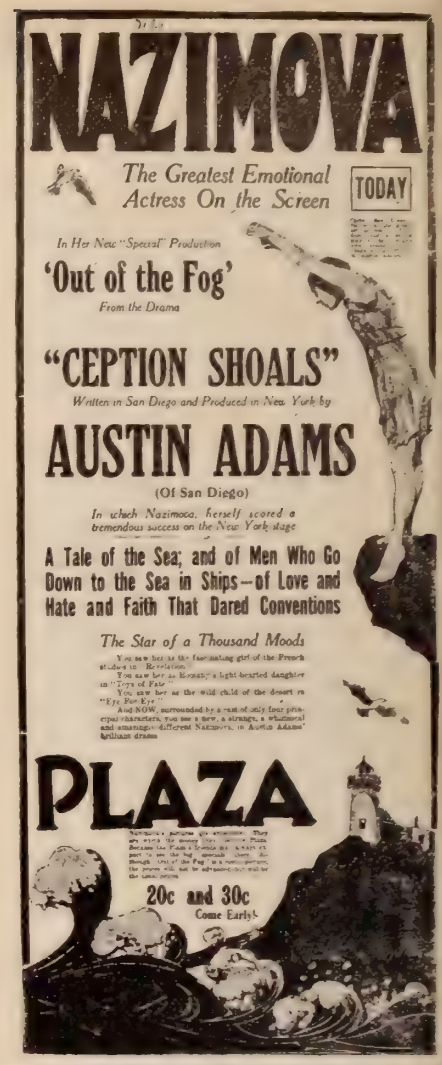
Policy of Casino theatre in the past has



been to use the outside full column of the paper and to make its announcements for the week there, without cuts. In the issue of the Times-Union before us it still does that, but it has devoted eleven inches across four columns to display the first attraction of the week, Alice Joyce in "The Lion and the Mouse."

Here one of the striking cuts from the trade papers have been used and just enough of the selling talk except that we would have gone somewhat stronger in bringing home the success that "The Lion and the Mouse" scored on the speaking stage.

But this is a mighty good start for the Casino and we hope that it found this sort of advertising pays and that it will keep it up.



IF you have been following this department closely you will have noticed one striking thing—and that is that the reproduction of good advertising on one picture or one star's product has had the effect of resulting in better advertising generally on those pictures. And we have noted this even more than you because we see so many displays that we are unable to find the space to reproduce.

Here the Plaza theatre, San Diego, Cal., has occupied four full columns in its main announcement on "Out of the Fog." It has played down the screen title and the stage name above it for a purpose. The play "'Ception Shoals" was written by a San Diego man and the theatre did the proper thing in taking the fullest possible advantage. The way that this picture was advertised made its showing a real local EVENT.

We commend very strongly the way that the name of Nazimova is used at the top of this display as the most dominant thing about it. The name itself is a selling point, of course, and here it has been used to get the attention of the reader to the display, and as it was used at the top of the page there isn't the slightest doubt about the result. The illustration is taken from one of the stills and then the effect of the lighthouse, rocks and surf have been drawn in at the bottom to provide the atmospheric decoration. This came from the Metro advertisement in the

What Live Wires are Doing

There's Nothing Sweeter

But as much as we love babies, we must ask that you do not bring babies in arms to the Plaza Theatre this week, during the showing of the Nazimova picture, "Out of the Fog."

Performances at 11 a.m., 12:43 p.m., 2:26 p.m., 4:09 p.m., 5:52 p.m., 7:35 p.m., 9:18 p.m., the feature starting twelve minutes later.

You will enjoy it enough more to make the effort to be in your seats at the beginning of the performance worth while.

It is said that "a prophet is not without honor, save in his own country." New York has proclaimed Austin Adams—Austin Adams of San Diego—one of the foremost of playwrights. And the ablest actress in the world, "The Star of a Thousand Moods"—Nazimova—has selected his telling story as a worthy vehicle for her genius—this story from the pen of a loyal San Diegan, written right here in San Diego.

Shall one be unrecognized in San Diego, though deservedly famous in New York? Are we strangers to Genius and Art? We shall see.

We are showing "Out of the Fog" for the first time on any screen in the west. Because the story was written locally, we were able to show the play ahead of all other cities, except the Eastern metropolis. The Plaza keeps up with the procession! Come early in the week—and early in the day, too, if you can.

WE THANK YOU.

PLAZA THEATRE

March 8 issue of THE NEWS.

Most of the selling lines used here are those prepared by the producer with the local appeal added the more strongly.

The smaller display, eight inches across three columns, will appeal to exhibitors who find that their patrons are annoyed by crying babies. As the display says nothing is sweeter than a little child but a motion picture theatre during the showing of a serious production is no place for them. After a few lines about this the display goes ahead to tell you that the author of the play is a San Diegan. There is also another strong point made with the statement that the Plaza is the first theatre on the Pacific coast to show the production.

Let's use the word spring as an imperative verb.

THIS is a page advertisement—and when all is said and done that is all that it is—a page advertisement. It comes from the Majestic theatre, Boise, Idaho. In the first place the whole appearance of the display gives the impression that after the exhibitor got all of this space that he felt that he had to fill it up and then he proceeded to dump a lot of cuts into it.

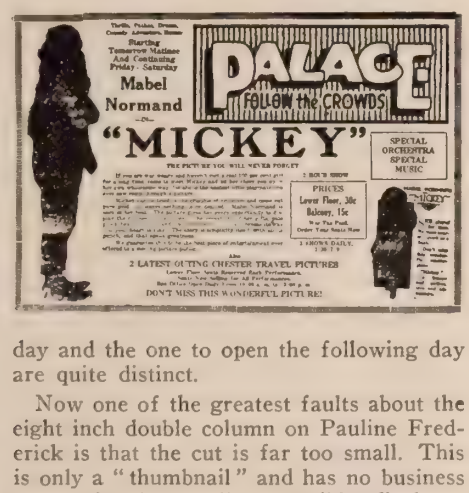
Even considering that these were the only cuts that he had, this page could have been made really effective by using the oval cut of Farnum in the upper right hand corner with the name in two lines at the side and then the cut of him as he takes the gun from his pocket in the lower left hand corner. There should then have been a light triple rule border running around into the top and the right of the scene cut. At the right of the page there would have been a better effect by bringing the border in a little and letting it break at the center of the oval cut. This would be especially effective if the theatre was using a right hand page.

We commend the enterprise of the Majestic and we hope it will try harder for real results.



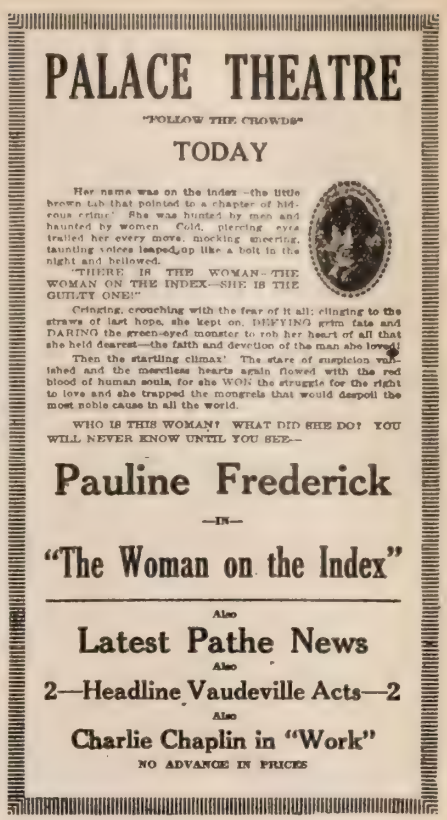
Many of us are like Moses when the light went out—because we won't reach for the button and turn on the electricity of advertising.

TOO much type is the failing of the Palace theatre, Danville, Ill. For one thing the Palace is to be highly commended, and that it is advertising its various attractions separately. The two displays printed here are taken from the same issue of the afternoon paper on a Wednesday, and it will be noted that the attraction for that



day and the one to open the following day are quite distinct.

Now one of the greatest faults about the eight inch double column on Pauline Frederick is that the cut is far too small. This is only a "thumbnail" and has no business except in the smallest possible display—only in cases where the space does not permit the use of a larger cut. Especially in the case of a beautiful woman a cut will get the attention much more quickly than anything else. Just once over with the eye for this and one gets the impression of mere type. Naturally the first thing that attracts attention is the name of the star and the title of the picture, and the mass of type preceding this is passed over. Then we go on to the Pathe News and the rest of the announcement. We are



very much afraid that anyone but the most conscientious reader of motion picture advertising will then go on, having ignored the selling arguments entirely. The matter in the smaller type is good, largely taken from the press book, but it lacks the attention getter of an attractive cut and then is made preliminary to the announcement of the star and the title—which is generally bad unless the display is largely photographic.

There is also too much type in the seven inch, four column display on "Mickey." The name of Miss Normand should have been brought down under the name of the theatre and should have been considerably larger. Alongside the name of the theatre there could have been used the wording that now occupies two lines at the very top, each word occupying a line: "Thrills, Pathos, Comedy, Adventure, Humor" (although we hardly see the necessity of both "Comedy" and "Humor"). The sentence "the picture you will never forget" should have also been stronger and then the matter that follows should have been shortened by half. It largely duplicated itself. Then there is no excuse for repeating the smaller cut of Miss Normand in the lower left hand corner with other selling arguments. There is another fault at the very bottom with the line "2 Outing Chester Travel Pictures" (and why two on the same day?), then the hours and prices and after that the line "Don't miss this wonderful picture" which is certainly too far separated from the announcement of the feature.

Although the quality of the paper is fairly good the cut printing of this paper is terrible, almost black splotches. The Palace should have the stereotypers underlay the cuts and we are sure the result will be better. If it isn't, the theatre should confine itself to line work.

How New York Stages the Show

COMEDY and action drama about break even at the four leading New York motion picture theatres this week. All of the houses show a variety in the amusement that marks the good showman.

At the Strand the feature is Billie Burke in "Good Gracious Annabelle" which is practically a farce comedy. Here the music is light and there are more laughs with a Christy comedy. It is a spring-timy sort of a bill all the way through, including an Outing-Chester scenic.

After his success with it, at the Rialto, Dr. Risenfeld is putting on an all-comedy bill at the Rivoli this week. The feature is Marguerite Clark in "Three Men and a Girl," while there is the third of the new Drew comedies, and then one of those that Chaplin made in the Keystone days.

Rialto offers a tense feature in Charles Ray in "The Sheriff Son," somewhat remindful of the coward roles that he played at the beginning of his stardom with Triangle. There is a Harold Lloyd comedy and an interesting picture "With Carranza in Mexico."

A novelty is being offered at the Broadway in "The Land of the Bolsheviki," genuine pictures taken since the revolution by the American Red Cross mission and especially arranged by Mr. Kashin. There is lots of action all the time in the feature, Priscilla Dean in "The Exquisite Thief" which is being given a prerelease showing.

Attention is called to the fact that the various news subjects are covered but once in these reviews. Where they have been treated under some other theatre heading they will only be mentioned in the following matter, so that all of this should be read to cover the field.

Rivoli Theatre

THIS week Dr. Riesenfeld has carried his all-comedy bill idea to the Rivoli and there are shown on the same bill Marguerite Clark in "Three Men and a Girl," the latest Drew comedy, one of the old Chaplin laughmakers, and some added laughs in the Animated. As a matter of fact, the whole bill, with the exception of some of the news pictures and the two vocal selections, are devoted to the fun appeal.

In connection with the Drew comedy there is the cleverest musical arrangement that we have seen in a long time. Here the whole thing is based on the newly-married Henry telling his wife the first lie and then following it up with a lot of others to square himself. *There is an original theme composed here and used with each lie that he tells, and on a lone instrument—first on the cornet, then on the violin, the bassoon, horn, etc.* This is described in more detail later on.

There is a combination of overture, stage setting and cartoon comedy that is mighty effective. With the lights all down to dark blue before the curtain goes up, and blue lights on the orchestra "Hawaiian Selections" are played, some of them with cornet dominant and other bars with the violin carrying the air. Toward the end the curtains part revealing a setting representing a glimpse of the Hawaiian shore, a semi-circle of water lighted with a reddish effect and palm trees along the shore. It is one of the cleverest bits of John Wenger's work. Toward the end there is a dominance of the cornet and this dies down and then with the horns muted, dying down as the curtains close.

Now the orchestra goes into a lively air, "My Hawaiian Sunshine," as there is flashed on the screen "Theatre de Hula," as the first portion of the Pictorial. This is a side-splitting cartoon released by Educational, and it was originally shown at the Rialto about a year ago as a prelude to an Hawaiian scenic, but this fact does not prevent the enjoyment at the Rivoli this week where it literally rocks the house with laughter. It represents a very fat Hawaiian girl and a slim youth doing an accentuated dance, with the figures of the orchestra in the foreground going through their grotesque movements as the Rivoli orchestra carries out the imitations. Tympany and drums are used as the lady falls into the orchestra.

Gaumont then shows pictures of the greatest warship being commissioned at Philadelphia and we have some fine shots of the ship's decks. After this Kinograms supplies pictures of the officers who are detailed by the United States to fly across the Atlantic, then we see their airship at Philadelphia and then have the trials at Rockaway Beach. "Here We Come" is the music through all of these pictures except that the orchestra dims down for the effects when the machine is in action, and here Production Manager Joseph LaRose gets in his wonderful motor imitations from behind the scenes. In fact, the effects play an important part all through this bill and are remarkably well carried out.

Auto races at Santa Monica, Cal., are shown by Gaumont to the tune of "Make Way," with the effects of the running motors again employed. From the same source come pictures of the greatest dirigible in the world being given her trial at Selby, Eng., and here we have "Violets" with the effects again as she goes up. Pathe pictures of the President in Paris for the second time arouse great enthusiasm. There is a big hand, too, for Lloyd George and an even greater one for Clemenceau. "La Pere de la Victoire" is the inspiring music.

Now watch the way that the end of the weekly is made to trail into the vocal number that follows. "In the Land of the Bedouins" is the title, and this opens with pictures along one of the rivers, with "Aida," the music played largely on harp and flute and a few other instruments, the music turning with the title, "The Barbaric Gaiety of the Nomads" to "Danse Oriental," and here we have the tom-tom sort of effects used and then straight to the end of the Pictorial.

Then after a clarinet solo, with the lights dimmed down, the curtains part revealing a row of tent such as are used by the Bedouins, with the desert stretching away in the distance, and a single star in the sky. Emanuel List then sings "Bedouin Love Song" most effectively.

"The Amateur Liar" is the title of the third of the new Mr. and Mrs. Sydney Drew comedies that come along now. It deals with a newly married couple and the fact that he is innocently detained by a woman that his wife doesn't like cause him to tell a white lie at the expense of a man friend. We have "Babillage" at the start, and then following through with "Summer Showers" and "Light and Love." Then as Henry confronts his wife and tells the first lie we have this specially written theme that has a most humorous turn played on the cornet alone. Then the music reverts to "Life and Love," with the same theme played on the violin as Henry sees the man he has just told his wife about in the restaurant and has to frame a second lie, once more reverting to "Life and Love," and then "I've Got the Shimmie Blues" and "Pulcinello."

But that night when he gets home the wife frames one on him with inviting the friend and his wife to the house, and when Henry hears the announcement he declares he is ill, with the theme then played on the bassoon. "Espana Waltz," with the castinet effects, is used as they hurry Henry off to bed, and then the theme is used on the trombone as he tells another story in an effort to get Jim to come up. "Espana Waltz" is then repeated, and "Pulcinello" following. Then with the next lie there the theme on the French horn, "Sparklets" coming in and then the theme on the xylophone, followed by "Up in Mabel's Room" and "Midsummer." Finally the whole effect is put over in great style with the theme by the orchestra, with horn and xylophone predominating where Polly says, "You poor bad lying old dear." With these effects there is no wonder that the audience applauds heartily.

Miss Gladys Rice then follows singing Moya's "The Song of Songs." Now you will note that this song is brought back into the feature with splendid effect a little later on. For this number the setting shows a circular window with the curtains drawn to either side and standing lights at the

Tips From First Showings Here

sides and a hanging one in the center. As the curtains part the girl is seated and then she rises and begins to sing.

How well the writer of the Special Service Section on "Three Men and a Girl" knew how such an exhibitor as Dr. Riesenfeld would put on the picture is best shown by turning back to page 1825 *of the March 22 issue.*

"Chanson" is used at the start, and with the title "Here Is the Man," "Camelia," changing to "Lyric Suite" as Dr. Forsyth is introduced, then to an organ solo for Vanneman and to "Zephyr Waltz" for Kent. A character theme is used for the scene of the old man telephoning and then "Song d'Ete" as Chauncey urges an early wedding, and an organ wedding march for the first of the ceremony, the orchestra taking up a numbered selection as the girl flees. Where the auto is seen we have the organ taking the music with the theme "Humoreske Waltz," played with violin at the title "Twilight," and with the flute at the title, "Each Side Is Determined."

With the title, "Watching For Their Chance," the orchestra comes back with "Chicken Cackle," and then "Vanity," with "Limited to One Change of Clothes." Where the boy visitor is seen playing the mandolin we have "Barcarole Contes d'Hoffman" and then as he stops "Shepherds All and Maidens Fair," followed by "Sweet Little Buttercup," as Forsyth comes to the girl. Then as he explains that the deadline was no idea of his we have "Humoreske Waltz" followed by "Whispering Hearts," and then as Vanneman tells her, too, that the deadline is all foolishness the theme is repeated, followed by Leibeslied and then the organ with the chorus of "Song of Songs," introduced as a 'cello solo with the title "That Seems to Be," and then the theme coming back as Kent speaks of the deadline. With the title "Why Then You Are Free" we have "Song of Songs" again as a 'cello solo played once through, followed by "A Curious Story," with the title "You Two Woman Haters," and then the theme at the title showing the girl is to flee. "Song of Songs" is brought in when Kent catches up with her. Then with the title "Three Men and a Girl" we have one chorus of "Love's Old Sweet Song."

At the very end there is a scene of the girl and boy in a canoe on the lake and Vanneman on shore playing a violin. The girl asks what tune that is and one chorus of "Love's Old Sweet Song" is played from back of stage. There is a change of the tune and the girl again asks what it is and is told that it is "Kiss Me Again" and this selection is played by the full orchestra to the end.

There is another one of the Chaplin revivals this week. This is a Keystone product, "His Prehistoric Past," and shows Charlie going to sleep in the park and dreaming of life on an island among beautiful scantily clad girls and cave men. The musical effects are carried through this, the selections being, in the order they are played: "That Creepy, Weepy Feeling," "On the Beach at Wakeekee," "Hawaiian Dreams," "Mele Hula," "Myona," "In the Deep Cellar," "Admiration," an agitato, and then an allegora viace, "Sunset Land," "American Fantasy," without the strings, "Chocolate Soldier," "Jealous Moon" as Charlie gets walloped with the stone, and "Dreaming" as the cop wakes him up.

Note that the presentation started out with the Hawaiian effects, and that it predominates in the comedy at the end. No, of course it wasn't any accident.

SERVICE SECTIONS

Some Postponed Until the Next Issue

IN this issue there appears a Special Service Section on John Barrymore in "The Test of Honor."

A special section on Mae Murray in "What Am I Bid?" will appear in the next issue, and one of these Universal Special Attractions weekly thereafter.

Exhibitors should watch for the Special Service Sections that will be printed here in the next few weeks, because these afford a chance to study the pictures in advance. They are written on behalf of the exhibitors who have contracted for them, and they undertake to show how he can get the most out of each production without passing on the merits of the picture itself.

Let us know any of the ideas of ours that you follow and the original ideas of your own that you use.

Strand Theatre

COMEDY runs strong through the bill at the Strand this week, for Managing Director Joseph L. Plunkett has been able to get laughs in the scenic as well as in the educational feature, while the feature picture, Billie Burke in "Good Gracious Annabelle," is filled with them.

And this bill suggests that the spring is a good time to get good scenics and especially those with the suggestion of adventure into your bills. *The season should to an extent affect theatre programs and we believe that the Strand has just about an ideal one for this time of the year, interesting, yet light—a breath of the outdoors and a ripple of laughter all the way through it.*

Lizst's "Second Rhapsody" is the brilliant overture this week. It is played with the lights all in gold and the stage curtains drawn. It is carried to a considerable extent on the violins and the reeds. There is an original cadenza introduced by Max Herberg, the pianist of the Strand orchestra, that adds greatly to the enjoyment of the number.

"Guided and Miss-guided" is the Outing-Chester scenic for this week. There is a title at the start that says "After a season of dictation or listening to women's suffrage it is necessary for a man to climb a mountain." Mt. Assiniboine and Mt. Lafroy, together with Lake Louise, are shown in this one. There are some wonderful shots of mountain climbing and a pretty girl attractively clad in knickers adds much to the enjoyment. There are a lot of laughs with her, especially one with the title "When trouble overtook her she never argued. She simply sat on it," and then we have one of her falls. "Jewels of the Madonna" is the musical selection.

.Strand Topical opens with Pathe pictures of seeing the parade of the Twenty-seventh division from an airship. These are mighty interesting in themselves and they give a new twist to the program for the benefit of those who did not see the original ground pictures last week. Naturally they could not be shown at the Strand before the parade, but they went on immediately after. So these airship pictures give the thrill to those who did not see the others, and at the same time are still of great interest to those that did. Here we have the airship going up Fifth avenue with the marching men under them, swooping low for the Victory Arch, then giving us a close view of the Arch of Jewels and of the crowds along the housetops. "Tenth Regiment March" is the music.

There's a real touch of Spring with Universal Events pictures of McGraw and his Giants at Gainesville, Fla. Here we have views of the noted players and see them go through batting practise and various stunts. Mathewson gets a big hand. "I'll Say She Does" is the catchy music for this one with effects reproduced as the bats hit the ball. Then Pathe shows pictures of the inspection of the new submarine base at Los Angeles, with some fine close up shots as the tiny fleet passes in review and then of one of the boats submerging. "Commander-in-Chief" is played here.

There is more of humor and of Spring in the Paramount-Bray, "Salting a Bird's Tail." There are some splendid views of song birds here and of kiddies, with the birds as house hunters and the kids building residences for them and the irrepressible English sparrow forcing his way into one of them. "Arabesque" accompanies.

"Topics of the Day" gets a lot of laughs, among them being: "If Hawaii is to come into the sisterhood of states we insist that she wear something more than a grass skirt and a ukelele," and "President Wilson became a grandfather for the fourth time as his ship was nearing Boston. It is wonderful what foreign travel will do for some men." "Till We Meet Again" is played once through and then there follows "I'll Say She Does."

Now we get Pathe pictures of "Ameri-

Music Hints For Entire Programs



George Schade is always doing things different at Sandusky, O. At left his "walking heart," and in center use of twenty-four-sheet on "Heart of Humanity." At right he used a "curiosity box" on "For Husbands Only," asking all to "take a peep"

can tourists invade Nice, France, once more," but these are American doughboys on a rest trip and they see the sights of the city. Here the music is "If He Can Fight Like He Can Love," with jazz effects as the soldiers are seen dancing with the French girls. Pathe supplies some more of the Lowell Thomas pictures of Germany after the armistice. We are shown pictures of the bedraggled Germans in retreat and then Hun troops crossing the Rhine—but on their way back to Berlin. There is a big hand with the title "They forgot to buy return trip tickets, but they got them all the same—from the Allies." But at the end of the picture there is a shot of German cadets in spick uniforms and duck trousers goosestepping through their drill, and there is a torrent of hisses, which die down with the contrast of the German soldiers today. The music for this is carried on the organ and drums with all the effects reproduced, as indicated in the action.

And to emphasize the situation now there are introduced Current Events pictures of the American watch on the Rhine and we see American soldiers going on an excursion boat, and get some fine views of the country and the old castles. "Bing Bang 'Em on the Rhine" is the mighty appropriate music here. The grand finale comes with the Pathe pictures of President Wilson on his second trip to Paris. Here we have trumpet effects and "Hail America" to great applause.

Before a setting which represents a parlor with an open window in the center and draped at the sides the Strand Ladies Quartet, wearing the gowns and white wigs of Colonial days, render a double selection, "Les Belles Manieres," and "Le Berger Discreet."

Love stuff and the extremely tuneful airs prevail in the musical score for the feature, a considerable portion of which is carried on the organ because of the demand on the orchestra for the remainder of the program. "Gloriana" is played at the screening and then "Serenade" is followed through until Gloriana tells about her marriage and here we have "Elevation" with "Mountain Song" following through to the title: "Wasn't it wonderful that I could cry," and then we get "Punchinello" once until Murchison is told the stock was sold and here "Nocturne" is played and continued until Annabelle meets her friends in the hotel lobby. There the organ takes up the music.

It comes back with the scene of Wimbledon stopping at the roadhouse for another drink, with "Noveletten" played and then changing to "Romance" with Annabelle and Rawson together and the title "I think you ought to know." "Noveletten" is again used to the scene where the lawyer is locked in the chicken coop and here comes "Love in April" until Wlmbledon orders out the supposed skipper. "Bowl of Pansies" follows with the drunken broker scene with the girl.

There is a clever effect when Annabelle is seen at the piano, and we have "Then You'll Remember Me" with the piano effect, changing to "In the Garden" with the orchestra as she stops playing. With the title "I'm going away now" we have a dramatic tension and with the title, "No, he's shaved" and the final love scene come in it is "Romance."

After Redferne Hollinshead sings "Ye Banks and Braes" and "Little Mother of Mine" delightfully we have Dirmar's pictures of polar bears, and then one of the Pathe analyses of motion, "Turns and Twists." The organ carries the music.

"Hard Luck," the latest Christy comedy, puts the laughs back in the system with a will, and here the music is mighty catchy, the tunes being a selection from "Going Up," until the restaurant scene and then "Maybelle'" following through with "Old Fashioned Way" until the youth robs the blind man, and then we get "On a Little Farm" to the end.

Martin's "Melody of Peace" is the organ solo.

Rialto Theatre

THERE is "some" Animated magazine at the Rialto this week. There is something doing in every minute and there is a variety of topics and a mingling of the laughs and the thrills. And the whole bill is one of the sort that runs the full play of the emotions without presenting any problem for you to worry over. For though the feature is without the laughs it's full of action and there is plenty of comedy to balance the bill.

Selections from "Madame Butterfly" form the overture which is played with the lights all in gold. This is carried to a considerable extent on the strings with the organ coming in on the minors and the brasses at the end to a brilliant finale.

George Wright has departed somewhat from merely seeing Mexico in his latest picture released by Educational, "With Carranza in Mexico" for he has been able to introduce the president of the southern republic in an interesting manner. We are first shown the palace at Chapultepec and then we have views of the gardens



At the left the double display at the Broadway theatre and a typical crowd drawn. At the right the center display on the Russian picture

and finally we have a fine shot of Carranza. "La Feria" suite is played up to the time that the president reviews some of his troops and here it changes to "Sorella." Then we have him in his garden and "Goyesca" is played with the organ and the chimes coming in for the church scenes.

We get a beautiful setting for the first vocal number. With the lights all in red the side curtains blue we have the effect of the long window and a Madonna medallion effect at either side with the background in purple. Miss Annie Rosner, dressed in white, then sings "It est Doux" from "Herodiade."

Rialto magazine opens with Universal Current Events pictures of Secretary Baker inspecting the American troops along the Mexican border we have "New York Hippodrome" march played until the firing where we have the effects of the cannon and then the drums with the splendid shots of the Seventh cavalrymen charging at full speed right in front of the camera. From Gaumont we have pictures of the inspection of the Los Angeles submarine base and some views of our biggest undersea craft. From the same source come pictures of specialists saving 50,000 babies a year at San Francisco and we have glimpses of all nationalities while "Jack and Jill" is played.

Then come the Pathe aeroplane pictures of the parade with the introduction of "Trombone Man" played and then the effects. Universal Current Events shows pictures of the boys of the Twenty-seventh division presenting their musical comedy "Let's Beat It" and here the music is "Hop Along," without intro.

Now here comes a clever and highly humorous piece of film which is introduced for the first time. "Toplitzky Says" is the title and it repeats the saying of an aged Yiddisher talking to his grandson. There is a Jewish title for this and the orchestra plays "Jewish Melody" and becomes tacit as the old man is shown speaking. There are any number of the funny sayings, including such as: "Any yokel knows what 2 and 2 makes, but when it makes 5 that's business"; "If you want to get ahead, don't let it swell"; "A man shouldn't get married until he's old enough and ven he's old enough he'll know better," and "Peace is a great blessing. It will end the watch on the Rhine and the watch on the wrist." There is an added laugh at the very end when the kid asks the old man, "Vot you got 'ginst the barbers."

Then come Current Events pictures of baseball back again to "Step Lively," then Pathe pictures of a new watch on the Rhine with "Over There" played twice through and then "Lorelei," then pictures of the New York hospital train off for the coast with "When You Come Back" played and then the pictures of Germany after the armistice with selections from "Pomp and Circumstance" used. For the final punch there are pictures of President Wilson opening the League of Nations discussion and "March Lorraine" is played to the finish.

Martin Brefel and Edouardo Albanao then sing effectively the duet from "La Forza del Destino" and then we have the feature, Charles Ray in "The Sheriff's Son." Music for this consists largely of the numbered selections Karganoff's "Serenade" is introduced with Ray, then is followed by "Stampede" and "Serenade" used again with a change to "Lovelight" as Ray asks "Are you a client." With the title "The Rutherfords" we have "May Dreams" and then at the title "I saw the men of this country" "Celamtis" is played.

At the scene where the girl is caught in the trap, Rachmaninoff's "Melody" is played and then "Constance," the theme is introduced as Ray helps her up. Then follow numbered selection. There follows a series of numbered and organ selections and then with the title "Please let me in" the theme is introduced as a cello solo up to "You lying spy" and then with the title "As the Rutherford clans" we get "Canterbury Bells," played to action then some more action music and the last eight bars of "Constance" at the end as Ray takes the girl in his arms.

With the lights all red, the side curtains of the stage part, showing a mountain in a red glare, the foreground in blue, at the left and at the right a mountain and lake. On the right hand steps of the stage there are two marimbaphones and these accompany Joseph Lubalin in "La Paloma," as a trumpet solo.

The Broadway

AT the Broadway theatre this week Maurice A. Kashin, the managing director, is presenting a film that is so far all of his own. He has arranged it especially because of the great interest in the Russian situation just now and under the title "The Land of the Bolsheviki" it is attracting unusual attention. It is made from pictures taken by the American Red Cross mission and will be a little later issued for general release through the country.

Music for these pictures makes them all the more interesting. There has been a wide variety of the best Russian selections included and the airs are always in keeping with the scenes shown. They will be worth remembering by other exhibitors who will have this picture to play later. And as a matter of fact the pictures that are being shown at the Broadway are being so well played that a study of them is profitable. This is especially true because the orchestra is eighteen pieces which is within the possibilities of far more exhibitors than the larger ones at the three other New York houses reviewed here.

Keler-Bela's "Hungarian Fantasy" is the overture and Director James C. Bradford gets the fullest effects out of this. It is played with a red light on the musicians, the panorama curtains slightly parted showing the city at night with some of the buildings at night. After the trumpets come in the setting slowly lights up.

"Go Get 'em" is used for the opening and then with the Universal Current

New York's Way

Events pictures of President Wilson opening the League of Nations talk we have Borch's "Festival March." International shows Ottawa welcoming the Princess Pat regiment and there are some fine shots of the marching men and a pleasing one with a lot of small boys running along by their side. "Laurentian March" is used here. Then come Current Events pictures of the "Let's Beat It" show with "Jazz Baby" played. Current Events pictures of the Giants follow to "Hang Your Hat in a Dixie Town" and then we have Baker inspecting the troops on the Mexican border to "Don Presto Gallop." The final punch comes with some unusually good pictures of the parade from an airship, the machine barely missing some of the spires and tops of skyscrapers. "Gaily Through the World" is the music.

After "Topics of the Day" we have Lyons and Moran in their latest comedy, "The Wife Breakers," which tell the troubles of a pair of divorce lawyers in a cafe with the wife who wants a divorce, their own wives and the woman's husband appearing on the scene. There is lively action all through it and music with "pep" has been selected. The numbers in order: "My Barney Lies Over the Ocean," "Texas Fox Trot," "Walking the Dog," "Come On Papa," "Do Re Mi," "I'll Say She Does," "A Wee Bit of Lace," "High Yaller," "Pahjamah," "Mama's Blues," and "Tackin' 'Em Down."

With a blue flood on the pit and an amber light on the singer Miss Mabel Day then renders "Villennelle."

Then comes "The Land of the Bolsheviki." It opens with the statement that these pictures were taken by the American Red Cross mission that visited Russia after the country fell into the hands of the present government and we are first shown views at Vladivostok, where the members of the mission were compelled to load their own baggage because of the lack of workers. Then we have views along the Siberian railroad and of Lake Baikal where the Czecho-Slovaks are in power and then a typical Siberian village and finally members of the mission addressing Russian soldiers. Tschaikowsky's "March Slav" is used up to the point where the members of the mission sit down to dine in the car where the czar signed his abdication. Here the music changes to Gretchaninoff's "Hymn of Free Russia." We are shown the grain stacked and rotting in the fields and then the natives eating the sunflower seed which they regard as a great confection.

Next come some views of the Manchurian brigands with Hosmer's "Chinese Wedding Procession" used. Next come scenes along the Volga to Cady's "Song of the Boatmen of the Volga" and with the title that Nigny-Novgorod is the site of the great fair in peace time the music changes to Tschaikowsky's "Danse Russe Trepak." We are shown the once busy markets now almost deserted and the wealth of German toys that are on sale all over Russia. There are specimens of the thousands of Russian beggars and the wagons with their small wheels.

With the arrival of the mission in Petrograd we have "Moussorgshyana" and then we are transferred to Moscow with "Procession of Sadar." There we are shown one of the summer parks that looks like one of New York with the restaurant crowded with diners and gay parties on the lake. With the change to the cathedral of Basile the music becomes "Maneoi," and then as the scene shifts to Archangel and the Yankee doughboys are first seen we have "Yankiana." With the first views of the city the accompaniment is Granier "Valse Ballet" and then with the view of the American embassy "The New Colonial March." With the title "Amidst the winter scenes" Williams' "Romance" is played. Views of the American blockhouses carry Godard's "Canzonetta" and then we have Ohlsen's "Russian March," with the city of Archangel celebrating the armistice.

There is a close touch at the end when we see French soldiers bringing in the body of the first American soldier killed in Russia. Chopin's "Nocturne" is used and then we have "Taps" sounded and a roll of drums and the organ reverberating at the end, the final showing civilization's outposts on duty.

In "The Exquisite Thief" starring Priscilla Dean there is more action stuff and more quick changes than is seen in three or four of the average pictures and here there has to be a great deal of descriptive selections used in the score. "Petite Bijourie" is played at the screening and then with the title "In a private office" we have "Serenata," and then "Coquetterie" for the first sight of Miss Dean. "Woodland Dreams" is used when she steals into the mansion and then we have a number of dramatic selections with the theme, "If You Look in Her Eyes" introduced while she sits at the table with the Englishman. This is repeated when she enters the cabin and again when good conduct earns a parole. Once more it comes back with the title "Are You Sorry?" and finally at the end when the Englishman locks the detective and the thief in the room.

Under a blue spotlight "Midsummer Caprice" is played as the organ solo.



George Worth, house manager of the Iris theatre, Denver, was able to get an attractive display on the newest Pauline Frederick picture by using a shadow box in the window. Pictures of the star and scenes from the production were used liberally. It will be noted that even the door to the right was employed, and here one of the striking posters was used

Exhibitor Has Scores Hunting Hidden Red Gloves

Many red gloves representing the one "red glove" in the new Universal serial by that name, were found in the vicinity of 4618 Third avenue, Brooklyn, last week as a result of an advertising scheme carried out by William Gilmore, manager of the Grand Theatre in Brooklyn.

Two weeks prior to the showing of "The Red Glove" Mr. Gilmore flashed on the screen a statement saying that each night a red glove would be lost by a mysterious person and a clue to the hiding place was given. The finder of the red glove was given a season pass to the serial. On March 15, according to a previous announcement, five red gloves were lost between 12 and 1 o'clock noon in a vacant lot near the theatre.

According to Mr. Gilmore, the crowd of boys and girls and even grown-ups numbered more than a hundred at ten o'clock that morning and at one o'clock had increased. All five of the red gloves were found and ten of the red gloves lost during the previous two weeks were presented at the theatre box-office and passes claimed.



At the right is the full stage scene for the style show at the Alhambra; at left a group of the models as they appeared on the stage

Style Show Packs 75,000 into Milwaukee Theatre Where Elaborate Setting Is Given

MR. EXHIBITOR, if you would pack approximately 75,000 people into your theatre in a week, then follow the leadership of Tom Saxe and George Fischer and have a "Style Show."

It's a lot of work, but the box-office returns say that "every day was Sunday." Here's how it's done.

Tom Saxe is the Belasco showman of Milwaukee—the Alhambra Theatre is his to make flourish or die, and he doesn't know that last word. George Fischer is the manager of the house, and to him falls the task of plotting and planning to get the theatre-going crowd into house in the face of three other theatres, also centrally located.

The week of April 23 was universal "Style Week" in Milwaukee. So, plots the wily George, I'll burn the candle three ways—'tis possible to do. Putting on a Style Show I can co-operate with the back of this civic advancement idea, with the merchants, give the public something "different," and do a nice fat business.

The Style Show was an unqualified success from the opening fashion number on Monday afternoon. Four times daily a dozen professional models imported from Chicago, and several local models promenaded a runway in the latest concoctions of Dame Fashion. It was put on with the aid of local merchants. The Gerretson Company, an exclusive department, was the firm most concerned. It furnished the suits, dresses, wraps, furs and hats. The Brouwer Shoe Company supplied the footwear, and the Phoenix Hose factory the stockings. Furniture necessary to the sets was supplied by the Fischer Furniture Company.

Manager Fischer and the heads of the firms pooled together a common fund necessary to the defraying of the expense for securing high-priced models for the show. The models were obtained from Chicago studios, and included those well known for various commercial poses—namely, Josephine Lehrn, Mae Lanelle, Ethel Burt, Dorothy Sinclair, Verna Mitchell, Catherine Bonner, Lenore Anderson, Virginia Dale, Kate Barnard, Nina Bartlett and little Geneva Mitchell. These were supplemented by three local models—Louise Johnson, Milynda Zankel and Rosella Czapanskiy.

The value of the garments displayed was conservatively estimated at $30,000, and before the last day of the show over one-half of the garments had been disposed of, proving that the merchants had not lost out through co-operating with staging a Style Show at a motion picture theatre.

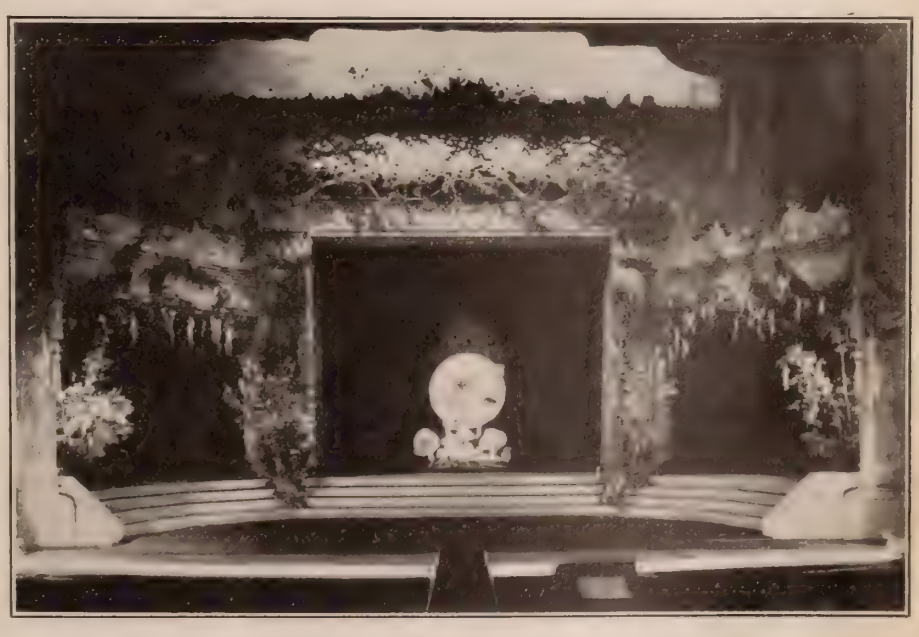
The method of presentation was perfect. The stage and theatre were entirely dark and then lighted up gradually to soft music. The first garments shown were street dresses, furs, suits and wraps. Then followed the sport garments and light summer frocks.

To the rear of the stage an exact back set had been built, and here amid a dainty boudoir setting were displayed negligee robes.

The evening gowns were the last features, and in order to do things up right at each performance Manager Fischer provided the models with several American beauty roses, which they threw into the audience as they reached the end of the runway.

Sunday Paper Gives Double Page to Motion Picture Beauties

In its March 9 issue the Baltimore Sunday Sun carries one of the most interesting photoplay features that has yet appeared in any newspaper. This consists of a double page display in the Photogravure section under the heading "An Acre or So of Beauty," and then there are included pictures of fifteen women stars: Gladys Brockwell, Shirley Mason, Mae Marsh, Edith Johnson, Marguerite Clark, Evelyn Greeley, Peggy Hyland, Carol Holloway, Beebe Daniels, Viola Dana, Ethel Clayton, Vivian Martin, Lila Lee, Elsie Ferguson and Billie Burke.



Scene during the lighting up process of the Alhambra stage with the fairy effect in the center. These lights came up very slowly



A striking lobby display was offered by the Woodlawn theatre, Chicago, during its run of "Out of the Fog." With the assistance of H. E. Crawford, special display creator, Andrew Karzas, manager of the Woodlawn theatre, surpassed all of previous efforts in this line with some startingly realistic mechanical and lighting effects. The tossing ship on the rolling waves was worked out with such realism that crowds of Woodlawn patrons banked the display window. A true fog was obtained with a stereopticon and several clouded slides, which were automatically moved by special mechanism. A special lighthouse flash penetrated the fog at regular intervals and drove home the thought of the production in a striking manner. The Woodlawn theatre held the Nazimova feature for five days to capacity business as a result.

Small City Man Demands Good Film

(*Continued from page* 2283)

because they took what was shipped them, stuck out the posters furnished by the producers and charged their patrons the price of a good show. I now have a program as good as you can get in any city, but of course my subjects are not quite as new, but my argument is: That any picture in good physical condition and not having been shown here before, is new. Advertise freely and show what you advertise and the game will be interesting. In this case the old saying holds true: "You can Fool Some of the People all of the time; All the People some of the time, but you can't Fool All the People All the time."

If there are any small town exhibitors having any experience in the lines above mentioned, and would like some information on how to better their box office receipts and build up a good clientele, have them write me.

I simply recite these facts, hoping that some steps will be taken to remedy the conditions that confront the small town exhibitor.

"Sis Hopkins" Model Idea Proves Popular in Many Cities

How a good idea will be adopted by exhibitors is being shown by the demand that is coming in for the "Sis Hopkins" model, who was first used with the showing of the picture of that name at the Strand theatre, New York. Immediately after the engagement here the young woman went to Toledo, O., where H. C. Horater put on the same stunt slightly differently. Since then Charles Branham used her services at the Majestic, Detroit and C. W. Diebel at the Liberty, Youngstown, Ohio. Other cities are planning to use the same stunt.

Diebel Films Landing of Ohio Troops in New York for Youngstown People

C. W. DIEBEL knew that everybody in Youngstown, Ohio, wanted to welcome home the boys of the Thirty-seventh division which is made up of Ohio boys, but he knew that mighty few of the people could go to New York merely to greet them as they came in on one of the big transports. He knew also that the war department would send them home in bunches and that there would be no general parade.

But it was the enterprise of Mr. Diebel that is responsible for the splendid Liberty theatre which has just celebrated its anniversary. He knew that the motion picture could bring the boys right on to his screen and that thousands would pack his house to see them coming down the gangplanks from the vessels that brought them from "Over there." So he determined that Youngstown people should have the opportunity.

In conjunction with William Rock, city editor of the Youngstown *Vindicator*, and accompanied by Mrs. Harold Taylor, representing the Youngstown Red Cross, and Mrs. Julia Bonnell, representing the Youngstown War Camp Community Service, Mr. Diebel came to New York and arranged to film the landing of the division. Many difficulties were experienced in getting the necessary passes and permits, but these difficulties were eventually overcome. When the Thirty-seventh landed the boys were filmed as they marched down the gangplank.

Arrangements were made with the commanding officers, and the Youngstown boys were segregated from the others on the wharf, and were filmed while the women of the party served lunch and cigarettes to each man.

Governor Cox was also a member of the welcoming party, and he was shown shaking hands with the Youngstown boys.

The Thirty-seventh arrived on the transports Huntington, George Washington and von Steuben. A little more than 1,000 feet of film was taken.

Horse Race Aids Exhibitor in Boosting Serial

They are using horse races to boost motion pictures these days. This one comes from A. J. Laurie, manager of the Strand theatre, Ottowa. Mr. Laurie had just finished running a teaser campaign on the Houdini serial when he dropped into the office of the Ottawa paper and happened to see that a horse named Houdini was running in a race at New Orleans. Mr. Laurie got a chance to connect this up with his serial in the sporting columns.

But the peculiar thing about it is that the sporting editor took the "hunch" and made a bet on the horse, which won at 12 to 1. Laurie immediately posted the whole newspaper page on heavy cardboard, indicated the items with a heavy black mark, and soon had crowds in front of the theatre reading how Houdini proved a winner.

Live News from the Producers

Kenneth Macgowan Rejoins Goldwyn

Goldwyn Pictures Corporation announces the engagement of Kenneth MacGowan as advertising director, and Ralph Block as publicity director of the Goldwyn Pictures Corporation. Both of these two departmental heads are already engrossed in their new duties with Goldwyn.

For Mr. Macgowan this means a return to Goldwyn after several months with The New York Tribune. A year ago he was director of publicity for Goldwyn, returning to the newspaper field as a special writer attached to The Tribune. Prior to his first alliance with Goldwyn, now resumed, he had been motion picture editor of The Philadelphia Evening Ledger, and a contributor to a number of the better monthly magazines.

Mr. Block was formerly dramatic critic of The New York Tribune and has been a writer in other fields for The Tribune for several years, as well as a contributor to the magazines. This is his first entry into motion pictures.

Parsons Renews Contract with Goldwyn

"Smiling Bill" Parsons, whose Capitol Comedies are being released by the Goldwyn Distributing Corporation, has renewed his Goldwyn contract, it has been announced.

The work of the screen humorist has excited so much accumulating interest that Oswald Stoll, film distributor in England and the Goldwyn representative there, has contracted for the entire first year output of his work in the United Kingdom.

April and May will bring four new Parson releases through Goldwyn, "The Midnight Alarm," which will be released April 6, will be followed by "Wanted A Baby," "The Sea Woof" and "Circumstantial Evidence." The last of these is described by those who have seen it in production as the best thing "Smiling Bill" has yet done for the screen.

Horace Davies Is Back

The first former member of the west coast film colony to return to Los Angeles after active service in the war was Horace Davies, former director of comedies for Universal and Christie, who arrived in Los Angeles March 22nd, after being discharged following several months in hospitals in France and America.

Davies was a member of the 91st Division, and was one of the first eighteen to be wounded by shrapnel in the battle of Argonne on October 4. At the same time three men were killed.

Credits Tom Mix with Big Strides

Fox Film Corporation Declares That Tom Mix's Development is Sensation of Season with Exhibitors



Tom Mix, presented by William Fox in "Fighting for Gold"

WHEN the fifth Victory picture, "Fighting for Gold," starring Tom Mix, was released, Fox officials say that it centered attention on the tremendous strides which this whirlwind Western star has made in public esteem this season.

Mix today is said to rank as one of the most popular stars making his type of pictures, and the high standard of each of his successive productions has brought him a peculiar position in the eyes of exhibitors.

Tom Mix's first Victory Picture was "Mr. Logan, U. S. A.," which was released in September. This proved a tremendous success throughout the country; it is said by the Fox Exhibitors Service Bureau of the Fox Film Corporation, and gave such promise for Mix's future that hundreds of exhibitors signed contracts immediately.

The next Tom Mix picture was "Treat 'Em Rough," which is declared to have proved even more popular than "Mr. Logan, U. S. A." It was in "Treat 'Em Rough," which was filmed on a ranch at Prescott, Ariz., that Mix performed his stunt of bulldogging a steer. This picture is eited as having made a great sensation and further strengthened Mix's hold on exhibitors and public.

Right on the heels of "Treat 'Em Rough" came "Fame and Fortune," which is described as containing even more pep and stunts and thrilling situation than the previous Mix pictures. A reviewer is quoted as having recently stated that Mix had the happy faculty of never duplicating his stunts and of doing them without deliberately attracting attention to the fact that he was going to do something unusual.

The picture was followed by "Hell Roarin' Reform," considered by Fox officials as the best Western picture ever made. This picture, it is pointed out by officials of the Fox organization, had thrills, humor, clean, interesting story and a rapidly-moving plot.

Already, it is said, reports are coming in that "Fighting for Gold" will prove an even bigger success than "Hell Roarin' Reform." It is declared to have more thrills and the stunts that Mix performs never have been done by anybody.

"One of the remarkable things about Mix," said a Fox official this week "is that each of his pictures seems better than the one that preceded it. It is rare that a film star can ring the bell on every picture, and the better the stars and the bigger their reputation, the more noticeable is any falling off in merit. Mix has been uniformly excellent from his first picture, and his reputation is based on good solid achievement."

Hodkinson Promotes Crane as Salesman

E. A. Crane, formerly a Hodkinson representative in Washington, D. C., has been promoted by the W. W. Hodkinson Corporation to the New York office, where he will be in charge of Hodkinson sales throughout the Greater New York territory. He will be located at the New York exchange of Pathe Exchange, Inc., through which channels Hodkinson service is distributed.

Mr. Crane joined the Hodkinson organization last September, and during his seven months in the capitol city accomplished some splendid results, in recognition of which came his promotion. It was Mr. Crane who arranged for and put over with great success the official presentation to the War Department of Ashley Miller's patriotic series, "Made in America," at Crandall's Knickerbocker Theatre, as well as the private showing to the National Press Club.

With Marion Davies

Norman Kerry is again Marion Davies' leading man in her latest picture, on which she has begun work in Fort Lee.

Empey Is Star In Select Picture

"Hell on Earth" to Be Directed by Wilfred North, and to Be Modern Story—Big Exploitation Plan Considered

LEWIS J. SELZNICK, president of Select Pictures Corporation, announces that contracts have been signed between that company and Sergeant Arthur Guy Empey, author and star of "Over the Top," for the production of a new and especially timely big special feature photoplay which will bear the title, "Hell on Earth."

Production work will start in the very near future under the direction of Wilfred North, who also directed Sergeant Empey in his picture, "Over the Top," produced from his book of the same name.

"Hell on Earth," however, unlike "Over the Top," will not be a war story, but a story laid in America and dealing with the most modern conditions and the timeliest of subjects.

"Hell on Earth" will be exploited by a costly campaign of advertising and publicity, which will begin immediately and be kept up continuously until after the picture is released. A contract has already been given for an electric sign which before the week is out will call attention to all Broadway that "Select Pictures announces Arthur Guy Empey in 'Hell on Earth' a forthcoming production."

Immediately after the Lusitania disaster, Arthur Guy Empey, who had previously served six years in the United States Cavalry and seven years in the National Guard, sailed to England and enlisted at once as a private in the First London Royal Fusiliers. After a short period of training he was sent to France, where he served as a machine gunner and bomber, and later in the Intelligence Departmnt. He was severely wounded in the Battle of the Somme and honorably dischargd.

Returning to the United States, Guy Empey bent all his energies to expedite the entry of the United States into the war. He wrote the famous war book, "Over the Top," which was later picturized, and also spent many months lecturing throughout the country to stimulate recruiting. He also played an important part in the various Liberty Loan drives, and the campaigns for the organizations which served the men in uniform. His writings also include "First Call" and "Tales from a Dug-Out."

Empey is now the managing publisher of "Treat 'Em Rough," the Tank Corps magazine, which is battling against Bolshevistic propaganda.

World Pictures Begins "Relations" Film

WORLD PICTURES makes the announcement that work has started at their studio at Fort Lee on a feature picture which bears the working title of "Relations." In this announcement is included the statement that the star selected for "Relations" is Evelyn Greeley. With this picture Miss Greeley makes her debut as a star player standing alone, without being coupled or co-starred with any other actress or actor.

Miss Greeley has attained the position desired by every young actress, through sheer hard work, close application to her task, the employment of good common sense in working with directors instead of fighting them and the absolute absence of "pose" and willfulness oftimes termed "temperament."

Her connection with World Pictures began with "The Price of Pride" under the direction of William A. Brady, when she was merely one of the ensemble. For quite some time she appeared in one feature after another still maintaining her inconspicousity but making good. Her work, meeting with an appreciation, she was then given a line in the billing and meanwhile the directors who worked with her said: "Watch that girl."

She then became a regular featured player with Carlyle Blackwell and in course of time became his co-star and as such won favor from exhibitors and reviewers in "By Hook or Crook," "The Golden Wall," "The Beloved Blackmailer," "Courage for Two," "Hitting The Trail," and numerous others.

Her first starring vehicle, "Relations," was written by Joseph F. Poland. It was put in scenario form and continuity was written by Clara S. Beranger. Oscar Apfel has been brought back from California to supervise the picturization of the story and direction of Miss Greeley and her supporting company.

Lesser Makes Deal for Sennett Bathing Girls

IT was announced this week that Sol Lesser, president of the State Right Distributing Company and the All Star Features Distributors, has reached the concluding stages of a deal with Mack Sennett whereby Lesser will secure the services of several of the Sennett bathing girls as a "bally" for the production, "Yankee Doodle in Berlin," the Sennett production which he recently secured.

It is planned to send the girls on tour with prints of the pictures, with at least six companies out.

The idea was first tried out in San Francisco when "Yankee Doodle in Berlin" was presented there. Reports have it that the patrons of the Tivoli liked the arrangement very much, and that the presence of the bathing girls did much to make the picture more welcome and contributed materially in thronging the theatre.

An announcement from the mimeograph, and which was sent to all the trade papers this week, said: "This is positively the first time in the history of motion picture enterprises that a pretentious company of living players has accompanied a picture. It remained for Sol L. Lesser and Mack Sennett to conceive the idea and bring it to a successful realization."

Parks Wins Distinction a Musician

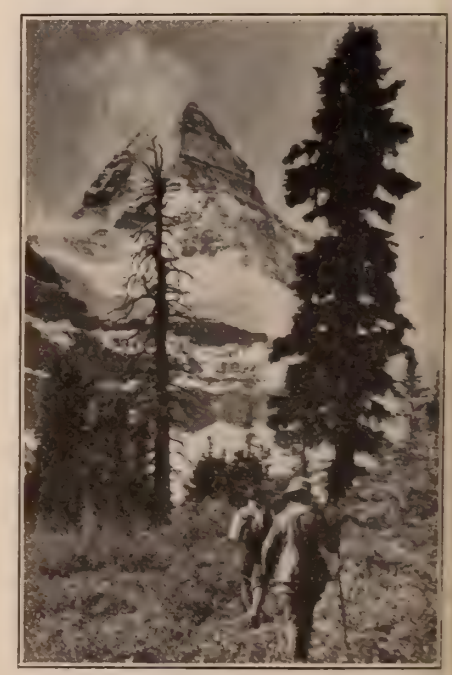
Henry Francis Parks, musician of th American Theatre in Butte, Mont., accord ing to reports from that city, has won dis tinction throughout the west as an un usually capable musician—rather organist.

His breaking into the game was accom plished by a window demonstration an general playing for the Rudolph Wurlitze Company at their Louisville, Ky., store. Ex cellent taste in apropriate music selection while at the Alamo, together with a natura love for the instrument and a thorougl musical education won him such a follow ing that the attention of the bigger men o the town was directed to his efforts. A special concert given by him a little les than a year after he had taken up th earnest study of the instrument so pleased Dr. Moser, the foremost critic of Louis ville, and a thorough musician, that h made the remarks in a local paper tha "Mr. Parks has all the classifications which make real artists and no doubt will ye be heard from in the artistic world, for h has excellent technique, temperament, ar tistic taste and conscientiousness."

Despite the fact that his war duties kep him from more serious study he ha achieved success in Butte, in fact so much so that Frank T. Bailey, one of the mos noted executives of the film exhibitors world, and a keen critic of good music, ha contracted for his services.

Vera Steadman Returns

Vera Steadman, formerly one of th leading comediennes of the Keystone com edies, has joined the Universal forces and will be seen shortly in a one-reeler en titled "Happ Returns," being directed by Jack Dillon. She is also seen in the two reel special animal comedy directed by Wil liam S. Campbell and entitled "And th Elephant Still Pursued Her."



Climbing Mt. Assiniboine, B. C., as shown in Outing-Chester Pictures

Robertson-Cole Join Hands With Jury

Important Deal Closed with Organization Headed by Sir William Jury Involves Distribution of American Product in Great Britain and Big European Specials Here

CABLE announcements received this week told of the closing of an important international deal by which Jury's Imperial Pictures, Ltd., will distribute in the United Kingdom all the films controlled by the Robertson-Cole Company, with the exception of pictures starring Sessue Hayakawa, J. Warren Kerrigan, Martin Johnson's "Cannibals of the South Seas," and other individual pictures which had been previously disposed of.

The cabled news further emphasizes Robertson-Cole's importance as a factor in motion picture affairs by stating that a number of pretentious specials produced in this country are to be purchased by Robertson-Cole for distribution through Jury's in the British Isles, while Jury's will secure European attractions for release in the United States by Robertson-Cole.

Hands Across the Sea

By the arrangements Robertson-Cole becomes the accredited American representative of Jury's, while the value of the Robertson-Cole stars was rated so strongly by Jury's that they have undertaken the exploitation of these pictures to the exclusion of all other American-made features.

The affiliation of the two substantial film organizations carries interest to exhibitors in the United States through the pretentious European productions it will bring to the screens here.

In this list are included three super-features to be produced each year by Louis Mercanton, the noted French director. During the next twelve months, Mercanton will stage an elaborate picture in Egypt, a second in France and the third in Italy. The plans are for the stories of these specials to have universal appeal that will find favor in New York as well as in London or Paris. Several of Mercanton's features have been shown in this country with marked success.

Sir William Jury, managing director of Jury's, Ltd., is recognized as the Dean of the film industry in Europe and popular with exhibitors in the United Kingdom.



Alma Rubens, in "Diane of the Green Van," through Exhibitors Mutual

For the past four years, however, he has devoted but little of his personal time to his cinema business, subordinating all his interests to his desire to bring victory to Britain in the war against the Hun. Because of his untiring efforts in the management of the Ministry of Information, Sir William was knighted by King George.

Recently Sir William was retired from the Ministry Board but returned to civil affairs only after assurance that the armistice had brought his work to a successful conclusion. Now the British peer intends to return all energies to motion pictures.

Laboratory Deal Also

It is one of Sir William's earnest desires to improve the quality of the positive prints used in the theatres, which, because of their uncertainty have always been one of the greatest handicaps to English motion picture in the past. With this end in view, he is now having constructed in London the largest film laboratory in the United Kingdom with a capacity of two million feet per week. In addition to furnishing Jury's photoplays for distribution, Robertson-Cole will also supply the entire equipment for this tremendous plant, providing exclusively the Bell & Howell cinema-machinery, to which they control all export rights. Reports state that the laboratory will not only surpass in quantity of production any now existing in England, but will also be one of the biggest in the world.

The distributing organization of Jury's Ltd. covers the United Kingdom thoroughly. With headquarters in all the important centres of the British Isles, Jury's has unlimited exploitation possibilities.

The stars whom Jury's obtain under the arrangements with Robertson-Cole have all established their popularity with British fans. H. B. Warner, whose father was one of the foremost actors on the English stage some years ago, will undoubtedly prove a real favorite of the British screen. Others on the list are Billie Rhodes, Alma Rubens, William Desmond, Bessie Barriscale, and Henry B. Walthall, and productions already successfully launched in this country, such as "What Every Woman Wants" and "The Turn in the Road."



Sessue Hayakawa and Tsuri Aoki in "The Courageous Coward," Exhibitors Mutual Release

Metro Buys Comedy for Hale Hamilton

Maxwell Karger, Metro director general, has selected as Hale Hamilton's next starring subject, to follow "After His Own Heart," "That's Good" and "Johnny on the Spot," an original comedy from the pen of Robert F. Hill. "Full of Pep" is the working title of the new Hamilton picture, which will be produced at the new Metro studios in Hollywood under Mr. Karger's personal supervision.

According to present plans "Full of Pep" will go into production next week. Harry L. Franklin, Hamilton's director, has about completed "After His Own Heart," the Ben Ames Williams story scenarioized by A. S. Le Vino. Franklin will again direct.

Frank Lanagan In It

One of the important players in "The Prodigal Liar," the new William O. Desmond production made by Jesse D. Hampton and distributed by Exhibitors' Mutual, is Frank Lanagan. In "The Prodigal Liar" Lanagan has the role of "Steve Logan," a b-a-d man.

Star or Story—Which?

By Harry Raver

APROPOS the ever-widening discussion of production policies, of star value as opposed to story value, of the rapidly increasing tendency to build on the story rather than the star, it seems to me that only a few recent instances of high prices paid for stories are sufficient to indicate the trend of production today in the motion picture industry.

For instance, I understand that Louis Mayer paid $50,000 for the rights of "In Old Kentucky" for Anita Stewart. An offer of $60,000 has been made and refused for "The Rise and Fall of Susan Lenox," by David Graham Philips, and it was quite recently that $40,000 was paid for "Rebecca of Sunnybrook Farm." Whether consciously or not, the producer puts the value of the story above that of the star and it is necessary to have a story before there is any use for a star. In my own case the story will always be adapted to the star, but not with any effort or intent to glorify the latter at the expense of other elements essential to success.

Analysis of the last few "star mad" years in the picture industry reveals that the "star theory" was built on a false premise. Perhaps it is true that for a limited period this star-gazing has stimulated the industry, but the star's rule is nearly ended. The effect of this craze has been to weaken the industry and it is not surprising that thoughtful men began to view the situation with alarm.

The public actually goes to the motion picture theatre to see the picture. The story is the basis of the entertainment the theatre offers. The public has been tempted to the theatre by the name of a popular star. Star exploitation has been solely for advertising purposes.

Much of the popularity of the big stars in motion pictures has resulted from the fact that the producer, to popularize his stars, gave them the best stories the market afforded. The public gradually came to realize that when it saw So-and-So in a picture that it saw, not so much the star as a splendid entertainment. Star names became trademarks. The public judged the picture as the product of the star instead of the actual producer.

But in recent months the name of a widely known author, the name of a popular playwright, the name of a well-known novel or the title of a popular play have become as valuable in "selling" the motion picture to the public as the name of a screen idol.

The best proof of the fact that a picture need not have a big star to be a successful box office attraction is the fact that big successes of the last few months have been made successful by sensational titles. Some of the big money-making pictures have had neither star actor, author or director to commend them. They have gone over big on their title alone. Others of the big productions of the last year which have been successful have merely been commended on their merit as productions.

Big stage successes have come into their own. The keen exhibitor has been quick to capitalize on the successful adaptations for the screen of a stage success.

The name of a famous author or the title of a popular story brings, the exhibitor has found, a new clientele to his theatre. The so-called "fan" is responsible for the stars' success. The name of a brilliant writer will attract to the theatre not only the picture fan but the reading public, and as producers get farther away from exploiting star alone and direct their efforts to meritorious productions written by noted and skilled writers, the motion picture will attain a new dignity and a larger following.

The exhibitor's personal guarantee is becoming, day by day, a more important factor in selling the picture to the public. The keen exhibitor is building his own trade mark. He is educating his patrons to know that they always find good entertainment in his house. He can supply them as consistently and as easily a uniformly good show as the grocer across the corner can supply them with consistently good merchandise.

The exhibitor who is building trade mark value for his own house is buying his pictures on a new basis. He is buying pictures instead of stars.

Arrow Film Corporation Rapidly Expanding

W. E. SHALLENBERGER, President of the Arrow Film Corporation, announces the policy of expansion adopted by the company in view of the unusual activity in the State Rights market.

The Company has increased the personnel of its staff by the addition of several members and will shortly remove its offices from the Times Building to the Candler Building, 220 West 42nd street.

Mr. Shallenberger has added to his staff P. B. Dana, who has for the past year or more been with the Famous Players-Lasky Corporation as a Publicity Manager for the Middle West, and who has had considerable experience in the sales as well as the advertising and publicity departments.

Mr. Dana will have complete charge of the publicity advertising and sales promotion departments for the Arrow Film Corporation, with the title of Director of Advertising and Publicity.

Besides his experience with the Paramount forces Mr. Dana has had selling experience with the Universal Film Company in their New York office, and previous to that an experience covering some eighteen years in the advertising agency business. He has handled the national advertising for such concerns as the old Mutual Film Company some few years ago, and many other large concerns, it is said.

In addition to P. B. Dana, Prest. Shallenberger announces that he has an able and competent assistant in the person of W. Ray Johnston, Assistant Treasurer of the Arrow Film Corporation. Mr. Johnston has been associated with Shallenberger for a number of years.

Edwarde Writes Score for "Virtuous Men"

A surprise was sprung this week by Arthur H. Sawyer and Herbert Lubin in the announcement that Carl Edwarde, leader of the Strand Symphony orchestra, has been secured to compose the musical setting for "Virtuous Men.' Edwarde is one of the best known musicians in the United States. For the past two years he has been a notable figure as conductor of the famous Symphony orchestra of the Strand Theatre. He has been specially engaged to compose an original musical setting for the presentation of "Virtuous Men," to be held at the Fulton Theatre on Sunday evening, April 6, In collaboration with Ralph Ince, who directed the picture, Edwarde will carry out many unique ideas in the music. A Symphony orchestra, composed of twenty pieces, has been engaged by Mr. Edwarde for the occasion. In addition to playing for the picture, these artists will render a specially selected overture prior to the presentation.

Macauley Picture Shown to Peace League

"Whom the Gods Would Destroy," the Macauley feature, recently secured by First National, and announced for release April 15, is to be shown privately April 10 to the executive board of the organization known as the League to Enforce Peace, of which William Howard Taft, Hamilton Holt, Dr. Van Dyke, Herbert Houston and other noted sponsors of the League of Nations are the heads.

A special print was rushed through the Rothacker laboratories and delegates of the league are coming to New York from all parts of the country.

The showing was arranged at the request of the New York manager of the organization, Dr. Short, who appreciates the formidability of the film as a support winner for Woodrow Wilson's ideal, and it is with the intention of coupling the picture and the league's work, that the manifestation is to occur.

Bach Joins Famous Players-Lasky

W. A. Bach formerly sales manager for the W. W. Hodkinson Corporation, has been appointed manager of the booking department of the Famous Players-Lasky Corporation, and assumed his new duties at the home office last week.

Mr. Bach comes to his new position well equipped in experience. Previous to joining Hodkinson he was special representative for Universal, his work taking him to all the exchanges of the company in the United States and Canada. In January, 1918, he went to Hodkinson as assistant sales manager and succeeded to the position of sales manager early this year.

Miss Davies Starts Work

Marion Davies has started work on "The Dark Star." It is a screen version of Robert W. Chambers' novel of the same name.


Mae Murray
in the exquisite
UNIVERSAL
SPECIAL ATTRACTION
"WHAT AM I BID ?"

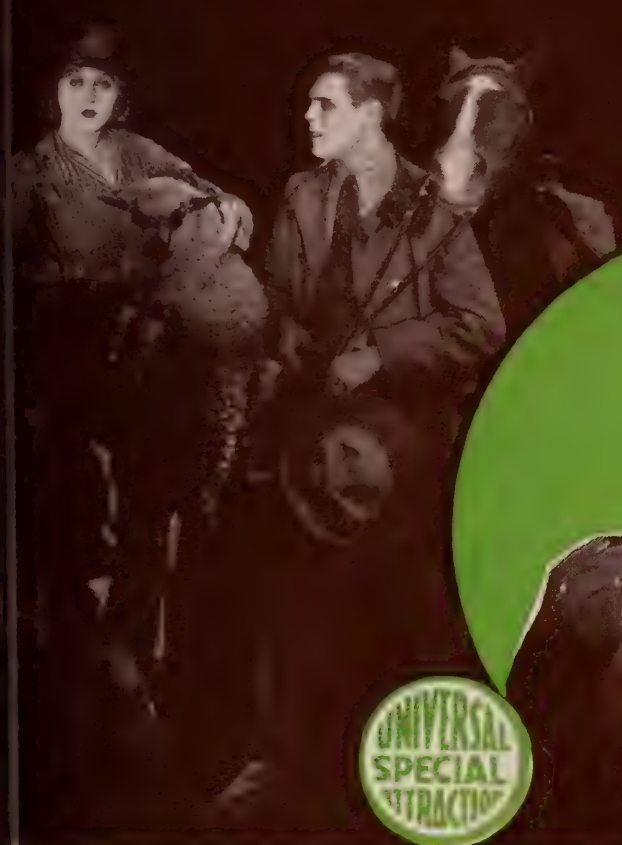
Mae Murray in

—an actress who is just as unique as she is charming and just as talented as she is delightful to gaze upon, whether she plays the part of a roguish child or a grande dame of fashion. There will never be but one MAE MURRAY.



"What Am I Bid?"

—a wonderful heart-story staged in the glorious mountain and forest settings of Virginia, the abode of the moonshiners, the despair of the Secret Service, the joy of the storyteller for their quaint customs. Go see "What Am I Bid?" today.







UNIVERSAL SPECIAL ATTRACTION

Side-step "Sameness"



Show every Universal Special Attraction in its order of release—for this is what you'll get:

Nationally popular stars—but not all men and not all women. That's your first variation from "sameness."

Each of the men will differ in type of acting—and each of the women. This will give you a second variation from "sameness."

The third variation from "sameness" in Universal Special Attractions is the fact that the Stories, while all alike in quality, are, and will always be, widely different in type. Priscilla Dean will come to you in pictures like "The Wildcat of Paris"—"The Wicked Darling" and "A Silk-Lined Burglar"—dramas packed with quick action, intensity, vigor and thrill.

Monroe Salisbury, on the other hand, will play highly emotional conceptions, such as "The Light of Victory."

Mary MacLaren appears to best advantage in straight heart-appeal—look for her in many another splendid success like "The Amazing Wife."

And Harry Carey—jovial, whimsical, human Harry Carey—we don't have to tell you what his plays will be like—they'll be just, pure and unadulterated "Carey."

Side-step "sameness". You can do it by consistently showing.—

UNIVERSAL SPECIAL ATTRACTIONS

Universal Starts a Bluebird Campaign

HAVING selected a large series of Bluebird productions which have proven their merit many times, obtained new prints on many subjects that were not in good condition and new advertising accessories to aid in boosting business on the subjects, all Universal exchanges started on April 1 what is declared to be the largest and most aggressive booking campaign ever launched by a distributing organization.

Preceding the campaign exhibitors received Universal's announcement regarding a new booking campaign on Bluebird productions, and it was pointed out to exhibitors that in this campaign the number of pictures booked automatically established the average price per production. The announcement also brought out the idea that exhibitors who had not previously booked the releases comprising the series were now in a position to obtain pictures with proven quality at special prices, and that the showmen could profit greatly by the knowledge of how other exhibitors had exploited the film plays.

Merit Is What Counts

The announcement calls attention to the fact that the public cares little about the age of a film story. If it is interesting and pleasing the release date matters little or not at all. In compiling the lists of Bluebirds to comprise the special series, Universal took every Bluebird photoplay into consideration and selected a certain number of photoplays which reviews, box office statements and letters from all over the country proved to be the best of the entire Bluebird output. Sixty-seven pictures comprise the series. Monroe Salisbury in eleven, Carmel Myers in thirteen, and Franklyn Farnum in eight productions head the list. Edith Roberts in four productions, Fritzie Brunette in two, Violet Mersereau in two, Ruth Clifford in five, Priscilla Dean in three, Dorothy Phillips in two, Ella Hall in three, Herbert Rawlinson in three, Rupert Julian in two, and Mae Murray in two and Frank Keenan, Francis Ford, Lois Weber, Marie Walcamp, Juanita Hansen and Zoe Rae with one picture each comprise the series. The exhibitor can book the entire series, half, or quarter of it, or as many as he desires, the price per picture being governed entirely by the number of productions booked at one time.

Universal points out that in taking advantage of this special offer exhibitors are getting productions featuring stars whose names alone assure packed houses, in pictures that have brought them the great popularity they enjoy today. Many of the pictures comprising the special Bluebird series have been released during the past six months, and the remainder have been selected from the best of previous successes and new prints and advertising prepared for exhibitors that they might get the best of service.

Dorothy Phillips One

Dorothy Phillips, who has risen to the ranks of America's dozen favorite stars by her work in "The Heart of Humanity," "The Talk of the Town" and "A Soul for Sale" is one of the series stars. Her two productions, "The Grand Passion" and "Broadway Love," are among the very best pictures this notable star has appeared in. Rupert Julian, who won fame in "The soon to be seen in "The Fire Flingers," is featured in "The Mysterious Mr. Tiller" and "Mother o' Mine," two exceptional Kaiser, the Beast of Berlin," and who is



"The Red Glove" was picturized by Universal, and is also popular in book form

Bluebird productions. Lois Weber, who has directed Mildred Harris in all of her Jewel productions, and who is now directing Anita Stewart, is featured in a Bluebird, "Scandal Mongers," which proved a cinema sensation.

Monroe Salisbury, who has become one of the most popular male stars of the screen in "That Devil Bateese," "The Savage" and "Hands Down," three pictures that proved of exceptional box office value during the past year, in addition to eight other of his Bluebird productions, in the series. Priscilla Dean's three Bluebird productions, "She Hired a Husband," "The Brazen Beauty" and "Which Woman?" and which have done much to bring the star her present great popularity, are included in the special series offer. Herbert Rawlinson's three Bluebirds show him at his best. Carmel Myers' attractions from "The Lash of Power" to "The Little White Savage" are included in the offer, and two of Violet Mersereau's best screen offerings, "Together" and "Morgan's Raiders," are part of the series. Louise Lovely's best screen vehicle, "A Rich Man's Darling," and Frank Keenan's great Western drama, "The Long Chance," are also included in the special series offer.

Universal publicity and service men, in every exchange, have been supplied with special material to help exhibitors booking the Bluebird series boost business on the productions.

Exhibitors Mutual Signs State Lake Theatre

The Chicago exchange of Exhibitors' Mutual has just closed the biggest deal of the year by signing up the new State-Lake theatre, controlled by the Orpheum Circuit, for the remainder of 1919. The State-Lake, which seats nearly 3,000 persons, opened two weeks ago, and as its motion picture feature staged "What Every Woman Wants," the Jesse D. Hampton five-reel sensation featuring Grace Darmond. The following week, "The Turn in the Road," produced by the Brentwood Film Corporation and purchased by Robertson Cole for release through Exhibitors' Mutual, was the leading photoplay attraction at the State-Lake. Among the other Exhibitors' Mutual stars who will find their way into this new amusement palace by way of the screen are Billie Rhodes, Bessie Barriscale, Sessue Hayakawa, Henry B. Walthall, H. B. Warner, William Desmond and Alma Rubens.

Apache Den in Goldwyn Picture

An Apache den is the scene of many thrilling incidents in Geraldine Farrar's newest Goldwyn picture, "The Stronger Vow," set for release April 27. Once again Hugo Ballin, Goldwyn's art director, won the commendation of the diva for the realistic setting, the duplication of the Parisian outlaws' meeting place equalling his splendid achievement in the erection of a counterfeit Monte Carlo for Miss Farrar's first Goldwyn production, "The Turn of the Wheel."

Louise Glaum Feature to Inter-Ocean Company

Inter-Ocean Film Company has just bought the foreign rights of "The Goddess of Lost Lake," a Brunton-made production in which Louise Glaum is starred.

The transaction was handled through Federal Photoplays, Inc., which is supervising the marketing of the picture.

"The Goddess of Lost Lake" is being released in the United States through the W. W. Hodkinson Corporation.

Saenger Books Rolfe Film

Criterion Film Service, of Atlanta and New Orleans, distributors of the Houdini serial, "The Master Mystery," produced by B. A. Rolfe for Octagon Films, Inc., announces that contracts have been closed for the showing of the serial in the houses of the Saenger Amusement Company of New Orleans. In all likelihood the Saenger Company will play "The Master Mystery" in twenty to twenty-five of their theatres.

Hodkinson Makes a Statement

Declares That His Concern is Now Ready to Take Leadership in the Motion Picture Industry

RECENT announcements that the W. W. Hodkinson Corporation has been able to put into operation its long prepared-for policy of handling above-average-pictures only, to the exclusion of all else, and that the Hodkinson organization has inaugurated this policy with the Zane Grey Pictures, Inc., and the Augustus Thomas—Harry Raver "Four Star" Productions, as two of the four big new lines to be handled from now on, brought forth a more comprehensive statement from Mr. Hodkinson this week.

"For some months now," said Mr. Hodkinson, "we have been laying the foundation for something big, and laying that foundation slowly and soundly. During the past fifteen months we have been forced upon occasion to take on product with which we were not entirely satisfied, but we have done it in the knowledge that it was but a stop-gap and that the product we were going to be able to offer the exhibitor would make up a hundredfold for any indifferent product that we might have been forced to carry.

"Little by little during these months we have been laying our courses, taking the best there was in the open market, watching it, weighing it, and eliminating every line of product that could not measure up to the standards we set.

"Today we are ready to take the leadership of the motion picture industry. We have four lines of product which will run second to none in the United States. Two of these lines will, in my opinion, establish themselves as the best, the biggest the most worth while pictures of the year 1919.

"What we have done is just this: By developing a selective machinery, very much like the exhibitor's own but upon a far larger scale, we have been able to select and eliminate. That we have really eliminated is shown by the fact that out of all our past year's product we have kept but one line—the one line that has distinctly measured up to the better-picture standard. This line is J. Warren Kerrigan, under the presentation of Jesse D. Hampton. Kerrigan has really measured up in a big way as a drawing star and a money maker for the exhibitor.

"Of our brand new product the Augustus Thomas—Harry Raver Four Star pictures, directed by George Irving and Featuring Leah Baird, are decidedly of the above-average class. The first of these pictures, a splendid screen presentation of Augustus Thomas' famous play, "As a Man Thinks," is a strong production.

"Then we have Zane Grey—the Zane Grey Pictures, Inc., which is the author's own company. I can't say too much for this series and what it promises. The first picture, a remarkable production of Zane Grey's nationally popular novel, "Desert Gold," is being produced on a scale which has been equalled in cost and care not more than half a dozen times in the history of motion pictures."

"Bolshevism On Trial" In Poster Campaign

THOMAS CUSACK COMPANY is plastering twenty-four sheets over New York City and Brooklyn in a bill posting campaign inaugurated by Select Pictures to exploit "Bolshevism On Trial."

For the stand advertising this subject Select has chosen to depict one of the most dramatic moments in the entire six reels of "Bolshevism on Trial." It is the scene where Wolff, the Bolshevistic leader, inflamed by long suppressed desires has seized upon Barbara, whose youthful beauty and idealistic enthusiasm he has used as a bait to lure capital into his scheme.

The sketch on the poster shows the scene in Wolff's bed-room, with Wolff struggling with Barbara in his arms, at the moment when young Norman succeeds in breaking through barred doors in order to effect a rescue.

Another poster from which Select expects to get excellent results is a one-sheet which has employed the head and grasping clawed hand which have been used in Select's red and black trade paper insert advertising.

There is a six-sheet which shows the Bolshevistic leader plotting with a number of women who are dressed mostly in full tights, and the paper bears the descriptive caption, "The women readily consent to become a lure for Bolshevism."

A three-sheet contains a very thrilling fight scene, and the other three-sheet makes use of an Anti-Bolshevism cartoon recently published in the New York Herald, through courtesy of which daily the design is employed.

Fielder Moves Up

E. C. Fielder, Hodkinson representative, has again taken on more territory. Originally in charge of the Cleveland territory, he was recently transferred to the Chicago office to handle both districts. Now he will cover Indianapolis as well. D. W. Phillips, formerly general film branch manager, will assist Mr. Fielder in Cleveland, and E. S. Rowley, a Chicago film man of long experience, will assist in Chicago. An assistant for Indianapolis will be appointed soon. Hodkinson service is distributed through Pathe Exchange, Inc.

Rialto Books It!

Vitagraph's first Larry Semon Comedy, "Well I'll Be ————!" gets its initial Broadway showing at the Rialto Theatre in New York during the week of April 6th.

"Well I'll Be ————!" is a burlesque western thriller and Larry Semon plays the part of the timid sheriff of Beer Bottle Bend. Beer Bottle Bend is one of those places in which nobody is afraid of a sheriff and Larry's escapades in trying to assert his authority furnish two reels of uproarious comedy.

Sells New Series for Great Britain

It was announced this week that the new series of 52 Outing-Chester pictures, produced by C. L. Chester in co-operation with Outing Magazine, have been sold to the M. P. Sales Agency, Ltd., of London, for Great Britain through the agency of Mr. B. Nichols. Mr. Nichols, who controls the Sales Agency and is one of the best known film men in London, arrived in New York a short time ago and gives an interesting account of the demand of English film audiences as compared with our own.

"The English people go to the moving pictures to be entertained," said Mr. Nichols, "and they fight shy of anything which sounds ponderous and instructive—"High-brow" you call it in this country. For the reason, the heavy educational film is not popular among our film exhibitors.

"But the sort of thing that Mr. Chester has been producing in the last Outing-Chester series and in this new one of 52 pictures is a very different matter."

Peggy Shanor Featured in "Links of Destiny"

After seeing her work in half a dozen recent film attractions it is said that Director Sydney Golden of the Gold Coin Film Company selected Peggy Shanor to be featured in "Links of Destiny," a six-reel Gold Coin picture now being produced.

It is stated that Miss Shanor has been making rapid strides during the past year and possesses the greatest of gifts, a screen personality.

"Reclaimed" Has "Aids"

What is announced as a very attractive press book has just been issued on "Reclaimed."

It is said to be brim full of advertising suggestions, phrases, catch lines and promotion ideas. This is expected to be of great help to the exhibitor in putting the big production over.



An example of the artistry incorporated in "The Red Lantern," Nazimova production



Dorothy Phillips, Universal star

United Shows Middle West Growth

United Pictures Theatres, Inc., this week called attention in an announcement to its steady growth in the Middle West territory, and cites a published statement in a Minneapolis paper as part of the proof. The announcement said: "Practically every day in the week Manager O'Toole of the Minneapolis United office, adds several new franchise holders to the United and interest in the project has exceeded even the fondest hopes of officials of that company.

"The new activities can be ascribed in a large measure to the quality of productions which the United has so far delivered to its franchise holders and to the prospects which that company has for the future.

"For the first four days of the past week, Mr. O'Toole added the names of several prominent exhibitors to the United roster. Among them are: Mr. Wingreene, Bismarck theatre, Bismarck, N. D.; Fred Boll, Majestic theatre, Stillwater; C. E. Waughop, Scenic theatre, Detroit, Mich.; New Arion theatre, Minneapolis; Frank Nemic, Lyric theatre, Staples, Minn.; C. E. Hansing, Nokomis theatre, Minneapolis."

"Your Wife and Mine" Has Trade Showing

At Wurlitzer Hall, New York City, it is reported that several hundred representative film people, including producers, state rights buyers, exchangemen and exhibitors, witnessed the trade showing of "Your Wife and Mine," by Tyrad Pictures, Inc.

It is described as one of the best of the European-made photoplays.

"It was highly gratifying to me to see that the picture had made a hit," said Jacques Tyrol, secretary-treasurer and director-general of Tyrad Pictures, Inc. "While my partner, Mr. Mathias Radin, and I were very enthusiastic about it we wanted to get the unbiased, frank opinion of time-tried film men. And now we feel more confident than ever that in 'Your Wife and Mine' we have a veritable gold mine."

Phillips Contract Again Renewed

Carl Laemmle Announces That Dorothy Phillips Will Continue as Universal Star for Two More Years

DOROTHY PHILLIPS signed a contract with Universal that will terminate in February, 1921, and in announcing the signing of the contract by the star Mr. Laemmle has stated that no effort or expense is to be spared in giving Miss Phillips the very best stories and productions possible to obtain, for her attractions.

Miss Phillips is now at work on a new production written and directed by her husband, Allen Holubar, and although no announcement to the effect has been made, it is believed a majority of Miss Phillips' future vehicles will be produced by the creator of "The Heart of Humanity."

She first took up motion picture work with Essanay several years ago. After a few months at the Chicago studios and on the coast Miss Phillips joined the Universal ranks. "If My Country Should Call," "The Vengeance of the West," "The Clock," "Triumph," "Bondage," "Fires of Rebellion," and other Bluebird pictures, starred Miss Phillips.

When Jewel productions were originated Miss Phillips was featured in "Pay Me," one of the very first releases. "The Grand Passion" and "Broadway Love," two exceptional Bluebird attractions, followed, and then Miss Phillips became a Special Attractions star.

"The Mortgaged Wife," and "The Talk of the Town" proved exceptional Phillips pictures and "A Soul For Sale," a Jewel production, also added greatly to Miss Phillips' laurels.

In December last when "The Heart of Humanity" was given its premier, many New York critics are said to have acclaimed Miss Phillips as one of the greatest stars of the film world. Later when the big Holubar super-drama was shown in other large cities of the country, numerous other critics are declared to have repeated the statements of the New York reviewers and lavished praise upon Miss Phillips' great work in the production.

As a result of the great success of "The Heart of Humanity" and the popularity attained by its star, future Phillips productions are said to be eagerly awaited by theatremen and public. Miss Phillips recently completed "Destiny" under the direction of Rollin Sturgeon, but no definite release date has been set for the production.

Sawyer and Lubin Cite Dramatic Moments

IN proof of their assertion that "Virtuous Men" is one of the biggest melodramas of the screen, Arthur H. Sawyer and Herbert Lubin this week pointed out one or two of the many exceedingly dramatic moments which abound throughout the play. Particular stress is laid on the melodramatic situations in which E. K. Lincoln, Clara Joel and Robert W. Cummings figure.

Arthur H. Sawyer, speaking of the picture said: "In one of these scenes Lincoln, in the role of Bob Stokes, is lured on a pretext to the apartment of Marcia Fontaine, interpreted by Clara Joel. Here he finds himself trapped through the cunning of Brummon, acted by Cummings. Facing death, with his back against the wall, Lincoln is presented with the alternative of fighting his way through against odds. This situation is tense in its melodramatic qualities, finishing with a dramatic climax entirely unlooked for. In another scene of high tension, Lincoln holds at bay an enraged mob of several thousand workers. Forceful in action, and charged with dramatic possibilities, these are but two of the melodramatic situations which occur in "Virtuous Men."

Director Ralph Ince succeeded in having E. K. Lincoln and his supporting cast enact these scenes as to make them entirely natural and realistic, avoiding at all times the staginess which generally is found in melodramas of the screen. Ince has kept all of these situations logical in their enactment, infusing that peculiar something which differentiates the real from the make believe.

Barriscale Believes in Productions from Books

BESSIE BARRISCALE, starring in B. B. Features, released through Exhibitors Mutual, is rated as a firm believer that the best motion pictures are made from book stories. As an example of her faith in this theory, Miss Barriscale has announced the purchase of the screen rights to Jean Judson's novel, "Beckoning Roads."

Miss Barriscale is now completing work on "Josselyn's Wife," another novel written by Kathleen Norris, and in which the Exhibitors Mutual favorite will be seen to splendid advantage.

"Josselyn's Wife" is to be released following "Hearts Asleep," Miss Barriscale's present starring vehicle.

In "Hearts Asleep," the popular actress is seen first as a bit of the world's drift-wood, a little scrub lady, who although brought up in a den of thieves has ever resisted the temptation to stray from the path of righteousness. She is befriended by a wealthy man, who adopts her in order to prove his contention that character is made, not born in humans.

After enduring many hardships and passing through the most pleasant years of her young life, the girl finally awakes to the fact that she loves the man, and that he loves her, an incident from which the production obtains its title.

From a popular viewpoint, "Hearts Asleep" is one of Miss Barriscale's best offerings. Her's is a sympathetic part throughout, full of emotion and allowing of numerous opportunities for real acting all through the production.

Prepares for Big Spring Drive

Famous Players-Lasky Gets Universal Plant at Fort Lee—Miss Calvert to Make Picture There

ARRANGEMENTS for a Spring drive on the part of the producing forces of the Famous Players-Lasky Corporation are now well under way, it was announced last week by Jesse L. Lasky, First Vice-President in charge of Production. To accommodate the increased activities of the Famous Players-Lasky organization, this company has taken over the Universal studio at Fort Lee, New Jersey, where the productio nof Paramount and Artcraft pictures will be commenced in April.

Catherine Calvert, whose work in "Fires of Faith," the Salvation Army Special produced by Famous Players-Lasky has created enthusiasm among those who have alrady viewed the film, has been engaged to star in a production which will be the first to be screened at the Fort Lee studio. This photoplay will be an adaptation of Elinor Glyn's novel, "The Career of Katherine Bush," which incidentally is the first subject acquired from the Hearst organization since its recent affiliation with Famous Players-Lasky.

Particular care will be given to the selection of the cast for "The Career of Katherine Bush," and inasmuch as the production of the film will not be started before the middle of April, more than sufficient time is allowed for this and other preliminary details in connection with the staging of the picture.

R. William Neill, director of many Paramount-Ince successes, has been engaged to produce "The Career of Katherine Bush." Mr. Neill's work is well known not only in the trade, but among the motion picture public as well. Some of the Ince films he directed for Paramount release are the Dorothy Dalton pictures, "Viva La France!" "Greene Eyes," "The Triple Cross," "The Mating of Marcella," "Tyrant Fear," and "Love Me."

In California all the Famous Players-Lasky studios are now working to capacity and within the next month, this organization will witness its greatest producing activities since its inception. Iu the East, aside from the Fort Lee and Fifty-sixth Street, New York, Studios, work on the plans for the Long Island plant is now being rushed so that this studio will be completed at the earliest possible date.

Hodes Succeeds Cohn on Screen Magazine

THE Universal New Screen Magazine has a new editor. Following the announcement that Jack Cohn, editor of the Magazine since its creation, had resigned, Universal announced the appointment of Hal Hodes to the position. Mr. Hodes has been assistant general manager of Universal exchanges for the past four months and in taking over the editing of the Screen Magazine he will also add to his duties the work of planning the exploitation of the regular weekly release of this single reeler.

Mr. Hodes assumes his new duties at once. Mr. Cohn has not announced his future plans.

The new editor of the Screen Magazine first entered the film field in 1904 with Vitagraph. After two years with this firm he resigned to join the navy, cruising around the world with the fleet under command of Admiral Robley D. Evans. Returning from four years in the navy, Mr. Hodes joined the reportorial staff of the Newark Evening News and continued as a writer on this daily for two years. Three years, as publicity and advertising man with the Kalem Co., followed and then Mr. Hodes became a sales promotional man with Universal. In this position Mr. Hodes so clearly demonstrated the efficiency of seeking business through the mail that he won promotion to the sales department of Jewel Productions, Inc., when these super-films were first released by Universal. During the first year Jewel Productions were offered, Mr. Hodes originated so many sales and exploitation ideas for the productions that when H. B. Berman was appointed general manager of Universal exchanges he chose Mr. Hodes as his lieutenant.

New Ideas Claimed In Titles of Melodrama

IN keeping with the importance of "Virtuous Men" as a production of big calibre, special care has been taken to embellish the story with sub-titles of an unusual nature. Arthur H. Sawyer and Herbert Lubin responsible for the picture have endeavored to replace the usual methods of titling, both as regards illustrations and wording, with original ideas of their own. An unusual main title, introducing Ralph Ince, director of the production, E. K. Lincoln, the star, and certain members of the supporting cast, has been worked out by a staff of artists under the supervision of Ernest Stern. These illustrations have been reproduced from original crayon drawings. Throughout the picture, the matter of illustrative titles has received careful consideration, and only introduced where they interpret a thought or to serve the purposes of decoration. They have all been executed by poster and magazine artists. All of the pictorial back grounds have been skillfully merged with the continuity of the story, so as to fit smoothly throughout in their relation to the various scenes.

The matter of wording the sub titles was one of the most important considerations in connection with the production. They are the work of Bert Ennis and Arthur H. Sawyer, and have been written in a style calculated to arouse and hold the interest of the spectator. The various elements of drama which compose the story of "Virtuous Men" have been lightened by the use of cleverly written comedy titles written in colloquial style. A style of hand-lettering, heretofore unused in screen productions, will be introduced in screen productions, will be introduced in the titling of "Virtuous Men." It is said the lettering is artistic in the extreme and also legible to spectators, irrespective of distance from the screen.

John Tyrone Kelly Leaves Bureau of Pictures

After being in personal charge of the production of twenty-eight propaganda reels of the American Red Cross Bureau of Pictures, John Tyrone Kelly announces that he has resigned and that on April 15 he will announce the opening of the Propaganda Film Company at 1476 Broadway.

Mr. Kelly is credited with organizing the Bureau of Pictures for the Red Cross in August, 1918, and he worked with the Director of the Bureau, W. E. Wadell, ever since that time.

Sixteen of these pictures were sent over the entire U. B. O. circuit of theatres and the last one, "Homeward Bound," was released two weeks ago. J. T. Kelly is said to have produced the industrial propaganda pictures for the Panama-Pacific Exposition also, and his past experience is expected to be of considerable aid to him in his new venture.

Gets Space on Atlanta Front Page

"For the first time in the history of Atlanta," writes Independent Sales Corporations Southern sales manager, "motion pictures occupied space on the front pages of the Atlanta dailies when Lieut. Bert Hall, American Ace and star of Independent Sales Corporation's special release, 'A Romance of the Air,' made personal appearances at the Auditorium, Atlanta, in connection with the run of the picture. A two-column cut of Lieut. Hall with a two-column 'write-up' appeared on the front page of the Atlanta Georgian, announcing Lieut. Hall's coming."

Cupid Disregards Flood

A sudden rain portrayed during one scene of the Goldwyn picture, "A Man and His Money," is said to provide one of the most amusing incidents in the production.

Tom Moore and Seena Owen, in their respective lover and sweetheart roles, are shown in each other's arms when the flood of rain comes.

It is stated that heedless of Noah's well known warning to come in out of the rain, they continue the embrace during the downpour, undisturbed. This scene is calculated to furnish amusing entertainment to the most blase audiences.

Booked at Academy

It has been announced that Emmett Dalton's "Beyond the Law" was scheduled last week to begin a run of one week on April 6 at the Academy of Music in New York.

Kentucky and Tennessee, it is announced, have been sold to First National Exhibitors' Circuit.

Shows How to Use Press Material

A striking illustration of how press book material issued by film producers can be used to good advantage was given recently in "The Saengerette," the twenty-page program issued by the Saenger Amusement Company of New Orleans for its Strand, Liberty and Globe theatres.

The Saengerette of March 12 featured "Why I Would Not Marry," the sensational morality play produced by Fox Film Corporation. A picture of a young man and girl embracing within a huge interrogation point constituted the cover design, the question mark being made significant by the billing, "Why I Would Not Marry," printed directly beneath it in red ink.

"Why I Would Not Marry" was booked for the Liberty theatre for four days beginning March 22, and interesting data regarding the play and the problems propounded in its story was given in a four-page insert printed on pink paper.

Three States Get Rights on "Scarlet Trail"

G. and L. features of New York City, producers of "The Scarlet Trail," which just finished a lengthy run at Shubert's Thirty-ninth Street theatre, announces that Standard Film Service has secured the distributing rights of the feature for the states of Ohio, Michigan and Kentucky.

"The Scarlet Trail" is described as a propaganda picture depicting the evil of sexual indiscretions. The screen version is said to have been inspired by Charles Larned Robinson's document, "Don't Take a Chance," which had been distributed to the army and navy boys as a morality document by the Y. M. C. A. and other welfare organizations.

Washington Likes "Made in America" Film

Great interest is being shown by patrons of Loew's Palace Theatre in Washington, D. C., in "Made in America," the Ashley Miller patriotic series distributed by the W. W. Hodkinson Corporation through the Pathe exchanges. Many people who missed the opening episodes have been so interested in the making of the American soldier, as depicted in the series, that they have inquired where they could see the first reels. Exhibitors through the country booking the film, which was produced with the cooperation of the Government, have expressed similar satisfaction.

Lillian Hall with Johnny Dooley

Lillian Hall, who recently completed an engagement opposite Taylor Holmes in a screen version of "Taxi," started work this week at the Biograph studio as leading woman for Johnnie Dooley, of "Listen Lester," who has formed his own producing company and will make a series of twelve comedies in two reels each. Bide Dudley is writing the scenario, Jack Schultz is directing.

Selznick Will Produce In the East

Olive Thomas and Entire Producing Staff Leave West Coast to Make Two Productions Around New York

THE next two Olive Thomas pictures will be made in the East, according to Myron Selznick, president and general manager of Selznick Pictures Corporation, who left Los Angeles with the entire producing staff and star.

It is hinted that this new move has to do with important developments in the company, of which no announcement is made. Two Olive Thomas pictures have been completed by Director Charles Giblyn, in Los Angeles.

The first of these is "Upstairs and Down," made from the play by Frederic and Fanny Hatton. The name of the second has not been stated. An extensive system of exploitation has been worked out for these and the succeeding productions starring Miss Thomas, of which there will be eight yearly.

It is understoood that the move to New York has nothing to do with producing facilities, but is in connection with new developments in the company's affairs. There are no officers of the company now in the east, and the following statement was the only information issued by the New York office:

"Myron Selznick is not merely president of the Selznick Pictures Corporation, but also, having had valuable experience in studio management, keeps his eye on all details of production as well. Certain important future developments are coming up for consideration, demanding his personal attention, and he is coming east for this reason.

"Believing it to be for the best interests of the company to keep the administration concentrated, he is bringing his entire staff with him, and has informed us that the next two Olive Thomas pictures will be made here."

Not long ago Myron Selznick was joined in Los Angeles by his brothers, David and Howard, and Mrs. Selznick also went to the coast for a visit. They will all return together, arriving in New York, Sunday, April 13, accompanied by Miss Thomas and Director Giblyn. Production work will begin shortly thereafter, it is said.

Hammons Ships Prints to Various Exchanges

VICE-PRESIDENT E. W. HAMMONS, of the Educational Films Corporation of America, makes the announcement that new prints of the current releases are now being shipped regularly to the various educational exchanges from the laboratory, and that exhibitors will find the newest subjects ready for immediate bookings. Pressure of work at the laboratory has delayed shipments to a certain extent in the past few weeks, but with this week finally caught up, prints are going forward in good time.

Following the usual plan, shipments to exchanges are made approximately four weeks following the original showing on Broadway, this interval of time being necessary in which to complete the laboratory processes, the only exception to this rule being the International cartoons, which are made up in advance, and which are shipped immediately following the New York showing. "Educational" releases, including the Robert C. Bruce Scenics, the Photoplay Magazine Screen Supplement, the "International" cartoons, the George D. Wright Mexican series, and the Ditmars' "Living Book of Nature" have a regular first-run showing on Broadway, and all current releases are in use in the Rialto and Rivoli theatres.

Prints of the newest Robert C. Bruce scenic, "The Little High Horse," have been shipped to Educational exchanges in Cleveland ,Indianapolis, Boston, Baltimore, St. Louis Minneapolis, Detroit and San Francisco, and together with "The Restless Three" and "The River Grey and the River Green" are now booking. The offices at Indianapolis and Boston have also received in the past week ,their first copies of "The Quest of the Big 'Un," which is the original film fish story, and the St. Louis and Indianapolis branches have available new prints of "Glacier National Park" for first-run in their respective territories. All of these subjects are of the quality that dominate the program, and the latter two are special single-reel attractions that have been particularly successful in the territory in which they have been released according to exhibitor reports.

Kennedy Personified in Herbert Rawlinson

THE success with which the early bookings of "The Carter Case," is being met is said to be an indication of the popularity of Herbert Rawlinson who is creating America's screen detective characterization of the role of Craig Kennedy in that production which was written by Arthur B. Reeve and John Grey, and which is being produced by the Oliver Films, Inc. His complete mastery of the difficult role has advanced him highly in the profession and is increasing his great following among picture fans. He is an actor who through steady application of his remarkable talents has legitimately earned the right to stardom.

Just as his rise previously on the speaking stage was steady and pronounced, so has he risen in his career in motion pictures, until each successive appearance on the screen has enlarged his opportunities and his results have been better and more widely recognized. In itself it is no small honor to be cast to create and live on the screen a character that has become as widely known as Craig Kennedy—a character that has gone into possibly every American home in magazine form, and hundreds of thousands of them in book form, that has received more incidental advertising than perhaps any other American character of fiction.

"The Red Lantern" Wins Rowland

President of Metro Makes Special Trip to West Coast and Views Next Nazimova Super-feature

IMMEDIATELY after his arrival in Hollywood, Cal., whither he had made a special trip from New York, Richard A. Rowland, who, together with Maxwell Karger, presents the Nazimova de luxe screen dramas, viewed a studio showing of the distinguished star's newest super-feature, "The Red Lantern."

The completed print, as cut and assembled under the personal supervision of Mr. Karger, is in seven parts, exactly as it will be released this month.

W. E. Atkinson, Metro business manager, making his swing around the circuit of Metro exchanges, arrived in Los Angeles one day in the wake of Mr. Rowland. The two Metro executives got in touch, and as a result the special showing of "The Red Lantern," for which Mr. Rowland had traveled 3,000 miles across the continent, was arranged for.

Present besides Messrs. Rowland and Atkinson at the projection of "The Red Lantern" were Maxwell Karger, director general at the new Metro studios in Hollywood; Joseph W. Engel, treasurer of Metro Pictures Corporation; Nazimova herself, who is now making all her pictures on the west coast; Herbert Blache, at present directing the Russian artiste in "The Brat"; Charles Bryant, Nazimova's leading man and collaborator with her in the adaptation of "The Brat," and several Metro directors, among them Edith Carewe, George D. Baker, Charles Swickard and Henry Otto.

After viewing the special showing, however, Mr. Rowland declared that Mr. Karger had been, if anything, too faint in his praise of Nazimova's latest screen production.



Alla Nazimova, talented star of "The Red Lantern"

"Nazimova has fairly surpassed herself in 'The Red Lantern,'" said Mr. Rowland after having seen the super feature. "That great and constantly growing army of motion picture goers which already has acclaimed Nazimova as the reigning queen of the silent drama because of her work in 'Revelation,' in 'Eye for Eye' and 'Out of the Fog,' will find to their delight that she has attained new histrionic heights in her impersonation of Mahlee, the Eurasian girl in 'The Red Lantern.'

Easter Sunday Dates for "Unpardonable Sin"

BOTH Chicago and Los Angeles will usher in Easter Sunday by premieres in their respective cities of "The Unpardonable Sin."

This is the Harry Garson feature directed in person by Marshall Neilan and starring Blanche Sweet, which is said to have made film history by holding its national premiere in Detroit instead of New York City.

Practically all of the territory is sold now for the entire world. It is announced that the few remaining territories available in the United States will be disposed of to the applicants selected from the many offers said to have been received.

Jones, Linick and Shaefer bought the franchise for Illinois and immediately announced that "The Unpardonable Sin" would open in Chicago Easter Sunday, at their Randolph theatre for a long run at advanced prices.

The Kinema theatre at Los Angeles will get the first run in Los Angeles by starting the Garson feature Easter Sunday for an unlimited engagement at a dollar-and-a-half top.

Lawrence Weber and Bobby North, who not only secured the entire world's rights but also the New York state rights will open in Buffalo with "The Unpardonable Sin" on Easter Sunday. This will be a road show to tour all the up-state cities pending the securing of an available theatre in the metropolis.

The show will carry a twenty-piece symphony orchestra with special operators, and be advertised and exploited in a big way. The California theatre in San Francisco opened with the production April 6 at increased admission prices.

Jensen and Von Heiberg have purchased the Northwest rights for "The Unpardonable Sin."

Pittsburgh, Washington, Indianapolis, and a score of the principal cities throughout the country will open runs on the production within the next thirty days, it is said. According to all reports the feature is creating a furore wherever presented.

Cairo in Film Feature

Scenes in Cairo, the famous Egyptian city, said to be most striking, are to be shown in "The Woman Thou Gavest Me," which Hugh Ford is producing at the Lasky studios at Hollywood as a Famous Players-Lasky big special production.

Thompson Expert Engineer and Chemist

"Fred B. Thompson," said an announcement from Chicago this week, "who perfected the new Spoor-Thompson automatic processing machine for the development and printing of films, at the instigation of George K. Spoor, president of Essanay, is not only an inventor, but an expert engineer and chemist. Knowledge of both were necessary in working out this process, as the work involved not only the construction of the machines, which are forty feet in length and weigh fifteen tons each, but a thorough knowledge of the action of chemicals on films.

"Mr. Thompson is well known as an expert in the technical end of the film industry, having spent some years with the Edison and Pathe companies, before going to Essanay four years ago.

"With the Edison Company he was in charge of the Little Home pictures and later western manager for the talking pictures. He went to Europe with Pathe to develop the technical end of the film work."

Bull's Eye Claims Dazzling Array

In its forthcoming Billy West Comedy, "Flirts," Bulls Eye Film Corporation, of 729 Seventh avenue, New York City, lays claim to having the most dazzling galaxy of stage beauties ever seen in one picture. While the claim may sound extravagant, Bulls Eye explains it this way in an announcement:

"We base our claim on cold, hard, unprejudiced facts. When we began to cast for 'Flirts' we decided to get the most beautiful girls available regardless of what it might cost. Los Angeles and all the rest of southern California are noted for their beautiful women and we sent out a clarion call for the most beautiful. The result was that fully two thousand women and girls showed up at our Hollywood studio one morning. And out of these two thousand we had to choose the prettiest thirty girls. Maybe you think it was a snap job."

Goes to Real Place for Atmosphere

The Alma Rubens company, in producing "Diane of the Green Van," which will be her initial release through Exhibitors Mutual, travelled largely through the country which the author, Leona Dalrymple, wrote about in her story. From Los Angeles the Rubens company journeyed all the way to the Everglades of Florida, and then into the country of the Seminole Indians, who have a small part in the forthcoming feature.

Robertson-Cole announces that many striking scenes have been secured.

The same sense of romance which induced Diane of the story to give up all the comforts of home to journey into the bewitching land of palms and alligators in a green van, literally gripped Miss Rubens and made her live the life of the Sylph-like Diane.

Says Baby Vampire Is Menace

The baby vampire, according to Olive Thomas, the Selznick Pictures star, is a greater menace to the world just now than the Bolsheviki. Many a man who would think nothing of throwing a Bolshevik out of his office, even if it were twenty stories up, would hesitate before he was even impolite to an apparently sweet young thing. And everybody knows what happens to the man who hesitates, says Olive.

"In the late war," Miss Thomas continues, "most of the women spies captured were of the ingenue type with the baby stare and not of the tall tiger skin variety. When a man reaches the age of sixty, as most of the men who were big factors in the war have, he is very susceptible to youth, particularly feminine youth. Many a statesman on both sides undertook to offer protection to some sweet young thing only to find a little later she had the papers, the plans, and everything. Several of the baby vampires during the war actually vamped their jailors into letting them them escape."

Aleichem Showing Advanced

Coincident with the announcement last week that a private showing of the first Sholom Aleichem picture, Khavah, direction of Charles E. Davenport, would be given about April 15, big exhibitors and state right buyers interested in the production have prevailed upon the officials of the Zion Films, Inc., for an earlier showing. They declare that the booking possibilities of the picture would be greatly enhanced if it were possible to release the film in time for the Jewish Easter holidays.

In accordance with this suggestion, Director Davenport is rushing work on the assembling and cutting of the picture. Nat Dorfman, a local newspaperman, will edit the film and write the titles.

Shows Burning Legation

The burning of the legations in Pekin during the Boxer uprising of 1900 is reproduced on the screen in the forthcoming Nazimova production, "The Red Lantern," which will be released in April. The Russian star plays a dual role in this adaptation by June Mathis and Albert Capellani of Edith Wherry's novel, "The Red Lantern," in which Nazimova is presented by Richard A. Rowland and Maxwell Karger.

Brimmer in Cleveland

W. C. Brimmer, formerly of the sales forces of Independent Sales Corporation, at its Chicago office, has been appointed branch manager of Independent's Cleveland office. Mr. Brimmer is one of the trade's best known salesmen and is especially well known in the Middle West territory through which he has operated for a number of years in a capacity of salesman and exploitation man.

United Engages Heffron to Direct Farnum

WITH the news that J. A. Berst has arranged to gratify the desire expressed by Dustin Farnum to make a new departure in characterization and forsake for the moment the purely Western roles which have been intimately associated with the United star's screen work, comes the announcement that United's president has engaged Thomas Heffron to direct Mr. Farnum's forthcoming screen feature which is named "The Harvest of Shame."

When this changed type of role for Mr. Farnum was agreed upon Mr. Berst immediately set about the task of finding a director whose special qualifications should ensure the high standard of cast, artistry and production determined upon by United for the picturization of the Tom J. Geraghty story, which is described as not exclusively Western but as having much of its locale in the East and which will reveal Dustin Farnum in evening dress, replacing for the nonce his accustomed cowboy accoutrement. Mr. Berst's efforts resulted in the engagement of Mr. Heffron, a choice which is said also to have met with Mr. Farnum's enthusiastic approval.

Mr. Heffron brings to his directorial duties the practical experience of many years of artistic work as an actor and stage director for A. H. Woods, Chas. Frohman, Augustus Thomas, Mrs. Fiske and John Mason, in a lengthy list of Broadway successes on the speaking stage.

Mr. Heffron's screen career has been notably associated with Thanhouser, Selig and Famous Players.

"Checkers" Director Was Formerly in Play

RICHARD STANTON, by directing "Checkers," the racing play which he is making into a special feature film for William Fox, has completed a curious cycle of circumstances which had its beginning eighteen years ago, when he first saw a stage performance of the late Henry Blossom's success.

At that time Stanton was an actor playing small parts in Western stock companies. As soon as he saw "Checkers" he, like other actors of that time, had a strong desire to play the title role. One day his chance came when he was playing with a stock company in Des Moines. The piece was put on for a week's run, and it proved such a success that it was held over for three weeks. Stanton established himself then as an actor, and he played the role in a number of stock companies then touring the Middle West.

One of the ambitions of Mr. Blossom, the play's author, was to see it used as a motion picture; and before his death he spent a large part of his time at the Fox studios watching Mr. Stanton direct the picture. Up to the day he took to his bed with his last illness he displayed a keen interest in the work.

Stanton and Blossom often conferred at the Lambs Club while Stanton was adapting the play for the screen, and in this work the author was able to give the director many valuable suggestions When Mr. Blossom died Stanton was in Lakewood, N. J., with his company, making scenes on a racing estate. He suspended work on the day of the funeral—at which he was a pallbearer.

When William Fox bought the screen rights of "Checkers," Mr. Blossom expressed the wish that his friend Stanton direct the picture. This suggestion was followed, but fate decreed that Blossom was not to see his favorite play on the screen.

Exhibitors Praise "A Gentleman of Quality"

VITAGRAPH has been keeping a very close check on exhibitors' reports both as published in the various trade papers and as the reports are transmitted through its branch offices to the home office. Outstanding in recent weeks has been the practically unanimous comment of exhibitors as to Earle Williams' box-office drawing power and almost in every case has this comment about the star been tied up with an exhibitor's report of his success with "A Gentleman of Quality."

Analyzing these reports, Vitagraph points out that not only is "A Gentleman of Quality" itself proving a mighty fine attraction, but the business that it is playing to has resulted, to a large extent, from the building up that has been done by the preceding Williams releases. In other words, with "A Gentleman of Quality," exhibitors are getting the benefit of the good will that has been built up by the recent quality of the Earle Williams pictures.

It is noteworthy, indeed, that after Mr. Williams has held undisputed front rank among screen stars for a number of years, he is today maintaining the same high box-office value that has been his for so extended a period.

"A Gentleman of Quality" was directed by James Young and was adapted from Frederic Van Rensselaer Day's sensational novel of the same title.

Fox Increases Output of Mutt and Jeff

The increasing demand throughout the country for short subjects is reflected in the growth in popularity of the Mutt and Jeff Animated Cartoons, according to the Exhibitors' Service Bureau of the Fox Film Corporation. Most of the leading theatres of the country, including the Rialto theatre, New York, are using Bud Fisher's famous comedy characters, it is said, and find them becoming more and more popular every week.

Some of the theatres, trade reports show, are featuring the Mutt and Jeff subjects in their electric lights and in their advertising because of the great popularity they have attained. Others are rearranging their musical programs so that more attention is devoted to the musical settings for the cartoons.

Picture Adds Dramatic Incident

"The Spirit of Lafayette" Secures Final Timely Touch by Portraying Tremendous Parade of New York's Own

INSPIRED by the stupendous ovation and military pageant planned for the New York soldiers returning victorious from France, the producers of "The Spirit of Lafayette" seized the opportunity of picturing the final timely scenes for the production by portraying the 27,000 soldiers on their line of march through the Victory Arch.

The production has been carefully edited, cut and assembled by experts, it is stated, and is now ready for the market. Whether it will be sold on the state rights basis or sold outright to some national film distributing system has not been announced. One of the officials interested was decidedly in favor of playing all the principal cities direct as a big special.

He declared that the big calibre of the production would warrant the exhibition of "The Spirit of Lafayette" on a high-class scale and that it would bring in a clientele from the higher plane in life as well as the regular movie fans.

It was pointed out that many exhibitors might believe that "The Spirit of Lafayette" was a war title. But the real action of the production is said to take place from the signing of the armistice and the picture was made SINCE the war ended and is devoted to the returned soldiers.

Described as swiftly but entertainingly carrying the audience from the fall of 1776 to the spring of 1919, it briefly but convincingly touches on the inspirations of George Washington, Abraham Lincoln and Woodrow Wilson. The spirit of Lafayette is shown and the various contrasts in the different generations.

A romantic story is said to preserve an intensely interesting continuity and the elaborate settings are described as simply the last word in consistency and splendor.

James Vincent directed "The Spirit of Lafayette." As the criterion of the superb directing abilities ascribed it is merely announced that he was the producer of such pictures as "The Land of the Lost," "The Wolf," Walker Whiteside in "The Melting Pot," Theda Bara in "Gold and the Woman," Bertha Kalish in "Ambition," and a score of others equally successful.

The endorsement of the United States Government Committee on Public Information through the Division of Films has been awarded to "The Spirit of Lafayette" and it is heralded as the great official International film. The story is from the book of James Mott Hallowell and it was adapted for the screen by J. Searle Dawley.

Earl Schenck portrays Lafayette and his wife Adrienne is portrayed in youth by Violet de Biccary and in later life by Marion Barney. Robert Elliott has the role of Lieut. John Stanton and his wife, Mrs. Stanton, is played by Paula Shay. There are thirty-seven other quite important roles in "The Spirit of Lafayette," and every member of the immense cast is described as an experienced capable film artist.

James R. Sheehan is associated with Mr. Vincent in the production and is general manager. As a successful exhibitor and showman in the New England states for a score of years he was quick to see the tremendous exploitation possibilities of such a film production if properly produced. And after seeing the finished product he immediately became one of the most enthusiastic men along Broadway, according to all reports.

Mr. Sheehan took a print of the picture to St. Louis late in February and gave it the first official premiere at the Pershing theatre there. This was in connection with the great Mid-Continent Congress of the League of Nations. The newspapers eulogized it highly and Louis K. Sidney, manager of the theatre, declared that he had crowded houses at every performance and that it had the strong appeal that held interest throughout.

Ex-President William Howard Taft witnessed it in St. Louis and pronounced it in admirable harmony, expressing the hope that all the American people could see it.

Buys Big Territory for "The Prodigal Wife"

THE Territorial Sales Corporation has purchased from Screencraft Pictures the masterful production, "The Prodigal Wife," for the United States and Canada. This is the first feature to be bought by Territorial Sales. At present Territorial Sales is preparing to place on the state rights mart the first three of the new series of Jester comedies.

"The Prodigal Wife" was produced from "Flaming Ramparts," a story by Edith Barnard Delano. Mary Boland and Lucy Cotton are the featured players. The plot deals with the rebirth of a woman's soul through love.

Some territory on "The Prodigal Wife" has already been sold, but the following choice districts are still open: Ohio, Kentucky, Michigan, Missouri, Kansas, Nebraska, Iowa, Oklahoma, Minnesota, Wisconsin, North and South Dakota, Maryland, Delaware, District of Columbia, Colorado, New Mexico, Utah, Wyoming, Idaho, Alaska, Washington, Oregon, Montana, Virginia and North Carolina.

The entire Canadian territory is still open.

In the cast of "The Prodigal Wife," in addition to Lucy Cotton and Mary Boland, are the following capable screen performers: Raymond Bloomer, Alfred Keppler. Harris Gordon, Vincent Coleman and Mrs. Stuart Robson.

Frank Reicher, who directed "The Prodigal Wife," is one of the really talented directors of motion pictures.

Arbuckle Washes Windows

The earlier part of "Fatty" Arbuckle's forthcoming Paramount comedy requires that he starts washing windows in a banking institution before climbing to the top.

Fox Releases First Ray-Fair Picture

Speculation in the trade over the work of Albert Ray and Elinor Fair for William Fox was quickened this week by the announcement that "Married in Haste," the first picture which these two young players have made, is the current release in the Excel Pictures series.

Announcement by Mr. Fox, when these two players signed contracts with him, that they would appear in "a series of the sweetest stories ever told," was hailed with enthusiasm by exhibitors, who have since certified their interest by heavily booking the Ray-Fair pictures.

"Married in Haste," it is declared in a statement by the Exhibitors Service Bureau of the Fox Film Corporation, sets an unusually high standard.

Report More Success for Rolfe Film

From A. Dresner, manager of Exhibitors' Film Exchange, Washington, D. C., comes another report to Octagon Films, Inc., of the success of B. A. Rolfe's super serial, "The Master Mystery," starring Houdini.

"I have just been told by Fred Habel," reports Mr. Dresner, "that the Houdini serial, 'The Master Mystery,' is positively the first and only serial that he has ever used that did not have to be braced up with something to carry it through. Mr. Habel operates the Gem theatre, one of the larger houses in Washington, and has positively used every serial produced."

Big Press Book for Brockwell Picture

One of the most comprehensive press books ever issued by the Exhibitors Bureau of the Fox Film Corporation has been published for the exploitation of "Pitfalls of a Big City," which is declared to be the greatest play in which Gladys Brockwell has starred.

Because of the theme of the picture—it is a story of the underworld and a girl's ambition to go straight—unusual advertising and publicity opportunities are afforded, it is stated, and the press book contains an exceptionally large amount of material designed to aid exhibitors.

Pathe Exploits Cassinelli Picture

"The Unknown Love," Leonce Perrot's romantic production starring Dolores Cassinelli with E. K. Lincoln, which will be released as a Pathe Special April 27th, is being put forward with numerous exploitation and advertising aids.

The posters, which have been designed by Frederick Brown MaDan and Emmet Owen Smith, are artistic in both the handling and general beauty of design. Both artists were strongly inspired by the head of the "Italian Cameo Girl," and they have most effectively used it in the posters. Mr. Smith's contribution is the 24 sheet.

Special Service Section on

John Barrymore in "Test of Honor"

EXHIBITORS who are going to show this picture and especially those who have shown previous film offerings in which John Barrymore was the star have a chance to place emphasis on the versatility of the star. It is a specially good opportunity to appeal to the followers of the legitimate, for in his previous motion pictures Mr. Barrymore has had roles that are more or less farcical while here he has a chance to show a finished piece of serious interpretation.

Here is a story where there is no killing, although the star is sent to prison for the death of a man. It is a case where the woman element enters very strongly into the story, but where there is no appeal based on the ordinary sex idea. It is a story where revenge is one of the chief elements, but where there is no gruesomeness. *These are points that should be borne in mind, so that in putting out your selling angles you will appeal to those who want straight, clean, holding interesting in a picture.*

Naturally you will play the name of Mr. Barrymore to the limit. It would be well to call attention to the fact that this is made from "The Malefactor," a novel by E. Phillips Oppenheim. Mr. Oppenheim has been a prolific writer and he has a great following among magazine readers.

IN the selling talks we would suggest that you stress the characters because there are some that stand out here, especially Barrymore as Martin Wingrave, a young Virginian. The clean-cut, high class Southern man of something of the old school is always popular and here you have one that will get the sympathy of the audience. You want to get this sympathy in your advance advertising. Now for the story.

We are introduced to this southern gentleman when Juliet, the little daughter of the organist of the village church comes to his house to borrow books. The chivalry he shows in the greeting of the fifteen year old girl at once wins the respect of the spectator and takes away anything of the curse of the Don Juan when we find a moment later that he is mixed up in a love affair with Ruth Curtis who has a husband that she loathes. Mrs. Curtis is one of the sort of women who make playthings of men and though she finds Wingrave attractive and desires to keep him in her train the man for whom she really cares is George Lumley, a young doctor. But she writes Wingrave letters pledging her love, one of these begging him to meet her secretly at the country club shoot the following day.

Suspicions of the husband have already been aroused and when she leaves the group and beckons to Wingrave to follow, the husband trails them to the clubhouse to find his wife in Wingrave's arms where she has thrown herself. Then the woman declares that Wingrave has forced his attentions on her and a fight follows in which Curtis is knocked unconscious. Dr. Lumley is called in and declares that Curtis is suffering from his heart and that he will soon be himself if a stimulant is given him. He leaves this with the wife, and she deliberately fails to give it to the stricken man, with death as the result.

WINGRAVE is arrested and instead of telling the truth at the hearing Mrs. Curtis declares that her husband was killed in defending her honor. Lumley corroborates Ruth. Rather than drag the name of the woman he has loved into the mire, he is silent and Wingrave is given seven years in prison. But before he goes to serve his term he has provided for little Juliet whom he admires as a pretty little girl, with no deeper feeling, with the fiction that a relative has left her the money.

Next we see Wingrave in convict garb with the symbolic figure of the crushing memory. And here we have a vision of Juliet playing her violin. So when he comes out of prison his one thought is for revenge on the woman who has been responsible for his sufferings. The one person who is waiting for him is his old negro manservant. In the meantime Ruth Curtis has married Judge Ferris, who gives her the social position in New York that she is seeking. First he goes to Juliet, who is in New York studying the violin, and then taking the name of John Martin calls on Ruth, who at first professes that she still loves him. But under the threat to give her love letters to her new husband, he forces Ruth to introduce her to her social set and to her husband. There Lumley, now a successful physician is still her intimate.

RUTH realizes that Wingrave has returned for revenge, she fears that her husband will learn the truth, she is jealous of Juliet and she wants nothing to interfere with her friendship for Lumley. So she lays her plans and decides to trap Wingrave and the husband does find her in his embrace. Then Wingrave turns to him and says: "She will tell you that I killed her first husband and that I have again



Three of the scenes with Juliet. At left as a young girl and in center the finale



At the left one of the strong scenes between Barrymore and Marcia Manon, when he confronts her once more. In the center scene after Dr. Lumley believes that the man has been poisoned and is being denounced, and at right the fight between the Virginian and the first husband, the event which caused him to go to prison

forced myself on her." But the judge orders Martin to leave the house and then the woman is all the more scared and arranges with Lumley to substitute poison for the headache powders that Martin takes regular. But Juliet who has followed him, oversees the trick.

But Martin has, too, discovered the secret and he feigns death with the result that Lumley now turns on the woman. Judge Ferris then confronts the pair of them and drives them from the house with the warning to Lumley that he had better care for the woman. Then he turns to the wronged man and says: "John Martin, I beg your pardon." And then the end comes with Wingrave finding happiness with Juliet.

"I thought it was revenge I wanted," he tells her. "I was wrong. What I wanted was you."

NATURALLY the big dramatic qualities of this picture come with Wingrave accepting the prison sentence to shield the name of a woman he had loved and of the revenge that he had planned. But when you put the emphasis on this, *at the same time give some relief with the happier side of the story.* You can appeal to the gripping qualities of the plot without going into the revenge element too strongly. That word "Revenge" is apt to suggest to some minds gruesomeness, and there is nothing of the sort here.

In the first place we would prefer to use one of the striking action pictures for the main illustration, preferably one of those containing also a picture of Marcia Manon, who has the role of Ruth Curtis. There is one picture that shows the heads of Barrymore and Miss Manon with her head turned away while accusation is written on his face. Where a scene picture means something or where the meaning can be brought out by a caption we are strongly in favor of including the picture with a woman in the display for you are surer to appeal to all the elements of your patronage.

The picture of Juliet will also add to the striking qualities of your advertising. We have illustrated several of the scene pictures for the benefit of those who desire to make their own advertising cuts.

WE would go far enough into the story of this in the selling argument to show that it has a plot out of the ordinary. Immediately after you have used the fact that this is founded on the Oppenheim story you can use the selling matter in smaller type and it is pretty sure to be read. Here are some to select from:

"He was a Virginia gentleman of today, but with all the chivalry of the old school. A married woman who loathed her husband forced her love on him—though she really loved a third man. Then Wingrave struck her husband down when he made a scene. He would have recovered had not the wife deliberately failed to administer the stimulant. But when she did not, he died and Wingrave faced the court as his slayer. Then the woman turned on him, declared that her husband had been killed in defending her honor. . . .

"And because of the love that he once bore her Wingate remained silent. Then after seven years he came from prison. . . . He thought only of the happiness that he would find in revenge, but he found a happiness far more beautiful. But the story is amazing and you'll never move from the edge of your seat until the last scene is shown."

"Ruth Curtis had a husband whom she despised and so she turned to Martin Wingrave and madly made love to him. And when her husband found them together in the club parlor there was a scene. Wingrave struck down the husband. The doctor said that he would recover if the stimulant he left were administered. But the wife let him die.

"No, it was not because she wanted to marry Wingate. For when he faced the court she denied him. She declared that her husband had fought to protect her honor. But Wingrave kept silent—silent then and for the seven years he was in prison. And then he came forth.

"But what of this amazing woman? What could have been her motive? And what was her punishment?"

"Was it love when a married woman came to the arms of this young Virginian? Was it love when he struck down her husband? Was it love when she deliberately let her husband die? Was it love when he kept silent for her sake and served in prison for seven years?

"And what, then, when this man came back into the world again? There was the faithful black man servant waiting for him—and another. And to some one he said: 'I thought it was revenge I wanted. I was wrong, what I wanted was you.'"

THEN some shorter ones:

"Ruth Curtis swore she hated her husband and loved this man. She saw him strike Curtis down and let her husband die. Then she sent the man to prison by denying him. And yet that is only the start of this amazing story."

"A woman betrayed him, but honor forbade him to speak. Seven years in prison and he came forth to find the woman again. But honor ruled and cleverness alone sent the woman to the fate she deserved and the man to the arms of the girl who knew the real love."

"She let her husband die and the man she claimed to love go to prison for the deed. And when he came out did he seize her white throat in revenge or allow her own scheme to kill him undo her?"

"A story of splendid honor and a beautiful faith—and a most amazing siren."

THERE should be comedy to balance this feature, but while we would try to take advantage of the pulling power of the feature and get an unusually good bill to accompany it, we would not feature the shorter subjects in the advertising. Keep this picture and the star the dominant ideas and then make the setting around them so attractive that you will get the sort of word of mouth advertising that brings the people to your theatre again and again.

Good music is essential here and there are some excellent opportunities.



Any of these three scenes of Barrymore, with Marcia Manon, will make striking advertising. At left she turns against him, at right she seeks to win him back and in the center he denounces her after she tries to poison him

Appeal Should be Straight Cut and on High Plane

STRAIGHT newspaper advertising is the one best bet in advertising "The Test of Honor" and we would a good deal rather spend the money that would go into any teaser campaign or anything of the sort in the announcement of the picture. By using any of the selling talks that are given here or in the plan book you have the effect of arousing the curiosity of the people. And if you resorted to the teaser method you would use the selling power of Barrymore's name and also probably fail to reach the high class of people that you want to get to your theatre.

If there is in your section any considerable number of people who still hold to the legitimate theatre instead of the motion picture you have an opportunity to get them to your house with this one. Suppose you send out a circular letter along these lines:

"We want you to compare the motion picture and the spoken drama. We have at the Regent theatre next week, Mr. John Barrymore, one of the foremost artists of the legitimate stage in 'The Test of Honor.' It is a wonderful motion picture and though New York has hailed his triumph in 'Redemption' on the spoken stage this season, we believe that Mr. Barrymore here surpasses anything that he has ever done.

"We believe that you will agree with us that for unusual plot, for tenseness and for heart interest the photoplay has been able to go beyond the stage. Give us a chance to prove it."

YOU will, of course, bestow the greater part of your newspaper publicity on the star, but there is such a notable cast here that we would be sure to mention it down in the corner of the display advertisement and in some of the reading notices. But forget the time-worn "all star cast" stuff here.

Constance Binney is undoubtedly one of the prettiest girls on the screen, something of the Marguerite Clark type. She attracted great attention when she appeared in Maurice Tourneur's production of "Sporting Life."

Marcia Manon will be remembered as the actress who played the cruel wife with Mary Pickford in "Stella Maris." She attracted a great deal of attention in Cecil B. DeMille's "Old Wives for New."

J. W. Johnson has been a popular favorite for a long time and his name is thoroughly familiar to your audiences. Bigelow Cooper is equally well known.

A MUSIC IDEA

Old Song Will Help in Making This Attractive

THERE can be a clever effect used here by having a song precede the showing of this feature and continuing the music of it through, as we are indicating here.

Juliet, the girl whom Wingrave finally marries, is a violinist. The first time we see her on the screen playing she appears to be rendering "Then You'll Remember Me." There is another occasion when she is seen in Wingate's vision and a third time at the recital at which she appears.

With a Southern rose garden effect have a girl dressed in white sing this and let the strains be brought into the picture. Then each time that the girl is seen playing have the selection used as a violin solo from the back of the stage. At the recital scene this can be made all the more effective by rendering on a 'cello the end of the 'cello solo that is pictured there and then have the piano accompaniment for the violin. This same selection should be brought in at the end.

"Love's Old Sweet Song" or any of the old favorites may be used here. We would distinctly use one of the old songs, for it fits in so well with the character that Barrymore portrays.

And don't forget the pulling power that should be in the name of Oppenheim in your community. If the window display idea is not overworked in your section it ought to be easy to get cooperation on this. Oppenheim has been a most prolific writer and new works are constantly coming from the press and any large bookstore is likely to have quite a number of his other volumes. Suggest to your bookseller that here he has a chance to excite new interest in Oppenheim's works and get rid of the old volumes by cooperating with you.

WE believe that dignity is desirable in presenting this picture and therefore we would devote the lobby directly to exploitation of Barrymore and the title and the author. Instead of merely plastering the paper about and sticking the stills up anywhere, try to get an artistic effect here.

If you will mount the 22 by 28 picture of the star and of the leading woman on heavy cardboard and simply place on these their names and the title of the picture you can use one of them on either side of the lobby with good effect.

But if you have a theatre where you get the crowds going by and where you find that the display will appeal to the curious, you can employ the question mark idea. Display a series of huge question marks and at the bottom of each one include one of the scene pictures and then a question such as these:

"Why did she swear her love for him and then let him go to prison for a crime of which he was innocent?"

"Why did she let her husband die and abandon the man she said she loved—not to marry a man she had never seen?"

"Was it honor that kept him from speaking when he, innocent, faced a prison term and she was the one who should have had the sentence?"

"Seven years he suffered for her sin, and when he came forth from prison—what was his revenge?"

Madge Kennedy in Mojave Desert

Goldwyn Star and Associates Far from Railroads in Filming Rex Taylor Story, "Leave It To Susan"

SOMEWHERE in the Mojave Desert, it is stated, Madge Kennedy and members of her company are temporarily lost, while filming her new Goldwyn picture to follow "Daughter of Mine."

The title of the forthcoming production with the desert scenes is "Leave It to Susan," and it was written by Rex Taylor, who set about to provide Miss Kennedy with a role entirely opposed to the one she assumed in Hugo Ballin's fantastic comedy, and unlike any of her others as well.

That Miss Kennedy will be heard from in time, and will give a good account of herself, is said to go without saying because she is unusually happy over the part. Not a little of her enthusiasm comes from the fact that Clarence G. Badger again is her director.

The locale of the new Goldwyn Picture places the erstwhile heroine of a dozen frothy society plays in the midst of the desert's waste. First of all she is seen as the daughter of a capitalist who, with his family journeys West on business of a very particular nature.

An amusing accident leaves Susan behind when the train resumes its trip after an interruption. Susan is deserted with only Montmorency, her dog, clasped in her arms. The desert stretches all around her.

The people she afterwards encounters, the seemingly desperate situations in which she becomes involved, and it is declared that the big surprise which comes to the girl and, incidentally, the audience, promises to make "Leave It to Susan" a comedy-drama rich in laughter and unexpectedness.

Although Madge Kennedy in a Western environment of the roughest kind is a combination that presages much merriment, it is not only by reason of this that the play is highly original, it is said. Varied and thoroughly human types are announced as surrounding the star, including Alfred Hollingsworth, George Kunkel, Anna Hernandez, Walter Hiers and a corps of real cowboys, and a leading man new to her in the person of Wallace MacDonald.

Select Names Features for the Month of April

SELECT PICTURES CORPORATION announces three Star Series attractions for distribution during the month of April, including Marion Davies in "Getting Mary Married," Constance Talmadge in "The Veiled Adventure," in which she will be presented by Lewis J. Selznick, and Alice Brady's "Red Head."

Marion Davies' Select Picture for April, "Getting Mary Married," is an original story written especially for the star by John Emerson and Anita Loos. It is an Allan Dwan production, having been directed and supervised especially by him.

"The Veiled Adventure" will be Constance Talmadge's Select Picture for April. Walter Edwards directed it and Harrison Ford is Miss Talmadge's leading man. The story is by Julia Crawford Ivers, who also wrote the scenario. "The Veiled Adventure" concerns the experiences of a young woman who delights in showing other people the error of their ways. She finds a grey chiffon veil in her fiance's pocket, so she proceeds to teach him a lesson. While occupied in this pleasant pursuit, she becomes acquainted with another young man, which tends to minimize the importance of the veil. Further developments show that Reggie, her fiance, has a very dangerous rival.

"Red Head," in which Alice Brady will be seen, is a story by Albert Payson Dowst, which appeared in a recent number of one of the leading magazines. It was adapted for the screen by Charles Maigne, who also directed the production, thus making the fifth picture for Alice Brady which Mr. Maigne has adapted as well as directed. Miss Brady will be supported by Conrad Nagel, who is also leading man in her stage play, "Forever After," thus forming a combination of star and leading man which it is believed will prove one of the most successful ever seen on the motion picture screen.

Obtains Popular Subjects for Production

JESSE L. LASKY, first vice-president of the Famous Players-Lasky Corporation, announced this week the acquisition for screen presentation of three subjects. They are William Gillette's "Too Much Johnson," Louis Joseph Vance's "The Black Bag" and "Hawthorne of the U. S. A.," the Cohan and Harris hit.

"Too Much Johnson" is the second piece by William Gillette purchased recently by Famous Players-Lasky, "Secret Service" having been obtained some few weeks ago as a subject for Captain Robert Warwick. Written by Mr. Gillette, "Too Much Johnson" was first produced on the stage in 1894 at the Standard theatre, New York City.

Louis Joseph Vance's novel, "The Black Bag," published by the Bobbs-Merrill Company in 1908, is also well known to the American public. This story was obtained as a vehicle for Wallace Reid and the many thousands who are acquainted with the plot and Mr. Reid's past screen accomplishments, will readily appreciate the fact that this subject will make an admirable story for the Paramount favorite. "The Black Bag" is also the second Louis Joseph Vance subject recently announced by Famous Players-Lasky.

"Hawthorne of the U. S. A." is another play of the American stage. Produced first at the Astor theatre in New York, November 4, 1912, with Douglas Fairbanks in the leading role, this piece by James B. Fagan proved one of the biggest Cohan and Harris hits and soon became popular throughout the country.

Pershing Gets Chance to See Himself

General John J. Pershing is going to have the opportunity of seeing himself as Lieutenant John J. Pershing receiving his first important commission at the hands of Colonel Theodore Roosevelt when "Our Teddy," the McClure authorized screen version of Colonel Roosevelt's life, is shown in the areas of France occupied by American troops. Before the McClure feature was produced it was not generally kown that Colonel Roosevelt, then president, "discovered" Pershing as a young West Point graduate, recognized his ability, and gave him his first big job to do in the army. In an interesting and impressive scene, "Our Teddy" shows President Roosevelt in conversation with Lieutenant Pershing and assigning him the important tasks that later resulted in him being chosen as leader of the Mexican expedition and commander-in-chief of the American Expeditionary Forces.

Dwan Directs Miss Davies at Fort Lee

Marion Davies, with a large company, is busily at work on a new production in the Paragon Studios, Fort Lee, which, it is understood C. F. Zittel has leased for a short period of time. Allan Dwan, who made "Getting Mary Married," soon to be released, is again Miss Davies' director, Norman Kerry her leading man, and Dorothy Green and Matt Moore figure prominently in the production's cast. Much secrecy is being maintained about its story. It evidently is one demanding a large number of clothes, as Marion Davies has been seen much recently stocking up in New York's most fashionable shops.

Carroll Joins Independent in Pittsburgh

Norman S. Carroll, formerly assistant to H. Robbins, assistant general manager of Fox Film Corporation and more recently general manager Fort Pitt Theatre Corporation, Pittsburgh, has been placed in charge of the Pittsburgh branch of the Independent Sales Corporation. Mr. Carroll is one of the trade's youngest branch managers and is known throughout the Eastern territory to every exhibitor. He takes charge of the Pittsburg branch for Independent, this week, and will immediately start a boosting campaign for the Rothapfel Unit Programme.

Howells Writes

Letters received from David P. Howells, who is in Europe opening offices for the distribution of United Picture Theatres, Inc.'s and other American pictures, tell of present conditions at the battle fronts which he and Mrs. Howells have visited. As the guests of an American colonel Mr. Howells made the trip by motor from Barle-duc through the Argonne Forest, Varennes, Clermont, Montfaucon, Mort Hommes Hill, and Verdun, returning by way of the Valley of the Marne, St. Mihiel and Commercy.



Alice Joyce, Vitagraph star in "The Cambric Mask"

First Abe Martin Sayings Scheduled

The first of Kin Hubbard's quaint Abe Martin sayings and drawings recently secured for exclusive use in the New Screen Magazine are contained in issue No. 8, released shortly by Universal exchanges. The Abe Martin feature presents the philosophy and wit of Mr. Hubbard's brain creation, a small town Hoosier, with ideas that are both unique and exceedingly humorous. To the public the Abe Martin feature needs little introduction for the sketches and sayings bearing his name have been published by over a hundred leading newspapers throughout the country for several years. As in the newspapers, the Abe Martin features of the New Screen Magazine will appear both in words and illustrations.

Pictures taken in a New York dog hospital, pictures taken at a blind hospital and showing the remarkable things done by blind men and women, new designs for spring and summer garments, and several novelty pictures complete the reel.

Executives See Leah Baird Feature

In the projection rooms of the W. W. Hodkinson Corporation Wednesday the executives obtained their first full view of the pretentious Leah Baird-Augustus Thomas special, "As a Man Thinks."

After seven weeks of hard work and a lavish expenditure of real money, the screen disclosed what the executives of both the producing and distributing companies had prayed for—a master production—a "special" that will open the new era of Hodkinson's super-plans with a smashing and artistic triumph.

New One-Reelers

Exhibitors Mutual this week announced three new one-reel comedies, on release dates from March 30 to April 20.

The first, on March 30, is "Peggy's Burglar," with Elinor Field. Following is another Elinor Field one-reeler, on April 6, called "Too Many Sweethearts." On April 20 "Don't Worry" is scheduled. Miss Field is also presented in it.

Three Big Features Give Impetus

Robertson-Cole Company Cites Three Special Pictures as Outstanding on Exhibitors Mutual List

FROM reports gathered from Exhibitors Mutual Exchanges, Robertson-Cole Company states that the rapidly augmenting accounts are credited to the great pulling powers of three special features; "What Every Woman Wants," "The Turn in the Road," and Martin Johnson's "Cannibals of the South Seas," which in motion picture parlance, are described as going over like a whirlwind.

"What Every Woman Wants," which Jesse E. Hampton produced from a story by William Parker, and which features Grace Darmond, because of its prior release, is setting the pace for "The Turn in the Road," the Brentwood production, and its a most unusual pace, it is stated.

During the week of its release, "What Every Woman Wants" played the full seven days in the following representative first run houses throughout the country; Majestic, Detroit; Alcazar, Chicago; State-Lake, Chicago; Lyric, Buffalo; Strand, Minneapolis; Colonial Washington, D. C.; Metropolitan, Washington, D. C.; Clinton Square, New York; Halsey, Brooklyn; Strand, Newark; Minerva, Pittsburgh.

During the week of April 7th, ten big Chicago theatres will play the Hampton production as their leading attraction. Ascher Bros. have booked the Exhibitors Mutual feature for each of their twelve theatres.

"The Turn in the Road," which has a cast, including Helen Jerome Eddy and little Ben Alexander, is meeting with widespread approval, it is said that both artistically and from the box office stand point it is living up to expectations of exhibitors.

Where the Brentwood Production has had a run, business has increased daily, it is declared, just as it did at Quinn's in Los Angeles where it held the screen for eight weeks. Among the hosts of first run houses which have booked the picture, highly favorable reports have been received from Kunsky's Majestic Theatre in Detroit; the State-Lake in Chicago, etc.

Martin Johnson's "Cannibals of the South Seas" is going over so big that it is almost impossible for Exhibitors Mutual to obtain a print of it, it is announced.

Extra copies of the picture have been ordered but on an emergency call the New York office was unable to supply a print.

John D. Tippett Arrives for Universal Visit

JOHN D. TIPPETT, manager of the Trans-Atlantic Film Co., Ltd., of London, has arrived in New York for a brief business visit prior to a visit to Universal City, Cal., and returning abroad. Mr. Tippett is in charge of Universal's film distribution abroad and is in America for the purpose of conferring with Carl Laemmle, president of the firm, and to arrange for great distribution of the Big U's productions in Europe and Africa during the present year.

As the head of one of the largest film distributing companies in the Eastern Hemisphere, Mr. Tippett is in a position to know what a prominent part motion pictures have played in the winning of the war and in keeping up the morale of the people who have stayed at home, in Europe. He states that though all amusements suffered considerably in Europe because of the war, that the great assistance the cinema lent to the Allied governments cannot be overestimated. With the armistice has come an era of cinema prosperity to Europe and Africa that knows no bounds, according to Mr. Tippett. With embargoes lifted and transportation conditions back to normal, the general public in better spirits and the strain of the war rapidly becoming invisible, Mr. Tippett looks forward to a record distribution of American and foreign films in Europe during 1919.

The Trans-Atlantic Co., handling Universal productions, with branch offices at Copenhagen, Stockholm, Christiania, Rotterdam, Brussels, Paris, Milan and Barcelona, has reported an unusual increase in business the first three months following the signing of the armistice, and Universal plays and players are very popular in all European countries, according to Mr. Tippett.

Distributing One Hundred Prints of Picture

THE First National Exhibitors Circuit will send through their various distributing exchanges, one hundred prints of their newest feature. "Whom the Gods Would Destroy." Efforts to effect a simultaneous showing in one hundred cities, either on April 15 or 21 are being made.

The first booking received comes from Harry Scherer of the Cambria theatre, Johnstown, Pa., who will close his film season with the Macauley feature, by playing it at seventy-five cent top prices April 21, 22 and 23.

The Macauley representative will make a tour of the First National eastern exchanges in behalf of the film and announces that concern's willingness to play the film anywhere on a percentage scale.

The League to Enforce Peace, of which Ex-President Taft and other noted men are heads and of which over four hundred thousand people are participating members, are getting behind the picture in a substantial manner, and it is expected now that an immense advertising campaign, coupled with the hundreds of discussions and conventions on the subject of a League of Nations, will be begun shortly.

Already over a million letters have been written on the subject of the film to sympathizers with the movement, suggesting to them to support the film, have been sent out with thousands of others going forward each week.

Pathe Production Pleases Wilson

President Sees "Common Clay" and Radiogram Carries Glad Tidings Ashore—Troops Also Appreciate Showing

"COMMON CLAY," with Fannie Ward, according to a radiogram received at Pathe Exchange Home Office, scored a hit on the program arranged for President Wilson on his return journey to France. The issue of the Pathe News shown during the trip composed a comprehensive record of the President's activities in England, France and Italy, the selections being made from the most important occasions.

Captain Rose, of the United States Steamship George Washington, conveyed the news in the following message:

"Pathe News and 'Common Clay' greatly appreciated by President and party, and by returning troops. Please try and include Pathe Review for the next trip."

An especially attractive program is being arranged for the next trip, which will include issues of Pathe Review embodying the most striking exhibitions of slow motion made by the Novagraph Film Corporation. Of timely interest at this time are the Pathe color scenics of various parts of Europe.

The appreciation of "Common Clay" is a big note in the warm appreciation whereever the film version of the Harvard prize play has been shown, since its presentation at the Rialto Theatre, New York. Typical of exhibitor comment is that of Andrew Karzas, owner and manager of the Woodlawn Theatre, one of the most representative houses in Chicago or the West, who writes:

"After hearing more favorable comment on your film, 'Common Clay,' than any the Woodlawn Theatre has played thus far, I feel it my duty to pass the good word on to you.

"Without an exception our patrons were surely pleased with this production and 95 per cent. of them stopped to say so as they left the theatre.

"This is, as you know, the acid test for any picture; for no matter what the film is, if the public likes it, success will come."

Leading Exhibitor Eulogizes Hampton Film

"WHAT Every Woman Wants" is enthusiastically praised by Edward J. O'Keefe, manager of the City Square Theatre at Atlantic City.

This is the Jesse D. Hampton production marketed by Robertson-Cole Company through the Exhibitors Mutual exchanges. Grace Darmond is featured.

"Congratulations on 'What Every Woman Wants,'" wires Manager Keefe. "It is one great picture. One of the best we ever played, and we play all the big ones. It has everything that goes to make a good picture—good photography, direction, settings and high class acting—not forgetting the great title.

"We had big business all day and will no doubt have bigger tomorrow. Will ask you to increase the two days I have it booked for our Cort Theatre on the boardwalk, to three days. It should go over even better there. Your company is turning out some great shows. Keep up the good work."

The Atlantic City Daily Press, in reviewing the picture said: "What Every Woman Wants," the widely discussed photo drama, the picture play with the alluring and curiosity provoking title was magnet enough to swamp the management of the City Square Theatre on Atlantic avenue, both yesterday afternoon and evening, where it was announced for its first exclusive presentation.

"That the big throng was satisfied after seeing this remarkable film goes without saying for the picture proved one of the best ever seen at this popular house. What does every woman really want? Grace Darmond, in the featured role thought she had what she wanted, and after she got it, found out it wasn't what she wanted after all. In this case it was clothes and she got clothes to her heart's content. It is a pretty safe bet that the gowns worn in this remarkable film were never excelled even at one of the big fashion shows where the best is always shown."

Magazine Screen Supplement Is Described

JAMES R. QUIRK and Julian Johnson, respectively general manager and editor of *Photoplay Magazine,* and Vice-President E. W. Hammons of the Educational Film Corporation of America, are the men behind the "Photoplay Magazine Screen Supplement."

For the benefit of exhibitors, Mr. Hammons goes into a description of this new one-reel offering, and the possibilities of exploitation on the series.

"The 'Photoplay Magazine Screen Supplement' offers real opportunities to every exhibitor," declared Mr. Hammons. "Every issue contains from five to seven of the more celebrated players, in the sort of material that the 'fans' like best. The informal photographs create a friendly interest in the players that the exhibitor cannot afford to overlook. Patrons feel that they are personally acquainted with the stars after they have seen them in regular clothes—informally, intimately, like meeting them in private life.

"For the exhibitor who buys his newspaper space by the line, every announcement must necessarily be as brief as possible. Therefore, the title line 'Photoplay Magazine Screen Supplement' used by itself is best, because it has had the greatest amount of publicity, and the greatest number would understand what was meant. Enlargements on that, for larger space, could run about as follows:

"'The Stars As They Are' in the 'Photoplay Magazine Screen Supplement.'

"Theatre managers, hardened to contact with plays and players, are apt to underestimate the interest in these subjects. The average theatre manager becomes overfamiliar with pictures and picture people. He forgets that his audience looks upon his programs as recreation, and not as a hobby or a business. They are thoroughly interested in little details—they ask countless questions that seem foolish to the man who is constantly in touch with the trade, but nevertheless it is this large group that carries the motion picture theatre to its greatest success."

Schnitzer Returns from Coast Trip

Joseph I. Schnitzer, Universal's general sales manager, returned to his New York office last week from a five weeks' trip which carried him to the Pacific Coast and back, convinced that Universal productions are to enjoy record distribution and success during the present year. Mr. Schnitzer visited Pittsburgh, Indianapolis, Chicago, St. Louis, Omaha, Denver, Portland, San Francisco and Los Angeles, acquainting exhibitors and exchangemen with Universal new star series selling policy. Upon his arrivel in each of the cities previously mentioned, Mr. Schnitzer held a conference with exchangemen of surrounding territories and later conferred with the leading exhibitors of the localities visited, outlining Universal's plans for exploiting its pictures during the spring and summer months.

Upon his return to New York, Mr. Schnitzer stated that he found conditions in exchanges and theatres greatly in excess of his fondest hopes.

Nichols Books Alice Joyce Film

Vitagraph's Alice Joyce release, "The Lion and the Mouse," the screen version of Charles Klein's famous play, has been booked by W. P. Nichols of the Canadian Film Service, Ltd., of Vancouver for all of his British Columbia houses.

In this connection, it is doubtful if any film in recent months has been so universally played by circuits as has "The Lion and the Mouse," which has been booked by theatre chains all over the country and comes pretty close to holding a record for having played to the greatest possible number of people within so short a period after its release.

Carey Returns to Hollywood

Harry Carey, Universal's Western star, has returned to Hollywood, winding up his 5,000-mile personal appearance tour of the west at San Francisco Monday, March 31, by addressing film fans at six different theatres in the Golden Gate City.

With his wife, who acts as his business manager, Mr. Carey left Universal City early in February and made his first public appearance at Portland. From Portland he journeyed to Seattle, Spokane, Cheyenne, Denver, Kansas City, Omaha, Des Moines, Minneapolis, St. Paul, Milwaukee and Chicago.

Pathe News Cameramen Win Praise

Pathe News in a comparatively short time has established a reputation for aero work which gives to the *News* a distinct and unique character. Some of the achievements, notably over New York, of which unusual views were taken—including a half-height shot of the Woolworth Building and the Statue of Liberty—have been highly commended by army experts and civilian professionals. They especially commended, also, the views taken of New York Harbor on the occasion of the President's first journey to France; and the scenes, shot from the clouds, of the procession of ships into Boston Harbor upon the return of the President. But the most recent achievement, and one during which the evolution of the plane held spellbound 100,000 spectators, was the automobile races at Santa Monica, Cal.

Exhibitor Praises Stewart Picture

H. C. Neale of the Dixie theatre, Mayfield, Ky., believes in the big feature pictures for getting the business. Mr. Neale expressed himself emphatically in a letter to the Big Feature Rights Corporation after he had run "Virtuous Wives." Mr. Neale wrote:

Gentlemen:—
We are running great big stuff now and want to continue. We did a "Sniptorious" business on "Virtuous Wives." Had to turn lots of them away on account of having no room for them. It's a fine picture and everybody went wild over it. It's the talk of the town. You need not hesitate a minute to advertise this picture with all the vim you've got because you will do it an injustice if you don't.

Yours truly,
Dixie Theatre,
By H. C. Neale.

New Player in Aubrey Picture

Next week Vitagraph plans to announce the title of its "Big V" Special Comedy release in which James Aubrey is starred and which will follow the release of the Montgomery and Rock comedy, "Girlies and Grubbers."

In the Aubrey comedy, the Darwin theory gets another boost for one of the performers to be seen in this comedy will be "Snookums," who inherits his histrionic ability from his father, "Napoleon," performing Chimpanzee.

J. A. Howe directed the Aubrey comedy and Maude Emory and Babe Hardy support the Vitagraph comedian.

Clark Company Returns

After several weeks spent at Pass Christian, Miss., Marguerite Clark, Eugene O'Brien, her leading man, and the members of the company engaged in the filming of Miss Clark's new Paramount picture, "Come Out of the Kitchen," returned to New York.

Work on the interior scenes are reported as progressing nicely under the direction of John S. Robertson and his assistant, Frank Walton.

Kane Completes Long Trade Tour

General Manager of Select Pictures Corporation Notes Many New Developments on Six Weeks Trip

AFTER a six weeks' trade tour through the South and Middle West territory, Arthur S. Kane, general manager of Select Pictures Corporation, has returned to New York City.

Mr. Kane had many interesting things to say about his trip, and especially was impressed by the signs of prosperity to be found on every hand.

In Kansas City, for instance, Mr. Frank L. Newman is putting the finishing touches on his new two thousand seat house, the Newman, at the corner of 12th and Main Streets, and expects to open it in May. In the downtown district in Kansas City other large picture theaters are projected.

At Omaha the Goldberg Brothers, owners of the Sun theatre, are building a large new picture house alongside of the Rialto, and have projected another theatre across the street on the opposite corner. In St. Louis Mr. Marcus Loew is building on Washington Avenue a new theatre which is to be devoted to vaudeville and pictures. In Dallas Mr. E. H. Hulsey has announced a thirty-five hundred seat house to be devoted to pictures only, and another large house for Houston.

Everywhere, Mr. Kane stated, he found exhibitors basking in the sunshine of a wonderful season's prosperity. Kicks have disappeared; plans for future aggrandizement have replaced them.

After leaving Atlanta, where Mr. Kane attended a luncheon of the Film Board of Trade and addressed those present, he went to New Orleans, where he was met by Select's branch manager, H. G. Till, and entertained at luncheon in the Grunewald Hotel. In New Orleans Mr. Kane exchanged views with Mr. E. V. Richards, Jr., manager of the Saenger Amusement Company, and J. Eugene Pearce, owner of the Trianon and Tudor theatres on Canal Street. Under the guidance of Mr. Richards he visited the Strand theatre, one of the leading photoplay auditoriums of the South; Marcus Loew's Crescent theatre, and the Saenger Amusement Company's Liberty theatre. In Houston, which was Mr. Kane's next stop, he was met by Branch Manager Claude C. Ezell of Select's Dallas Exchange, and with him visited some of the more prominent exhibitors in the city, including Manager MacFarland of Hulsey's Queen theatre; Mr. William Gerringer, of the Isis, and Miss Elizabeth Johnson, of the Liberty.

In Galveston Mr. Kane and his party were entertained by Manager S. T. McDonald of the Queen theatre with an old-fashioned Texas shore dinner, which made Select's general manager vividly realize some of the delights of life in the city on the Gulf.

A night trip to San Antonio put Mr. Kane in touch with that highly successful theatre owner, Mr. William J. Lytle, owner of the Princess, Empire and other theatres, who is said to have given him not only a glowing account of business conditions from the exhibitor's viewpoint, but also a very flattering and welcome description of what he was pleased to describe as the ideal service which he was receiving from Select's Dallas exchange.

Cartoon Used as Select Poster

A New York paper has given Select Pictures Corporation permission to reproduce as a three-sheet poster for "Bolshevism on Trial," the full-page cartoon which appeared in a recent issue. This cartoon, which has since been reprinted in many newspapers throughout the country, depicts figures representing Labor and Capital united to repulse a crawling, bearded, unkempt figure representing Bolshevism and push him off the face of the globe. In the background stands the Statue of Liberty—under its beneficent and truth-revealing rays the industrial forces which have built up America have joined hands to avert the common peril and preserve our native land as the home of the free.

"Red Glove" Published

Douglas Grant's novel of Western adventure, from which "The Red Glove" serial starring Marie Walcamp, has been adapted by Universal, is soon to make its appearance on bookstands throughout the country. Grosset & Dunlap have published "The Red Glove" story in book form, illustrating the narrative with scenes from the film play.

Charles Swickard Directs May Allison

May Allison has started work at the new Metro studios in Hollywood in a new screen comedy, the working title of which is "His Father's Wife." Prior to her rest period Miss Allison completed "Castles in the Air," George D. Baker's scenarioization of Kate Jordan's magazine story, "Orchestra D-2," under Mr. Baker's direction.

Beginning her new starring subject, "His Father's Wife," Miss Allison comes under the direction of Charles Swickard, who directed Bert Lytell in "The Spender," "Faith" and "Hitting the High Spots."

Only One Woman in This Film Production

In "Square Deal Sanderson," the William S. Hart production now in the making, Famous Players-Lasky announce that there is only one woman in the cast.

The one woman is Ann Little. She has her first opportunity of playing opposite Mr. Hart, whom she has long known and admired.

Others appearing in the picture are Frank Whitson, Edwin Wallock and Lloyd Bacon.

Metro Keeps Up Pace in West

Unusually Active Force Expects to Be Kept Busy All Summer—Comedy Prevails in Productions

SIGNS that portend a summer of unexampled activity are abundant at the new Metro studios in Hollywood, where, for the first time since Metro's 'cross-continent trek from New York to California, the capacity of the great modern motion picture plant is being put to a rigorous test. With Maxwell Karger, Director General, at the helm, five Metro stars—Bert Lytell, Viola Dana, Hale Hamilton, May Allison and Emmy Wehlen—are at work simultaneously on new productions, and the studios are meeting the test admirably.

Five stars, with their directors, assistant directors, camera men and supporting companies, comprise a small army. Yet the new Metro plant, embracing about seven acres and equipped with three immense stages, affords plenty of room for their varied and multifold activities. In fact, when it was designed Metro provided room enough for twice the number of companies now engaged in the big summer drive.

Comedy is the predominant note in the new Metro productions. With one exception the forthcoming pictures are light in theme, with the purpose of quickly offsetting the gloom of more than four years of war by laugh-making entertainment. Miss Dana, the exquisite; Miss Allison, the winsome; Miss Wehlen, the petite, and the smiling Hale Hamilton are doing what are frankly wholesome comedies. Bert Lytell is completing another of his "Boston Blackie" crook stories, which is intensely dramatic in theme, although liberally lightened by comedy relief.

"Blackie's Redemption" is the title of the new Lytell subject. It is based upon two of Jack Boyle's Red Book Magazine stories, "Boston Blackie's Mary" and "Fred, the Count." Finis Fox, of the Metro scenario staff, made the screen adaptation, and Jone Ince, of the Ince family so widely known among motion picture fans, is directing the young Metro star under the personal supervision of Maxwell Karger.

It will be remembered that Bert Lytell originated the character of "Boston Blackie," the gentleman burglar, on the screen, in "Boston Blackie's Little Pal," produced several months ago by Metro in the west. The production of "Boston Blackie's Little Pal" was prior to Lytell's phenomenal successes, "The Spender" and "Faith." Alice Lake, who established a reputation as a screen comedienne of rare beauty and talent prior to her engagement with Metro, is Lytell's leading woman in "Blackie's Redemption."

Emmy Wehlen, who but recently arrived on the Pacific coast, has plunged with a vim into her new picture, "The Amateur Adventuress." Miss Wehlen started work after a rest of only two days. Henry Otto is directing this "Dresden china star" in "The Amateur Adventuress," which is being made from the scenario by Luther A. Reed, of the Metro staff, based upon Thomas Bigelow's story in Young's Magazine. The story has to do with the adventures of a young girl employed as a stenographer in a Welfare Home and who seeks romance.

Kunsky Book Stewart Production

Word comes this week that Vitagraph's Anita Stewart production, "From Headquarters," has been booked by the John H. Kunsky Amusement Enterprises for first run in Detroit.

W. P. Nichols, of the Canadian Film Service, Ltd., of Vancouver has also booked the picture for all of his houses and among other bookings on "From Headquarters" recorded in the last few days are the Jefferson Theatre of Dallas, and the Regent of Battle Creek, Mich.

Ouimet Visits the Studios

Ernest Ouimet, president and general manager of Specialty Film Import, Ltd., of Montreal, and Mrs. Ouimet and two sons and Mrs. E. Thibaudeau, who are passing the winter in southern California, were recently among Frank Keenan's visitors at the Robert Brunton studios, Los Angeles.

The party spent two hours on the grounds and saw Mr. Keenan and members of his company at work on scenes for "The Tide Book," a five-part shipping drama, prepared for the screen by Jack Cunningham from a story by Mrs. Kate Corbaley, and to be distributed by Pathe.

Admirer Sends Flowers to Kenyon

The affection that admirers whom she has never seen have for Doris Kenyon, De Luxe Pictures star, is evidenced by the case of Evelyn McCormack, fifteen years old, who lives in Rome, Ga. For two years little Miss McCormack has been unfaltering in her devotion to Doris Kenyon. In addition to frequent letters; a gift holiday never passes without the young lady remembering Miss Kenyon with some loving little token of friendship. So carefully timed are these gifts that they invariably reach Miss Kenyon on the day that is being celebrated.

The first day of spring, March 21, brought Miss Kenyon a special delivery package containing a collection of flowers from sunny Georgia.

Brunet Trade-Marks Serials

Paul Brunet, vice-president and general manager of Pathe Exchange, Inc., has announced that hereafter all advertising and publicity matter on serial productions distributed by the Pathe organization will bear the words, "A Pathe Serial."

This plan has been decided upon as a means of giving the exhibitor the greatest possible advantage to be derived.

Simplex Notes

Boston Supply Company Makes Cheery Report

The Boston Motion Picture Supply Company, southern New England distributors for Simplex, report a banner week's business ending with last Saturday, according to reports received at the Simplex factory.

Cecil Wood, well known in projection circles, is now actively engaged as special representative for this progressive concern and many Simplex orders followed in his wake upon his return from a two weeks' trip around the southern part of the territory.

The current month's "Bean Pot," the snappy little house organ published by this concern, which just came off the press, is full of peppery things pertaining to that part of the motion picture industry represented by the Boston Motion Picture Supply Company.

The demand for Simplex Projectors around this section was so great during the past week that the complete stock of machines was cleaned out and negotiations were made for motor truck transportation to bring another shipment of machines over the road in order to take care of the numerous important installations which were required.

Simplex About to Offer New Device

From one of the executives of the Precision Machine Company comes the news that on top of the many additions and features which have been evolved on the Simplex Machine, is one that will make a direct appeal to the Projectionist on account of its principle.

No further information was forthcoming concerning this feature other than that photographic and art work was being prepared for use in the customary position on the inside back covers of the various trade papers where a striking advertisement of this new feature will soon appear.

Simplex Factory Working Night Shifts

The sight of blazing windows illuminating the two upper floors of the huge factory at 317 East 34th Street has its answer in the report received from Simplex officials to the effect that during the past two weeks it has been necessary to work the factory force at night in order to successfully catch up with the many orders which have recently piled up, and at the same time take care of the almost overwhelming number of regular orders that are being daily received from the various Simplex distributors.

A recent order of forty-eight machines for foreign shipment which require special packing and attention, also added to the already bustling situation. Mr. E. M. Porter, general manager of the Precision Machine Company, reports that extensive and elaborate plans are being made at the factory for an increase of production which the present large sales made imperative.



The same star, almost the same cast, the same swift moving kind of story and the same Western atmosphere as in the phenomenally successful "Hands Up"-

Ruth Roland

in the fifteen episode serial

THE TIGER'S TRAIL

With a distinguished cast including George Larkin
Story by Arthur B. Reeve and Chas. A. Logue
Scenario by Gilson Willets Produced by ASTRA

PATHÉ
DISTRIBUTORS

The footprints in the tiger's trail will be **dollar marks**— if they lead to Your theatre!

Ruth Roland

in the fifteen episode serial

THE TIGER'S TRAIL

With a distinguished cast including George Larkin
Story by Arthur B. Reeve and Chas. A. Logue
Scenario by Gilson Willets Produced by ASTRA

PATHÉ
DISTRIBUTORS



Hollywood Studios Incorporate and Build

Fifteen acres of land in Hollywood adjoining Santa Monica Boulevard carline has been purchased by a company incorporated as the Hollywood Studios, and on this a commercial plant will be erected. John Jasper, formerly general manager of Horsley studios and eighteen months general manager of Charles Chaplin studios, will be general manager, and part owner, and his associates in the enterprise are C. E. Toberman and C. W. Bradford.

The plans provide for a mission style of architecture throughout with four stages each 70 x 120 feet, steel with glass roof and walls. The studios will be built on a unit system which provides each producing company shall have its own offices, dressing rooms, editing rooms, and concrete film vaults. The stages will introduce some new features, one being that all or any part of any stage can be darkened to meet the needs of the producing company working thereon. The electric equipment will be housed in a separate building in the center of the four stages, as will also the projecting rooms. Carpenter shop will be housed in a building 40 x 250 feet, and in addition there will be a commercial laboratory and general offices for the company. Contract for the construction has been let to the Milwaukee Building Company who erected the Goldwyn and Ince plants at Culver city. This work will be supervised by Mr. Jasper, who is the builder of the Chaplin studios. It is planned the new plant will be ready for occupancy the first of May.

Philadelphia First National Moves Exchange

The old headquarters of the First National Exhibitors' Circuit in Philadelphia proved to be entirely too small to handle the increasing business of that concern, and William Heenan, the Quaker City representative with his force, are now located in more comfortable and spacious quarters at No. 1339 Vine street. The new offices are equipped in a way that insures comfort for exhibitors who have business to contract and the office of Mr. Heenan is located where they can have easy access to it. When all the alterations are completed the First National will have one of the finest exchange offices in Philadelphia.



Nazimova, star of "The Red Lantern"



Constance Talmadge Conscripts Director Walter Edwards in an Emergency. During the Making of a Select Picture

Bolshevist Film Not Propaganda

Select's Special "Bolshevism on Trial" Is Heralded as a Timely Spectacular and Gripping drama

SELECT officials believe that three-quarters of the world is in the throes of Bolshevism, and that the other quarter of the globe, including the United States, is massing huge armies of writers and speakers to fight the rapid increase of the dreaded power. They declare that their gripping drama, "Bolshevism on Trial," gives every promise of being the most-talked-of photoplay of the age.

Public and private institutions in this country, and every agency which the government has at its control, are said to be already lending their weight against the mighty wheel of education which serves to enlighten the people against the fearful malady of Bolshevism and lust.

It is asserted that newspapers are devoting entire pages in the general attack against the ravages of this new peril to the cause of humanity. The United States Intelligence Bureau in Washington is said to be mailing millions of letters to residents of every town and city.

"Not since the night when Paul Revere galloped through the villages of New England shouting 'To arms, to arms,' has there been such a general uprising of intellect against the nation's newest foe," says Select.

There is not a person in the United States with the power of understanding who has not read or heard about Bolshevism, and on top of this tremendous wave of public knowledge comes the announcement from Select of the release of the most psychological drama ever written on the screen.

Of all the specials ever offered to the nation's exhibitors, this is the most timely, Select declares, as it reaches the theatres at a moment when the fate of the entire world seems to hang in the balance of doubt. The pendulum of party power is slowly swinging—it may point to the progress or downfall of Bolshevism.

In "Bolshevism on Trial" there is said to be portrayed in the most compelling manner a suggestion of the perils that confront America in the event that this nation should be dominated by a Bolshevistic leader. It is described as a story which enthralls from beginning to end.

Nevertheless, Select's "Bolshevism on Trial" is not propaganda, they assert. It is not a preachment. It is not "made to order." It is not inspired or projected by any person or group of persons as a moulder of public opinion.

The United States government had no hand in the production of this mighty drama. It was made by the Mayflower Photoplay Corporation, and is based on Thomas Dixon's novel, "Comrades."

"Bolshevism on Trial" is purely fiction, but is said to be based on realities that can and may happen in any community in this country.

Reports Demand for "Better 'Ole"

World Film announces that the engagement at the Rose theatre, Chicago, of "The Beter 'Ole" in picturized form was productive of such good business that the Chicago office of World Pictures reported a demand for this feature that indicates a high-water mark of bookings. The Riviera theatre exhibited this attraction the week of March 31, followed by numerous other bookings in the most important theatres served by the Chicago exchange.

Hall Returns to American

Sherry Hall, long a member of the "Flying A" forces, has been mustered out of the American Air Service. He returned to Santa Barbara this week to resume his duties as assistant director to Roy Neill who has just started the production of "Trixie From Broadway," a new Margarita Fisher subject by Agnes C. Johnston, and Frank Howard Clark.



Charles Ray, Ince-Paramount star, directs the stage carpenter in the construction of a country-hotel lobby for a forthcoming production of which he is the star

Emerson-Loos Tour the Cities

Paramount Pair Investigate Conditions and Make Addresses—Plan to Stop-Over at West Coast Plant of Organization

JOHN EMERSON and Anita Loos, who have been making satirical comedies for Famous Players-Lasky, are making a transcontinental tour of the states, investigating conditions relative to their future productions, it was announced this week. During their tour they will also give a series of talks and lectures in twenty of the largest cities on the value of the future motion pictures.

Mr. Emerson and Miss Loos left New York this past week on their way to the West Coast. They will stop in Buffalo, Cleveland, Detroit, Chicago, Kansas City, Denver, Salt Lake City, Seattle, Los Angeles, San Francisco, Dallas, New Orleans, Atlanta, Washington, Baltimore, Philadelphia and Boston, together with other cities en route. Their tour will comprise about five or six weeks, with a stay at the West Coast studios of the Famous Players-Lasky Corporation of about one week, where they will make their preparations for another comedy which is to be produced in the west by this couple during the early summer months.

Analyzing conditions most minutely, and being able to tell far in advance what the people really want, is one of the real reasons for the enormous success this combination have made for themselves. It has always been Mr. Emerson's hobby to study every detail of every phase of everything he attempts, and with the signing of the peace treaty soon at hand, he has felt that there undoubtedly has come a change in the minds of the exhibitors and motion picture lovers of the country.

"It was perfectly simple to see why the country as a whole wanted nothing but light stuff, comedy and satire, during the months of the war," Mr. Emerson stated in explaining why he was taking the trip with Miss Loos, "but isn't it reasonable to believe that they may have had enough of it by now, and that they may want to turn to deeper and more serious subjects.

"I don't know, but isn't it natural that they might want to do so? That's why I'm making this tour of investigation. I want to know, so that the future productions that I will make for the Famous Players-Lasky Corporation will be simply what the public desires.

"When everyone else stuck strictly to comedy, Miss Loos and myself believed that satire was just the thing to be injected. That is why our first three Emerson-Loos productions for Famous Players-Lasky have been satires. The first, 'Come On In,' a satire on camp life; 'Good Bye Bill,' a satire on the ex-Kaiser's mustache; and 'Oh You Women,' our best production, which will soon be released, a satire on the homecoming of the boys.

"We will not only interview exhibitors, but business men, members of womens' and other clubs, school teachers, in fact every type of people who are interested in the advancement of the pictures of the future. We have worked out a system of classifying all of our investigations, so that when we return to New York in six or eight weeks, we will have such a well rounded idea of what the public and exhibitors want that we can begin working immediately on our future products. It is my firm belief that if every writer and director connected with the industry would take this same course to find out what is wanted, there would be a minimum of dissatisfactory criticisms of productions."

Outing-Chester Gets Cameraman

Willard Vanderveer, who expects to be released shortly from the U. S. Army, has been engaged as cameraman by Outing-Chester Pictures, it was made known this week. Sergeant Vanderveer has been in the photographic division of the A. E. F. He was with Outing-Chester before joining the army, and is responsible for the photography of "Pines Up and Palms Down."

Captain Robert Warwicl Starts Production

"Secret Service" is now in the makin at the Lasky Studios at Hollywood, an High Ford is directing the productio from the scenario by Beulah Marie Dix.

Captain Robert Warwick, who will sta in this famous drama of Civil War Time by William Gillette, will be supported by notable cast it is announced.

Among those to appear in the scree version of "Secret Service" are Shirle Mason, Theodore Roberts, Edythe Chap man, Irving Cummings, Robert Cain Lillian Leighton, Guy Oliver and Casso Ferguson.

The Civil War simply serves as a back ground for the plot which concerns com paratively very few persons. There ar no battle scenes and the play is "set" by sort of prelude establishing the atmos phere at the time of the seige of Richmon

"Who Cares?" Gets Her in Bad

A story was told in a Los Angeles pap recently of how a patron of Tally's Broa way theatre, one of the chain of theatr of the First National Exhibitors' Circui misunderstood the girl from whom she pu chased a ticket.

After buying the ticket the woman i quired: "What picture are you showin this week?"

The cashier handed the lady her chan and said: "Who Cares?"

Then the fun began. The misunderstan ing was eventually adjusted to the satisfa tion of all concerned.

Martin Installs Curtains

Arthur Martin, of the Flagg Studios c Los Angeles and San Francisco, is now i Boise, Idaho, installing the new drop cu tains and scenery in the Pinney theatr in that city. Mr. Martin will visit all th principal cities of the northwestern terr tory in the interests of the Flagg Studio



Mary Miles Minter, in "The Intrusion o Isabel," American production

Claims It Is Miss Davies' Best Picture

According to a report from Select Pictures Corporation, Marion Davies' forthcoming Select attraction, "Getting Mary Married," in which she was directed by Allan Dwan, is the genuine article. In fact, Select declares "Getting Mary Married" is the best thing Miss Davies has ever done. It so completely eclipses her previous productions that there is no comparison. Miss Davies has seized an opportunity to show her worth, and under Mr. Dwan's direction she has exceeded even the highest expectations of her most ardent admirers, Select says.

"Getting Mary Married" was written expressly for Miss Davies by John Emerson and Anita Loos. It is a high-class comedy with a strong dramatic theme, dealing with the life of a young girl who is left to the mercies of arrogant and grasping relatives.

E. K. Lincoln Likes Role in "Desert Gold"

W. W. Hodkinson Corporation announces that E. K. Lincoln, who recently arrived in Los Angeles to star in "Desert Gold," the first of the Zane Grey stories to be produced by the author's own company, Zane Grey Pictures, Inc., is enthusiastic over his role of "Dick Gale" in that production.

Ever since he first read "Desert Gold" Mr. Lincoln has wished he could play the leading role. It not only seemed to him a very powerful characterization, but one which suited himself particularly well. Mr. Lincoln is also very satisfied at the plan of production to be carried out by the Zane Grey Company.,

"It looks as though a novel is really going to be put upon the screen at last," said Mr. Lincoln, "and it does me good to feel that I am going to have a big part in it."



How the State-Lake Theatre in Chicago advertised "What Every Woman Wants," Exhibitors Mutual release

Rothapfel's First Unit Program

Five of the Eight Numbers Constituting First Unit Program Are Completed—Trade Showing in May



A. J. Herbert, in Samuel L. Rothapfel's comedy number on the first Unit Program

WITH quality of production and detailed artistry, Samuel L. Rothapfel proposes to add distinctiveness in produce and personnel of characters.

It is announced that this is the very firm foundation upon which his Unit Program rests, the idea and the realization of the idea, and that both are distinctive. But distinction in the idea alone is far from satisfying Mr. Rothapfel's aims, it is said. Distinction in every detail is his goal.

The Rothapfel idea of art in motion pictures has been impressed upon the millions, particularly in his manner of exhibiting, it is said, and standing head and shoulders above everything, the Rothapfel idea of musical accompaniment is declared to have sounded a note new to the art of giving soulful expression to the silent drama.

Mr. Rothapfel has nearly completed the first Rothapfel Unit Program. The comedy number is finished. Many of the musical numbers have been arranged, and one specialty in the musical phase of the program, a paraphrase of "The Elegie," by Massenet, accompanying a picturization of same, is said to be one of the most novel numbers ever seen in connection with a motion picture theatre's program. E. Lloyd Sheldon did the scenario. It is titled "His Final Hour."

The comedy was written by George V. Hobart, one of America's best-known playwrights. Mr. Hobart wrote the script from a suggestion offered by Mr. Rothapfel. The working title is "Wild Flowers," subject to change. In the cast are seen Helen Weir, Yvonne Shelton, Templar Saxe, Walter McEwen, A. J. Herbert and Eugene Acker—all prominent screen or stage artists.

Announcement of the feature number on the program, a screen version of a play by E. Lloyd Sheldon, has not been made. Mr. Rothapfel, who is personally supervising this production and others on the program, has completed the first two reels and the working title only is known. With no one exception, the players are said to be decidedly popular, and have, by their many appearances in the silent drama, proved that they are entitled to the name of star.

The magazine number on the first program has been assembled and contains many interesting subjects, including scenes taken by Sergt. Owens, U. S. Marine Corps, exclusively for Mr. Rothapfel.

"The Lion's Den" Bought for Bert Lytell

Frederick Orin Bartlett's story, "The Lion's Den," has been purchased by Metro and is announced by Richard A. Rowland, Metro president, as the next screen vehicle for Bert Lytell, following the completion by that young star of "Blackie's Redemption" at the Metro studios in Hollywood.

Bartlett's story appeared in the Saturday Evening Post. It was made into a scenario by George D. Baker, who is also to direct Lytell in the new production.

Metro regards as a happy augury for the success of "The Lion's Den" the fact that in star, author and director, are again brought together the trio whose combined efforts were responsible for "The Spender."

Hackathorn with Brentwood Film

George Hackathorn has been engaged by the Brentwood Film Corp. for a part in King Vidor's next picture, at the conclusion of his present engagement with the Bessie Barriscale Co. in "Josselyn's Wife" by Kathleen Norris.



3 Boxes 3 Varieties
Sent Parcels Post for $1.00

The burning of fragrant incense is an ancient Oriental custom which has become very popular in America.

In the home its fragrance suggests purity and luxury. In the apartment it dispels the odor of cooking. In the sick room it refreshens and soothes. People who travel find it delightful for creating a fragrant atmosphere in the strange room.

Its charm is fascinating. A stick a day keeps the blues away.

Its subtle, delicate aroma soothes and charms the senses.

Just clip out this advertisement and pin a dollar bill to it, or send only your name and address with $1.00 enclosed. We will send you by Parcel Post 3 Boxes; 3 Varieties—Egyptian Lotus, Arabian Spice, and Orange Flower. Do it now.

References—Any Los Angeles Bank

J. H. MINASSIAN AND CO.
Dept. F, So. Figueroa St., Los Angeles, Cal.

Coming Program Offerings

Christie Sets Special for April 20

"Sally's Blighted Career" in Two Reels Presents Fay Tincher in Chief Role — Filming Requires Five Weeks

"SALLY'S BLIGHTED CAREER," the first of the Christie two-reel Special Comedies, has been completed under the direction of Al. E. Christie and will be released to the trade on April 20, bookings to be made through the chain of independent exchanges which have for a long time been handling the Christie one-reel comedies.

In addition to bringing Fay Tincher back to screen comedy, this first Special release will also introduce a special cast, including Molly Malone, who had attained considerable distinction as a leading woman in drama; Patricia Palmer, who plays featured leads in a number of the regular Christie pictures; Harry Depp, vaudeville and stage comedian; Marjorie Payne, Helen Darling and others.

In this first Special, Al. E. Christie has attempted to define his idea of screen comedy, the realization of which is made possible by branching out into the production of features in two reels. His desire is to present pictures of real people in humorous but not exaggerated situations, letting the plot tread its way merrily into fast farce, with now and then an incident which in motion pictures is termed "hokum."

The scenario of "Sally's Blighted Career" was written by W. Scott Darling from Walter Graham's original story. After Al. E. Christie had spent five weeks



Al E. Christie has launched production of comedies in two reels

in the actual filming of the picture, he was assisted in cutting and titling by Darling, who has been added to the Christie forces. Darling has already written a number of original stories for Christie Comedies.

In presenting the first two-reel Special, the Christie firm has prepared many forms of exhibitors' aids, unusual in comedy presentation. Among these are special art lithographs, from drawings done by E. G. Klein, a Los Angeles artist; music scores which will give for the first time synchronized musical accompaniments for the showing of the comedy; and a house organ, issued monthly, a large part of which will be devoted to illustrative material which can be used in advertising the showing of the Christie Specials.

Vitagraph Sets New Anita Stewart Release

IN the wake of the reported success being scored by "From Headquarters," comes the announcement from Vitagraph that its second Anita Stewart production, "Two Women," has been set for release for the latter part of April.

"Two Women" has already been screened for a number of exhibitors and they have expressed themselves enthusiastically over the new possibilities for exploitation that the production offers.

The story is said to be an altogether different tale than the drama offered in "From Headquarters," a contrasting tale of the pure, unselfish love of one type of woman on one hand and of the faithless, fickle, selfish spirit of another type of woman. Most of the story is set in beautiful mountain country the sort of background that the author, James Oliver Curwood, uses so frequently and with such telling effect.

"Two Women" was directed by Ralph Ince and was edited by Mr. and Mrs. George Randolph Chester.

It is Vitagraph's contention, therefore, that "Two Women" offers exhibitors a production that throughout has been guided by master hands. There is, in the first place, the popularity of the star; the author, James Oliver Curwood, who has to his credit some of the biggest screen successes, is in himself an attraction; the direction of Ralph Ince assures a picture of the utmost dramatic quality, and the editing of Mr. and Mrs. George Randolph Chester is a further guarantee of the style and finish of the production.

"Silver Girl" Scheduled for April 8

Edward Peple, author of the Broadway play, "The Silver Girl," has declared that the screen version, starring Frank Keenan, released April 8 by Pathe as an Extra Selected Star Photoplay, is the best adaptation of all of his stage productions thus far given to the screen. Technical reviewers have pronounced it a big production in craftsmanship and in emotional appeal.

"The Silver Girl" deals with the love story of a man well on in years and a friendless girl.

Complete Plan Book on page 2351

Pathe Review Shows Dream City

Pathe Review No. 7, released April 13, has been pronounced by educational authorities and exhibitors as one of the most diversified and interesting of the series thus far given. The Pathecolor scenic, "The Relics of Pomp and Power," is of added value now that Africa and the East are playing so large a part in the settlement of the world peace, and "empire" and "democracy" are familiar words in every discussion; for the once populous city of Timgad in North Africa was founded by the Roman Emperor Trajan when Rome promised to be the one great power to monopolize the sunlight of the world.

Mildred Harris Picture Gets a Name

"Home" is the permanent title given Mildred Harris' latest Jewel production directed by Lois Weber and to be released shortly. The story deals with the efforts of a young girl to enter society, of her experiences at the country home of a girl schoolmate, and the contrasts of the artificial society life and that of the girl's poor parents, who enjoy far more happiness in their humble surroundings than do the wealthy people who carry out a daily schedule of teas, dansants and entertainments.

"Rescuing Angel" Is Here

Shirley Mason in "The Rescuing Angel," was released by Paramount through the Famous Players-Lasky exchanges April 6, and is an adaptation of the play of the same name by Clare Kummer.

Edith Kennedy wrote the scenario, and Forrest Stanley, formerly of the Morosco and Pallas companies, has the male lead.

Miss Mason is said to be at her very best in depicting the role of the heroine of the story, a young girl who, in order to save her father from impending ruin, marries a man she does not know she loves.



Vitagraph offers Alice Joyce in "The Cambric Mask," said to have many thrills

Lays Aside One Story to Begin Another

J. A. Berst, president of the United Picture Theatres of America, Inc., has been in the motion picture business for a great many years and, as an expert on the art of writing screen dramas, has had many experiences in the scenario writing line and with authors of motion picture plays; yet he considers an experience recently in Los Angeles as most unusual.

Tom J. Geraghty, a writer, submitted a story to Mr. Berst at his hotel. Mr. Berst promised to read it when he had the time. One evening he picked up the story and immediately became intensely interested in the same. He did not lay it down until he had read it from cover to cover. He called a conference in his hotel room which was attended by several experts including Dustin Farnum, Lee Ochs, vice-president of United, and Mr. Geraghty himself. Immediately it was planned to start the story at once and a play, which had been decided upon, was postponed and the new one entitled, "The Harvest of Shame," substituted.

"Island of Intrigue" Heads Schedule

Metro's first release, in the quartet of April features scheduled, was "The Island of Intrigue," starring May Allison.

The photodrama is a screen adaptation of Isabel Ostrander's popular novel of the same name, which, at the time of its publication was said to be one of the six best sellers, and in motion picture form is one of the six best productions of the month, according to Metro.

It is a story of love, romance and intrigue and has been deftly converted to the silent drama by June Mathis and A. S. Le Vino, of the Metro staff.

Mary Pickford Appears as Bold Buccaneer

In "Captain Kidd, Jr.," just released by Famous Players-Lasky as Mary Pickford's latest Artcraft production, the star is said to use the title merely as a basis for a series of odd adventures and a bonnie little romance with a treasure hunt and comedy galore.

Rida Johnson Young wrote the play from which the scenario was adapted by Frances Marion and the picture was directed by William D. Taylor. The photography is by Charles Rosher.

Pearson Film Comes May 18

It was announced this week by President Meyer of the Virginia Pearson Photoplays Company that May 18 has been scheduled as the release date, through Pathe, of the first Virginia Pearson feature, "The Bishop's Emeralds." Shellon Lewis is in the supporting cast.

Work on the picture, it is announced, is advancing towards completion at the Thanhouser studio under the direction of Jack O'Brien.



June Caprice and Creighton Hale, in "Oh, Boy," Which Albert Capellani Is Making for Release Through Pathe

Time Nears for New Pathe-Roland Serial

ADVENTURE, thrills, mystery and romance, the four big elements of the successful fiction story, are said to have been skilfully and grippingly blended in the forthcoming Pathe serial, "The Tiger's Trail," starring Ruth Roland, which will be released on April 20, following the Pearl White serial, "The Lightning Raider." Advance showings of early episodes of the production have convinced reviewers and company officials alike that the House of Pathe has taken another long step in the perfection of the form of screen entertainment it has made famous—the serial.

In star and supporting cast, "The Tiger's Trail" leaves nothing to be desired, Pathe announces. Under the Pathe banner Ruth Roland has become one of the most popular serial heroines before the public, and she has an established reputation wherever serials are known. Miss Roland's previous serial, "Hands Up!" demonstrated her popularity, and was one of the most successful ever distributed by Pathe. As it drew to a close, exhibitors from all parts of the world began asking for another Ruth Roland serial, and it was this demand that resulted in the making of the new production. "The Tiger's Trail" will be the sixth Pathe serial in which Ruth Roland has been starred, those previous being "Who Pays?" "The Red Circle," "The Neglected Wife," "The Price of Folly" and "Hands Up!"

In the chief supporting role opposite Miss Roland is George Larkin, who was also her leading man in "Hands Up!"



Ruth Roland in a tense moment and a checked suit in Pathe's serial, "The Tiger's Trail"

Recommends Love Films for Matinees

Vitagraph contends, in an announcement this week, that no releases in recent months offer a better opportunity for exhibitors who are seeking to build up their matinee than do the Bessie Love pictures. "Not only her latest release, 'The Wishing-Ring Man,' but likewise her two earlier releases, 'The Enchanted Barn' and 'The Dawn of Understanding' are so thoroughly wholesome, so delightfully entertaining and withal so broad in their appeal that exhibitors are finding them as potent for their afternoon business as for the evening shows," said the announcement.

Good Chance for Him

Vitagraph's latest Harry T. Morey release, "Fighting Destiny," in addition to giving Vitagraph's star a typical "he-man" role, gives Morey the opportunity for a bit of what is considered the cleverest character work of his career and incidentally brings to the screen a new phase of underworld life.

The story of "Fighting Destiny" is founded on a *Blue Book Magazine* story, "Jungle Heart," by Stanley Shaw, and was directed by Paul Scardon.

The Independent Field

"Tempest and Sunshine" Scores

Screen Version of Mary J. Holmes, Famous Novel, Registers with Stanley Booking Corporation for One Hundred Days

WHEN Frank M. Buehler, Managing Director of The Stanley Company of Philadelphia, saw "Tempest and Sunshine," he immediately booked it for one hundred days in the Stanley theatres.

Then the Comerford Circuit at Scranton quickly contracted for eighteen more days. Added impetus was given when the Chamberlain Circuit of Shamokin booked the film attraction for twelve days and the Jack Meyers Circuit at Williamsport took it for another dozen days.

J. Frank Hatch of Newark, New Jersey, owner of the World rights and the original negative, then began to wholly realize that his hunch was a good one. For, according to report, the big buyers along Broadway had not enthused. They had assumed a sort of lukewarm attitude, it is said, when suddenly Mr. Hatch, a former circus man and now owner of film exchanges at Newark, Philadelphia, Pittsburgh, Cleveland and Cincinnati, was inspired to buy the negative and World rights.

As a showman, he is said to have immediately recognized the array of exploitation-aids open to the exhiibtor on "Tempest and Sunshine." Mr. Hatch says that he took into account the immense sale throughout the country of the popular novel.

Mary J. Holmes is the author of twenty popular novels, and Mr. Hatch felt that of all these "Tempest and Sunshine" was the best liked and most widely read. He estimates that more than fifty million have read the book or seen the play, and states that 20,000 copies of the book were sold and that it was produced on the stage 15,000 times.

The stage drama of "Tempest and Sunshine" has had long runs in all the leading cities and shorter runs in the smaller towns. It is said to have provided hundreds of repertoire companies with the best night of the week.

J. Frank Hatch first wanted to assure himself of the merits of the screen version He declares that he found it a production worthy of the highest honor in the big film special class.

"The casting was perfect," declared Mr. Hatch. "Every one of the most likable roles in this immortal classic of the South was portrayed by a capable film actor or actress who seemed to fairly live the part.

"It is not only well acted and faithful to the story with the true Kentucky atmosphere but it is skilfully directed and consistently mounted in every set."

Twenty States have already been sold on "Tempest and Sunshine" and it is hailed by many experienced buyers as one of the few big and welcome surprises of the season.

Pennsylvania, Ohio, West Virginia, Kentucky, Louisiana, Florida, New Jersey, Georgia, Tennessee, North Carolina, South Carolina, Virginia, Texas, Mississippi, Arkansas, Oklahoma, Maryland, District of Columbia, Alabama and Wisconsin were sold before March 25.

Hiller and Wilk are the selling agents for Mr. Hatch, and the production is in six reels.

Says Houdini Serial Goes Strong in South

REPORTS received from the South by Octagon Films, Inc., on the B. A. Rolfe serial, "The Master Mystery," starring Houdini, are said to indicate an unparalleled artistic and financial serial success.

The Company states that a report has just been received from the Criterion Film Service, of Atlanta and New Orleans, which is distributing the production in North and South Carolina, Georgia, Florida, Alabama, Tennessee, Mississippi and Louisiana.

"In every theatre where Houdini is playing the serial is going over big," the report of the Criterion Film Service reads, "Among the notable instances is the Piedmont Theatre of Charlotte, N. C., one of the finest vaudeville houses in the South. The owner and manager of the house, G. W. Pryor, writes us that Houdini has increased his business $100 every day that "The Master Mystery" has been shown.

"Another example is the Signal Amusement Company, whose headquarters are in Chattanooga, Tenn. This company owns and operates eight theatres in Chattanooga and Knoxville, and we have a contract with them for both towns.

"A big contract we hold is with the Saenger Amusement Company, of New Orleans, La., which will probably use Houdini in twenty or twenty-five of their theatres. One of their houses is the Liberty, regarded as among the finest in the South.

"Formerly a losing proposition, the Saenger Amusement Co. acquired it and put in the Houdini as one of its big weekly attractions, with the result that the house is now on a paying basis, according to Mr. Richards, the general manager of the company."

Bowers an Old Timer

Arthur Bowers, casting director for Samuel L. Rothapfel, has been on Broadway for twenty-five years in the capacities of actor, stage director and technical man, and was stage director at the Metropolitan Opera House for several seasons. Mr. Bowers defies anyone to name a theatre of any prominence from here to the Coast in which he has not acted in one of the above capacities.



Poster of "Tempest and Sunshine," a J. Frank Hatch picture

World Acquires Two Pioneer Features

A deal is announced by M. H. Hoffman, of the Pioneer Film Corporation, whereby the World Film Corporation gain control for certain territory of two of the big Pioneer features.

The territorial rights to "Wives of Men," the big feature starring Florence Reed, for Wisconsin, Minnesota and North and South Dakota, have been acquired by World. The same territory on "The Still Alarm" was also bought by the World Film Company.

The United States rights to "Little Orphant Annie," the filmization of James Whitcomb Riley's famous poem, with the exception of the State and City of New York, were also sold by Pioneer to the World Corporation.

Judging from the way in which "Little Orphant Annie" is booking in the New York territory, Mr. Hoffman says that he is assured that the picture is worthy of greater exploitation. He has therefore arranged to give it an elaborate billboard showing and boost it on big lines.

Weeks Leaves for Coast

C. A. Weeks, treasurer of the Zane Grey Pictures, Inc., and Great Authors Pictures, Inc., has left New York for a flying trip to Los Angeles, where he will confer with B. B. Hampton, president of the two organizations, and other associates in the western offices of these companies.

The Zane Grey company is now completing, as the first of its series of special productions, an adaptation of one of Mr. Grey's most popular books, "Desert Gold." At the same time there is being made on the coast by the Great Authors Pictures, Inc., "The Westerner," from Stewart Edward White's book of the same title.

Sells "Wives of Men"

Supreme Photoplays, Inc., of Denver, has bought the rights for "Wives Of Men" for Colorado, Utah, Wyoming and New Mexico from the Pioneer Film Corporation of New York City.

The Greater Features, Inc., of Seattle, has the rights for this feature in Washington, Oregon, Idaho and Montana.

Hall Heads Four Large Organizations

"Youngest Man" in Industry to Control This Number of Big Concerns—Tells the Why and Wherefore of Each—Has Every Confidence in Rothapfel Program and Promises Bigger Things

NOTHING succeeds like success, and it is contended this axiom has never been better illustrated than by the activities of Frank G. Hall during the past year. Holding the distinction of being the youngest man in the industry to stand as promoter and executive head of four of the trade's largest most successful corporations—Independent Sales Corporation, The Film Clearing House, The Film Finance Corporation and Rothapfel Picture Corporation, all of which companies Mr. Hall is the creative and managing head—he has earned the distinction attributed to him by hard plugging. His success is marked by rapid strides during the space of only a few months and the corporations for which he stands, speak for themselves. They are recognized in the motion picture world as big, doing big things and rendering service and product that have stood the test. Each day shows advancement, improvement and greater scope, and with creation of the Rothapfel Picture Corporation and the realization of its intentions, Mr. Hall has added a strength, the progressive force of which is yet to be determined, but in which both he and Samuel L. Rothapfel have the greatest confidence and ask only that the motion picture world wait and judge for itself. One of the prime reasons for Mr. Hall's success is due to his insistence in keeping in close touch with every phase of the motion picture industry.

Rothapfel Unit Program

Mr. Hall was asked by a representative of the NEWS to tell the why, wherefore and accomplishments of each of the four corporations for which he was sponsor and of which he is executive head, and in the following interview he answers:

"Since Rothapfel Picture Corporation is the latest spoke to radiate from the wheel whose circumstance incloses the activities concerning which you ask, I assume that you would like to be enlightened on this first. As a matter of fact, I am going to say little about this for I would prefer to have Mr. Rothapfel talk of his one big ambition, now partially realized. He's a pretty busy man during these days but I'm sure that if you can see him "between the acts" at the Bacon-Backer studio where he is holding the megaphone over the cast of players now creating the roles of his first big feature for the Rothapfel Unit Program, he will tell you what he has done, what he is going to do and concerning the results expected. I, for one, expect big things but would rather wait and let the things speak for themselves. And, believe me, they are going to speak in stentorian tones when they make their debut on the screen. This much I will say about the Rothapfel Unit Programme.

"I conceived the idea several years ago, when I first became acquainted with Mr. Rothapfel at the time he was president of the First National Exhibitors Circuit, with which company I was also connected, having the franchise for New Jersey. I was always a great admirer of Mr. Rothapfel. I thought his idea of presenting pictures was so far in advance of anything else had ever seen, that I used to go to the theatre each week to see what he was offering new, and I was never disappointed.

"When I learned that Mr. Rothapfel resigned from the Rivoli and Rialto theatres, and there was a rumor he was going into the production field, I immediately placed



Frank G. Hall, of Independent Film Corporation

the idea before him. He was so taken with it, that it just took me four days to make the Rothapfel Picture Corporation a reality with Mr. Rothapfel as its president. He is giving his entire time and attention to the producing of his first unit, which will be ready for distribution some time in May. If I am any judge and I think I should be from the experience I have had as an exhibitor, he is going to give to the exhibitors of the United States the most unique and highest class entertainment of motion pictures ever presented in any theatre.

"We are going to present the Rothapfel Unit Programme in New York at a trade showing, and the manner in which it will be presented will be just as unique as the whole idea. Mr. Rothapfel is handling the producing end and the sales end comes under my supervision. The help that we are going to give the exhibitor in bringing this to the attention of their patrons is going to be something entirely different from anything that has ever been offered or suggested by any company.

Why I Branched Out

"I am satisfied that the pictures, which I acquired and put out on a percentage arrangement with various distributors, were good, but when they left my hands they were beyond my control as far as selling them to exhibitors was concerned, and the uncertain gains and the more frequent losses I sustained, proved to me the fallacy of this plan. I decided if sound business principles were applied to the picture industry, there would be no reason why it could not be a continuous success I saw success if I could concentrate all my efforts on the distributing end of the business.

"The first idea was the Film Clearing House, Inc., which came into existence October 30, 1918, and by December 1, 1918, we had in operation throughout the United States, eighteen units. The Film Clearing House was organized for the sole purpose of providing Independent producers or groups of producers, who maintained their own sales force, an agency through which they could have their films shipped and inspected and their rentals collected and turned over to them weekly. In order to get the product, it would be necessary to furnish a sales organization, hence the existence of the Independent Sales Corporation.

Sales and Finance

"I figured that if the plan was good, we would be doing business with a number of different producing companies, and I wanted to have sales forces that would be independent of each other, so that if one man had a star series and he wanted so many salesmen to handle his product, we could contract with him for a certain number to sell this series and so with any other concern, and all would be sold on an independent basis.

"To get the class of pictures, to distribute, the producers stated that if I could arrange to finance the cost of prints and make them an advance on the cost of production so that they could go ahead and continue to complete additional pictures, they would be willing to place their product with us for sale and distribution and for that reason I formed the Film Clearing House. It might be termed a private banking company. This company makes contracts with producers and agrees to advance them sufficient money for the cost of the positive prints and in addition pay the producer a fair portion of the negative cost. This allows the producer to continue his production, without loss of time, which ordinarily comes with the state righting of the picture, so the Film Finance Corporation now has a contract with the Film Clearing House and the Independent Sales Corporation to have the pictures which they acquire sold and distributed by them throughout the world.

(*Continued on page* 2327)

"White Heather" Claims Unusual Features

UNUSUAL interest is said to center in the forthcoming release of Maurice Tourneur's latest production, "The White Heather," adapted from the Drury Lane melodrama.

There are said to be a number of unique features to "The White Heather," not the least of which are the scenes taken at the bottom of the ocean and which provide the big punch of the melodrama. These scenes were taken by Mr. Tourneur off San Pedro Harbor by means of the remarkable invention of the Williamson brothers which makes sub-sea photography possible. This invention, utilized so successfully in "Twenty Thousand Leagues Under the Sea" and "The Submarine Eye," has been still further developed by the Williamsons. Under water photography is now perfect by means of this device, which was built especially for Mr. Tourneur at great expense to make the filming of "The White Heather" possible and utilized off the California coast. The results are said to be startling to the last degree.

"The White Heather" is declared to be the first instance of a motion picture being actually directed on the ocean floor. Mr. Tourneur donned a deep sea diver's suit and directed his players at the bottom of the sea by means of signals.

Not only is "The White Heather" said to possess greater punch than Mr. Tourneur's melodramatic "Sporting Life," but it possesses greater and broader appeal. "The White Heather" tells a story not only of tremendous interest to men but to women as well. It lies far from the world of sports, the romance being one of the Scotch highlands and the sea. It is a story of remarkable contrasts, too, revolving between the upper strata of Scotch nobility and the lower dregs of the London underworld.

Schlank Completes Capital Exchanges Tour

AFTER a trip over the entire chain of Capital Exchanges, Ike Schlank, president of the Capital Film Company, returned to the Indianapolis headquarters last week. He states that he traveled fully 6,000 miles on the tour.

With considerable enthusiasm, Mr. Schlank offers his decision that the entire country now is in the most healthy way from the motion picture standpoint, since the inception of the screen.

Mr. Schlank's first stop was made at Kansas City, where he states that he found a more prosperous condition than has been known for years. Every picture theatre in town was doing capacity business, and every manager accordingly very affable and optimistic.

Speaking of Minneapolis and St. Paul, the energetic "Capital" president described the twin cities as enjoying the greatest boom in its history, with practically every town of the northwest being swept along in a similar tide of prosperity.

"It seems," states Mr. Schlank, "that practically every section of the country is flourishing as never before. Of course, there are spots here and there that the prosperity of peace times has not yet visited, but they are few and far between."

Mr. Schlank's visit was in the interest of Capital's new policy of "foremost stars in short features." According to reports the avalanche of contracts from the various branches caused Mr. Schlank to immediately make a complete survey to see whether conditions really warranted an elaboration of the Capital program, the issuance of more releases each week, and the possibilities of strengthening, as far as possible, all advertising aids to the exhibitor.

Osso Forms Company with Miss Cassinelli

ADOLPHE OSSO, who recently promoted the organization of the Albert Capellani Productions, Inc., has organized a second producing company to make pictures featuring Dolores Cassinelli.

"Miss Cassinelli's latest production, in which she was starred, is the patriotic drama, "The Unknown Love," which is being released by Pathe; and it is said that her contribution to that picture is a noteworthy one. "The Cameo Girl" will be at the head of the new company, which will operate under the name of the Cameo Pictures Corporation.

By special arrangement with Albert Capellani, he will direct Miss Cassinelli and supervise the productions, and although the Cameo Pictures Corporation and the Albert Capellani Productions, Inc., will operate independently of each other, he will serve both companies. This arrangement is indeed a happy one, inasmuch as Miss Cassinelli will be in a position to avail herself of Mr. Capellani's successful experience, and especially enjoy the benefit of his particularly unique ability to enable an actress to register the maximum values of a dramatic situation.

Miss Cassinelli's company will commence work immediately at the Capellani studio in Fort Lee, where the great French director is producing "Oh, Boy," the first of his own company's special productions for release through Pathe, it being the first of a series of Capellani Productions featuring June Caprice and Creighton Hale.

McCutcheon and Seay to Gray Seal Productions

Announcements have been made by George Julian Houtain, President of Gray Seal Productions, of the appointment of John L. McCutcheon to succeed Richard Turner as Manager of Productions.

President Houtain also stated that he has engaged Charles Morgan Seay to direct Myrtle Stedman in these productions.

Mr. Seay has been with the Edison, Vitagraph and World, and has also produced many educational subjects according to report.

Aywon Films Announces Fifteen Features

Fifteen five-reel features will be released by Aywon Film Corporation, according to an announcement of Nathan Hirsh, president of that organization.

The first three releases will be "The Eternal Penalty," with Christine Mayo and Henry Kolker; "Roses and Thorns," with the famous Belasco star, Lenore Ulric, in the stellar role, and "In the Days of Daring," starring Tom Mix, the noted cowboy actor. All of these are described as dramas of the most absorbing kind, full of punch, thrills and tense dramatic scenes, well produced and enacted by capable casts.

On each of the fifteen releases it is announced that there will be available a full line of paper and advertising accessories, all prepared by experts and designed with the one idea of increasing business.

This is heralded as especially attractive advertising matter that will prove a great help to exhibitors if used properly.

In the New York territory Mr. Hirsh will handle his own bookings. At the present time he is booking "Beyond the Law" in New York state and the feature is said to be booking well and proving a most dependable box-office attraction.

Diggs Prepares Press Sheets and Posters

To aid the exhibitor in placing "When My Ship Comes In" and "When a Woman Strikes," the two latest specials announced by Frank Hall for the 10-20-30 series of Independent Sales Corporation's releases, Lynn S. Card, general sales manager, and Harry P. Diggs, of the exploitation department, have prepared distinct press sheets, heralds, posters, throw-aways and a complete line of accessories on these two subjects. The campaign is distinguished from others prepared on Independent Sales' releases of this series in that it has been made more comprehensive and more attention has been paid to detail. These advertising aids have been placed in the hands of all of the Independent branch managers.



Ben Wilson and Neva Gerber, in "When a Woman Strikes," Independent Sales feature

Hall Heads Four Big Organizations

(*Continued from page 2325*)

"The 10-20-30 series of special productions is the result of an idea I conceived several years ago before I entered the distributing field. Thirty dollars does not mean first run, but it means that this price prevails for about the first eight weeks, and in such cities as New York, Chicago, Philadelphia and Boston, "day and date" runs are booked. After it is eight weeks old, it becomes in the $20 class. I mean eight weeks after the first run has played, or eight weeks for any particular zone or teritory, then after a specified period it automatically goes in the $10 class. Under this plan we have already signed up over 2,800 exhibitors, and we are adding daily new accounts, which I hope in a short time, will reach the four thousand mark. I have been careful to select pictures of exceptional box office value for this series and every exhibitor who has played our pictures to date, has been satisfied. The best proof of that is, we have not received one cancellation.

Serials to Be Released

"It is my intention to release this year about forty-eight productions. I have not contracted for all of these, but within the next month I hope to have all the ends tied up and be off for business early in the summer.

"In addition to feature productions, I am going to arrange for two big serials, and twelve comedies."



Alex Tenenholtz, leading man in "Khavah," first of the Sholem Aleichem pictures

Post Pictures Engages Paul Swan

A contract has been signed by Paul Swan, who has had a most extraordinary amount of publicity as "the world's most perfect man," to appear in a series of feature photoplays with the Post Pictures Corporation. This corporation has up to now become well known in trade circles for travel and scenic pictures.

The pictures starring Paul Swan will be based on this artist's varied talents.

Claims Screen Story Sells the Book

In an announcement issued this week by Frohman Amusement Corporation, of which Wiliam L. Sherrill is president, it is declared that the screen production of "Once to Every Man" has helped materially in selling the published book version of the story. "Once to Every Man," in its screen form, is being sold on the state rights basis.

In the State of Michigan, during the past three weeks, and since "Once to Every Man" opened at the Majestic Theatre in Detroit, the local book-stores have reordered one full edition, and the duplicate orders to the publishers from New England, Western Pennsylvania and the Southeastern territory have compelled Grosset & Dunlop to re-print two additional editions.

Gale Henry Comedies to Bee Hive Exchanges

R. C. Cropper, general manager of the Bee Hive Exchanges, has acquired the Illinois, Indiana and Wisconsin rights for the Gale Henry Comedies. Gale Henry is declared to be the latest comedy discovery in Los Angeles.

Vincent Bryan is writing some of her scenarios, and the first three, titled "A Slavie," "Cash," and "Wild Women," are now on the way to the exchanges. They will be in two reels and released every other week.

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In and Out of West Coast Studios

By J. C. Jessen

Fox Studio Doings

The "between-pictures" calmness at the Fox studio ended early the week of March 29th when all producing units became active, three starting on new plays.

William C. Dowlan, formerly director of Mary Miles Minter at the American following a long experience at Universal, where he directed Carter deHaven and others, has been engaged by the Fox organization, and this week began the filming of a story starring Peggy Hyland. The title has not been selected. Dev Jennings is in charge of the photographic work of this company.

Mr. Dowlan succeeds Lynn Reynolds who resigned after almost a year with the Fox organization in order that he could devote several months to the making of subjects for the independent field. Reynolds will shortly begin the production of these subjects he has in mind. While with the Fox organization he directed a series of six western pictures starring Tom Mix, and for the past several months has been director of Peggy Hylan.

"The High Flame," a story by Evelyn Campbell, has been adopted for the screen by Dennison Cliff, and is the vehicle for Madlaine Traverse, now being filmed under the direction of Harry Millarde. A cast that includes William Conklin, borrowed from Thomas H. Ince for this picture, with Clyde Fillmore and Claire DuBrey will suppotr Miss Traverse in this film.

Charles Kenyon has written an original story and continuity for the same titled "The Romance of Cow Hollow," to be produced by Arthur Rosson starring Tom Mix. The story will take Mix and his troop in the photoplay to New York City. Juanita Hansen is to be leading woman of the troop.

According to schedule made by the Fox studio management, three directors are to be retained for two stars, Tom Mix and Gladys Brockwell. The three directors are Edward J. LeSaint, Arthur Rosson and Frank Beal, and they will alternate in the making of subjects with these two principals.

About Metro Players

Fully two-thirds of the Metro studio's mammoth stage was needed this week for a setting representing the interior of a large metropolitan theatre required for scenes in the Nazimova production "The Brat." This setting does not represent any theatre of to-day, but was designed by M. P. Stantcup, art director of the Metro studios, and is something on the order of the



Fay Tincher, who returns to comedy in the first Christie special

Winter Garden type. Stage, fly galleries, proscenium arch, auditorium, boxes, foyer and lobby were included in the setting. In fact, there was everything there from the back wall of the stage to the line in front. When scenes were taken, more than 600 extra people were used. This week will see the last scenes for "The Brat" filmed, the theatre setting being the last one required for this production being filmed by Director Herbert Blache.

In addition to Alice Lake, leading woman, Joseph Kilgore and Gus Phillips will be the principal players in support of Bert Lytell in "The Lion's Den" now being directed by George D. Baker, who prepared the continuity for the film play from the story by Fredrich Oren Bartlett, who was author of Lytell's success "The Spender."

Vitagraph News Bits

From Eureka, California, comes a call to the Vitagraph studio for some Southern Californian sunshine, as the Vitagraph Company producing unit headed by Bessie Love and directed by David Smith, has been at this northern location more than two weeks, and there have been but two days in which they could make pictures because of unfavorable weather conditions. The Vitagraph company is using exterior locations in the lumber region.

After eight weeks in the snow-capped mountain district near Truckee, California, the Vitagraph Company making the "Perils of Thunder Mountain" serial, returned to Los Angeles March 22nd with all snow scenes needed for the fifteen episode serial which will co-star Tony Moreno and Carol Holloway. Wm. J. Bowman directed the making of the exterior scenes, but from now on he will have the co-operation of Donald Bradbury in the production of the remaining scenes which will include many exteriors and all of the interiors of the fifteen two-reel releases. Besides the principals in this cast Jack Waltemeyer, Kate Price and George Stanley were in the north for the eight-week period.

William Duncan and company filming "The Man of Might," have returned from two weeks on the Pacific where they cruised about in a two-masted schooner. The marine scenes will be used in all episodes from the eleventh to fifteenth, inclusive. The entire company experienced some undesirable conditions due to "heavy" weather.

Universal Newsettes

The Universal Company has added two more directors to its already big staff increasing the total to fifteen, the most recent additions being Al Santell and Eric Von Stroheim. Santell is a former comedy director associated with American, Kalem, Universal and National, who has just been discharged from the army after service of more than a year. He will make a series of comedies, the first of which is titled "One Lovely Night," and will offer as its featured player, Josephine Hill, who succeeded Lila Lee in Gus Edwards' song review "School Days."

"The Pinnacle" is the name given a feature play written and now being produced by Von Stroheim, who appeared as the heavy in "The Heart of Humanity," following work in D. W. Griffith and Douglas Fairbanks subjects. This play was written by Von Stroheim, and the cast selected includes Kathrine Adams, late leading woman for Earle Williams, Sam DeGrasse, and the director himself will play an important part. Reeves Eason is to be the assistant and co-director.

R. S. Sturgeon has begun the direction of the production of Bayard Veiler play "The Chatter Box," which is to star Priscilla Dean. Francis MacDonald will be the leading man, and the cast includes George McDaniels, Gertrude Astor, Joseph Swickard and Claire Greenwood.

Complete cast selected to support Dorothy Phillips in her coming production being filmed by Allen Holubar includes Robert Anderson and William Stowell as leading men, both of whom supported her in her recent success "The Heart of Humanity." In this subject titled "The Light," Miss Phillips will play a dual role.

Rhea Mitchell, late leading woman for William S. Hart, has joined Universal.

The F. P. Lasky Studio

The cast for "Secret Service," the Paramount-Artcraft Production being made by Hugh Ford from the play of the same name by William Gillette, has been announced, and contains a big array of noteworthy players. Capt. Robert Warwick will appear in the role of Louis DuMont; Wanda Hawley will be leading woman, appearing as Edith Varney; Theodore Roberts, General Randolph; Capt. Ferguson, Wilfred Varney; Edith Chapman, Mrs. Varney; Raymond Hatton, Morgan Varney; Robert Caine, Henry DuMont; Irving Cummings, Arreford, and Guy Oliver, Jonas the negro. Jo Boyle is the assistant director, and William Marshall the photographer. This play, based upon the happenings within the city of Richmond during the siege, will have a number of remarkable settings, all of which have been built. Those who are not familiar with the story of this play have gained the wrong impression that it is a war drama, all of which is erroneous, inasmuch as it merely shows life within the city while the northern troops were about it.

The Lila Lee Company, being directed by Irvin Willatt, has gone to Truckee; and James Cruze with Wallace Reid and company are back at the studio making the interiors for "The Valley of Giants"—a story laid in lumber region of northern California—after spending four weeks in timber camps. The troop brought back with them many stories of narrow escapes, runaway trains, etc., which gave them harrowing experiences during the filming.

Ethel Clayton is on a month's vacation, and has gone to New York to spend this time with friends.

The C. B. deMille play from the Edgar Selwyn story "For Better For Worse," is now receiving its final cutting.

Here and There

Clarence G. Badger will begin directing the Jerome J. Jerome play "The New Lady Bancock," with Madge Kennedy as star. John Bowers is to be Miss Kennedy's leading man, and Herbert Standing will appear in the principal character role

Having completed the scenario and working script for the next Rex Beach film, the cast for this subject was selected this week, and includes Clara Horton and Cullen Landis as leads, with Sidney Ainsworth, Walter MacNamara, Ernest Spencer, Colin Kenny, Wilson Taylor, Billy Bennett, and Hallen Colley in the supporting cast. Reginald Barker, who has directed three Beach subjects, will be in charge of filming this photoplay.

The Universal Film Company has decided to secure travelogue and scenic subjects from the Orient, and with this end in view have engaged William F. Alder to make a tour of the Indian Ocean Islands. Alder leaves the latter part of April with the expectation of being on the trip more than a year. He will be accompanied by Eddie Laemmle, who will serve as his assistant.

W. E. Atkinson, manager of Metro Exchange system, arrived in Los Angeles March 21st while on a tour of the country on which he is visiting all exchanges of the Metro.

William S. Hart has been supplied with another suitable story by Charles Alden Selzer, author of "Riddle Gawne," and Mr. Hart and Company left this week for Victorville, 150 miles north of Los Angeles on the desert, where exteriors will be made. The new play is titled "Square Deal Sanderson," and has a very complicated plot, Hart masquerading as the brother of a girl who owns a large cattle ranch and is being harrassed by other ranch owners who wish to secure her property. How the girl finally learns that Hart is not her brother, makes an interesting climax. Lambert Hillyer picturized the story which appeared in Argosy magazine, and the direction is being done by Hillyer and Mr. Hart. Ana Little plays the feminine lead, the heavies are Frank Whitson and Edwin Wallock, and an important part is taken by Lloyd Bacon.

Director Scott Dunlap has been making good progress in the filming of "Words and Music," co-starring Albert Ray and Elinor Fair.

On the Fox comedy studio lot a new director is at work. He is Frank Griffin, former director of Sennett Keystone and Paramount comedies, and he is at work on a scenario written by Hampton Del Ruth, supervising director of the comedy department. Slim Summerville, Ethel Teare, Dave Morris and other will known comedy players are to appear in this subject.

Director Jack Blystone is making the final scenes for a comedy titled "Footlight Maids."

May Allison is to be seen in her next play, at present titled "His Father's Wife," as a Swiss singer who is deserted by her sweetheart who comes to America. She follows him and becomes a Broadway success in one of the New York roofs, where she is sought by her former sweetheart whom she makes believe is her stepson, by the story that she has married his father. Henry Otto will be the director and Walter Percival plays the male lead.

Hollywood Hookum

APRIL 12, 1919 NEWS MORE NEWS

Almost fair.

Spring is almost upon us.

Albert E. Smith's in town.

W. E. Atkinson's in our village.

Al Ray had the grippe this week.

Richard Roland, the Metro chief is out west.

Even if Arizona is dry, it is not to be movieless.

There is much talk about a high jinks to be held April 24th.

George Hackathorn was a caller at HOOKUM office this week.

Doug. Fairbanks has moved. Melrose avenue is the new address.

Fritzi Brunete, Mitchell Lewis' leading woman, admits she has a new hobby-making perfume.

Madge Kennedy has come back to the west with five trunks of new gowns and she arrived in Los Angeles Home Products week.

Since Bill Hart had his head shave for convict scenes, he is said to have gotten along extremely well without the use of hair tonic.

This publication was advised that the B. B. of B. B. Features stands for Bessie Barriscale, and we herewith thank the giver of this information.

Bill M. Ritchey has come out flatfooted against the eight hour law, and therefore you will understand that Bill is not an actor, but a scenarioist.

Mr. Jones of Jones, Lennick & Schaefer, Chicago, spend two weeks in Los Angeles with the First Nationalites in January, and now he's back for an indefinite stay.

Hoping to get a lot of good ideas, the editor of HOOKUM contemplates at some early date, sending the star reporter to Culver City to interview Mister Samuel Goldwyn.

Transactions with film exchange salesmen is briefly summed up by Jack Calicott of Graumau's as follows: "Ask $100, wants $80, will take $60, I'll give $40, but offer $20."

Being interviewed on the national question, "Scoop" Conlon insists that he be quoted as emphatically against the enforcement of the prohibition constitutional amendment.

Tully Marshall on being stopped by a speed cop, advised that a friend of his was dying of convulsions (meaning his Director, Reignald Barker), because he was ten minutes late.

Mabel Normand called on the nurse at the Goldwyn sudio hospital this week with her eye in a sling, and asked to have her eyelashes combed out as they were so badly tangled.

Our town had a "home products parade" this week, and Tom Mix came down the street with his black and white overcoat, and it drowned out the strains of six bands and a drum corps, singly and collectively.

Gene Allen says that regardless of the fact that the Hart Company will be on location two Saturdays on the desert, the church wagon will move with clock-like regularity and pay-day will be observed on Saturday as usual

Hugh Ford got all fussed up this week because he had about sixty stars to direct at one time, but he said the sea wasn't very heavy, and from what we heard, there wasn't any temperament displayed, those present all being Lambs.

J. Gordon Edwards always says this speech when everything is in readiness for the taking of a scene: "quiet, music, camera." But on location the other day, he had several thousand extras who would not heed his command—they were sheep.

Adam Hull Shirk was taken unawares at an exhibitors' luncheon and asked to make a speech, and being a magician, as well as a publicity writer, he made a confession that he was not there with the goods, and so he could not do any tricks for them.

S. E. Schlager, who has been writing pieces for the paper about Universal people and celluloids, has been promoted. In the future he is to give his time only to serial company promotion and publicity, succeeding the profaner of typewriters, Ike St. John.

Bob Dillon, who used to write comedy scenarios and others, has stepped right out into the open with a play for the speaking stage titled "Crooked Crooks," which is to see the light of day through Oliver Morosco's company shortly. Its a three act farce, and Bob guarantees a laugh in every act.

Ben Grimm, who has just wandered back from the aero service in Honolulu, is authority for the statement that the best hulu dancers are on Broadway, and that he hasn't heard any real ukulele music since he left his eastern shore—meaning a place in the vicinity of the roof gardens.

When Bill Farnum came west, it was with the understanding he was to make pictures in Los Angeles, but he has found it convenient to spend most of his time at Palm Springs. Our Chamber of Commerce would like to know what the Palm Springs chamber of commers has done to keep Bill up at that almost forsaken place.

Lou Anger says that every ingenue must have a fad or fancy and so he has chosen ice cream for his hobby. Yes, he'll eat a quart at a time. The other day he had a twelve inch plate heaped up with all it would hold, and made a bet he could eat it all, and then collected the money, but not until after it was disclosed that the mound was greatly taken up by cans of sardines. Yes, Lou faked on them a little.

Our city council was extremely good to the film industry this week, inasmuch as they found it convenient to enlarge one of the zones in Hollywood in which studios may be built and maintained. The enlargement consists of a graveyard, and now people of the industry want to know why the city fathers thought any actor could be induced to work there.

HOOKUM has received a serial poem from our neighbor, Dick Willis, down the hall, and we're going to put it up to our readers as to the number of episodes we shall release. This week will come the first. If there are any demands, we'll give you another, and if the applause is sufficient, we'll come back as many times as the riotous noise making seems to insure. Here's the first:

Characters cameo-cut,
Farmhand, bookworm, jay,
Hero out of mutt;
Who? Ray.

Let's see if you can stand another. Spring is here.

Classified Ads.—Tell Your Wants Here

[Where advertiser is to be addressed in care of Motion Picture News send all replies to the office of publication, 729 Seventh Avenue, New York City.]

SITUATIONS WANTED

ACCOUNTANT — Experienced accountant, 22 years of age, released from U. S. N. R. F., desires connection as assistant operator or publicity man. Willing to go anywhere to start. References exchanged. Will consider work in film exchange. Address H. H. T., Motion Picture News.

ASSISTANT DIRECTOR—Late with Bob Leonard, now with Canadian Engineers, Signal Corps. Expect to be in Los Angeles in February. Six years' experience, starting as property man with Wallace Beery. Twenty-two years old. If you want me communicate with Miss Gibsone, Mabel Condon Exchange, Hollywood.

OPERATOR-MANAGER—Operator and electrician, honorably discharged from aviation service, wishes position as operator or manager of small house in good town. Five years' experience. Can deliver the goods. Salary and all in first letter. Address O. V. Tilton, Auditorium, Defiance, Ia.

FOTOPLAYER—Operator, thorough musician, desires position Pennsylvania, New York State, Jersey, Delaware, playing for pictures, not at them. Make all repairs. Open April 1. Address Operator, care of Motion Picture News.

SOLDIER—Am twenty-five years of age, and was for several years in the motion picture game; production, distribution, publicity, laboratory and office management, with initiative and executive ability. Expect honorable discharge from army soon. A. B. C., care of Motion Picture News.

STUDIO—Honorably discharged soldier, twenty-two, desires studio opening doing anything to start where ability to work and learn will be justly appreciated. Address I. J. Fanaroff, 751 Stanton Road, Anicostia, D. C.

ORGANIST—Honorably discharged soldier, organist, wishes position advantageous to completing studies; competent now to render classy selections. Address Musician, care of Motion Picture News.

ASSISTANT—Assistant director, one year in navy, desires connection with producer. Have assisted Frank Grandon, Bing Thompson, Howell Hansel, Allen Holubar, John Lopez. Can cut film and make scene plots. Address X. Z. Y., Motion Picture News.

OPERATOR—Just discharged from navy. Seven years' experience, union. Wishes position anywhere, on any make machine. Can furnish good references. Write, stating all, to D. E. Davis, 608 Fifth Street, Sioux City, Iowa.



Antonio Moreno and Carol Holloway, Vitagraph stars, at Truckee

Prizma Moves to Twenty-third Street

Prizma, Incorporated, producers of the Prizma Master Pictures in Nature's colors, has outgrown its quarters at 11 East 14th street and has made arrangements to move its executive offices on April 1 to 71 West 23rd street, where it has leased the entire fourteenth floor.

The present offices of the company are in the old Van Buren Estate at 11 East 14th street, which is of considerable historical interest in the moving picture business and has been the home of several notable successes.

At one time it was the home of the old Biograph Company. Here Mary Pickford, Bobby Harron, Lillian and Dorothy Gish and others made some of their first pictures, and here D. W. Griffith laid the foundation for his later successes.

The work of enlarging the Prizma laboratories at 3193 Boulevard, Jersey City, in order to provide facilities for meeting the demand for prints, is being carried on rapidly under the supervision of Mr. William V. D. Kelley, inventor of the Prizma processes, and quantity production is assured within a short time.

Re-engaged by Universal

Ben Wilson, who with Neva Gerber was featured in the Universal series, "The Voice on the Wire," "The Mystery Ship," and in divers other productions, and who is one of the olders actors of the cinema studios, has been re-engaged by Universal and will begin work in comedy productions immediately.

Brentwood Comedy Makes Progress on Coast

The new Brentwood comedy drama, "Better Times," King W. Vidor directing, is now well under process of production. The cast is made up of players widely known for their work in many of the biggest successes of the screen. It was chosen in accordance with the Brentwood's policy that the perfect fitness of each player for his part and the perfect balance of the cast as a whole should outweigh the importance of nationally known names.

For "Better Times," King Vidor has a cast comprising Jack McDonald of Slap Jack fame in "The Spoilers," and the Mr. Taine of Harold Bell Wright's "Eyes of the World"; Za Su Pitts, the pathetic Slavey, with Mary Pickford in the "Little Princess"; Hugh Fay coming from two years' work in many Fox productions; David Butler, the Mons. Le Bebe of "The Greatest Thing in Life"; W. P. (Billy) De Vaull, the Old Nelse of "The Clansman," prominent in other Griffith productions and in the two recent productions of H. B. Walthall; George Hackathorn, the youngest son in "Heart of Humanity," and with Jack Pickford in Mark Twain pictures; also a number of attractive screen society buds for scenes of a modern fashionable young ladies' school.

Hodupp Again with Pathe

V. H. Hodupp is again connected with Pathe Exchange, Inc., in an important capacity after a brief absence. He entered the organization in May, 1914, as a salesman for the *Pathe News* in Jersey City. Later he was appointed salesmen out of the Syracuse office, and after several months' service in this capacity he was appointed branch manager of the Syracuse office. In 1915 Mr. Hodupp was appointed branch manager of the Chicago Exchange, and after more than a year was called into the home office and appointed as special representative.

His new duties will call upon him to visit the various exchanges to inspect the poster and shipping departments and put them into first-class condition. He will also install the sales control and see that it is being kept up to date at all times; also it will be to install the perpetual inventory on posters, which Pathe is confident will prove beneficial to every exchange.

Kitty Gordon Dresses Lavishly

United Picture Theatres, Inc., this week declared that the array of costumes which Kitty Gordon is scheduled to wear in her forthcoming production called "Playthings of Passion," is going to be dazzling, in a financial sense, to say the least.

When Miss Gordon is fully arrayed in this picture, United places the value of her clothes at a mere $200,000.

Advance Information on All Film Releases

All forthcoming film, also current and earlier releases, made by both the independent and the regular producers, in short subjects as well as features, are arranged alphabetically with all the later releases at the top of each respective list instead of at the bottom.

AMERICAN FILM COMPANY, INC.

(See Pathe Exchanges)

ARTCRAFT PICTURES

(See Famous Players-Lasky Exchanges)

BEAR STATE FILM COMPANY

(At State Right Exchanges)

The Vigilantes

BURLINGHAM TRAVEL PICTURES

(See General Film Exchanges Through Sherry Service)

CHRISTIE FILM COMPANY COMEDIES

(At State Right Exchange)

Apr. 21—Stop-Look-Listen 1
Apr. 14—Lost—A Bridegroom 1
Apr. 7—Apartment 23 1
Mar. 31—Marrying Molly 1
Mar. 24—Brides for Two 1
Mar. 17—Oh, What a Night 1
Mar. 10—Hard Luck 1
Mar. 3—Bobby Comes Marching Home 1
Feb. 24—Welcome Home 1
Feb. 17—Four of a Kind 1
Feb. 10—Salvation Sue 1
Jan. 27—You Couldn't Blame Her 1

COSMOFOTOFILM COMPANY

(At State Right Exchanges)

The Hypocrites 6

EDUCATIONAL FILM CORP. OF AMERICA

(Through State Right and Educational Exchanges)

Mar. 24—The Passing of the Crow 1
Mar. 17—The Eagle and the Fawn 1
Mar. 3—The Washington Air Patrol 1
Feb. 24—What Is a Mexican? 1
Feb. 17—A Day with Carranza 1
Feb. 10—An Indian Love Story 1
Feb. 3—Indian Life 1
Feb. 1—Photoplay Magazine Screen Supplement 1

BLACK AND WHITE COMEDIES (International)

Mar. 24—A Smashup in China 1
Mar. 17—Judge Rumhauser's Miscue 1

BRUCE SCENICS

18—Scenic Succotash 1
17—The Lonesome Pup 1
16—Frozen Thrills 1
15—Men Met in the Mountains 1
14—Nature—Hot and Cold 1
13—Horizon Hunters 1
12—An Essay of the Hills 1
11—The Pale Pack Train 1
10—The Tides of Yesterday 1
9—Before Breakfast 1
8—The Wolf of the Teetons 1
7—Sundown 1
6—The Restless Three 1
5—The Little High Horse 1
4—The River Gray and the River Green 1
3—The Wanderer and the Whoozitt 1
2—A Wee Bit Odd 1
1—'Tis Tough to Be Tender 1

EXHIBITORS MUTUAL EXCHANGES

Apr. —Diane of the Green Van (Alma Rubens) 5
Mar. —Hearts Asleep (Bessie Barriscale) 5
Mar. —The Turn in the Road (Special Cast) 5
Mar. —A Heart in Pawn (Sessue Hayakawa) 5
Mar. —The Lamb and the Lion (Billie Rhodes) 5
Feb. —Long Lane's Turning (Henry B. Walthall) 5
Feb. —A Trick of Fate (Bessie Barriscale) 5
Feb. —The Prodigal Liar (William Desmond) 5
Feb. —Final Half; Cannibals of the South Seas 5
Feb. —What Every Woman Wants (Grace Darmond) 5
Jan. —The Eleventh Commandment (Ralph Ince Production) 5
Jan. —Hoop-La (Billie Rhodes) 5
Jan. —Bonds of Honor (Sessue Hayakawa) 5
Jan. —Life's a Funny Proposition (William Desmond) 5

STRAND COMEDIES

Mar. 23—The Way of a Maid 1
Mar. 16—His Wife's Birthday 1
Mar. 9—The Door Between 1
Mar. 2—The Wig-Wag System (Elinor Field) 1
Feb. 23—Their Baby (Elinor Field) 1
Feb. 16—Almost a Hero (Elinor Field) 1
Feb. 9—Merely Marrying Mary (Elinor Field) 1
Feb. 2—How to be Happy Though Married (Elinor Field) 1
Jan. 26—Easy Payments 1
Jan. 12—Some Mother (Elinor Field) 1
Jan. 19—No Man's Land 1

ROTHACKER OUTDOORS

Feb. 16—Out Wyoming Way 1
Feb. 9—A Bit of God's Country 1
Feb. 2—Doing the Dells 1
Jan. 26—Western Stuff 1
Jan. 19—Bulls and Bears 1
Jan. 12—Geesers and Geysers 1

FAMOUS PLAYERS—LASKY EXCHANGES

ARTCRAFT

Apr. 27—For Better—For Worse (De Mille's) 5
Apr. 20—The Money Corral (William S. Hart) 5
Apr. 20—Eyes of the Soul (Elsie Ferguson) 5
Apr. 6—Captain Kidd, Jr. (Mary Pickford) 5
Mar. 23—The Girl Who Stayed at Home (D. W. Griffith's) 5
Mar. 16—The Poppy Girl's Husband (William S. Hart) 5
Mar. 9—The Marriage Price (Elsie Ferguson) 5
Mar. 9—Johnny Get Your Gun (Fred Stone) 5

PARAMOUNT

Apr. 27—The Roaring Road (Wallace Reir) 5
Apr. 27—The Law of Men (Enid Bennett) 5
Apr. 20—Greased Lightning (Charles Ray) 5
Apr. 13—The Lady of Red Butte (Dorothy Dalton) 5
Apr. 13—Something to Do (Bryant Washburn) 5
Apr. 13—Let's Elope (Marguerite Clark) 5
Apr. 6—The Rescuing Angel (Shirley Mason) 5
Apr. 6—The Test of Honor (John Barrymore) 5
Mar. 30—Peppy Polly (Dorothy Gish) 5
Mar. 30—Little Comrade (Vivian Martin) 5
Mar. 30—The Sheriff's Son (Charles Ray) 5
Mar. 23—Pettigrew's Girl (Ethel Clayton) 5
Mar. 23—Partners Three (Enid Bennett) 5
Mar. 16—Extravagance (Dorothy Dalton) 5
Mar. 16—Three Men and a Girl (Marguerite Clark) 5
Mar. 9—The Poor Boob (Bryant Washburn) 5
Mar. 2—Alias Mike Moran (Wallace Reid) 5
Mar. 2—Puppy Love (Lila Lee) 5
Mar. 2—Good Gracious Annabelle (Billie Burke) 5

PARAMOUNT-ARTCRAFT SPECIALS

Feb. 16—The False Faces (Henry B. Walthall) 5

SUCCESS SERIES (Re-Issues)

Apr. 27—Chimmie Fadden (Victore Moore) 5
Apr. 20—Gretna Green (Marguerite Clark) 5
Apr. 13—The Dictator (John Barrymore) 5
Apr. 6—Hulda from Holland (Mary Pickford) 5
Mar. 30—Sold (Pauline Frederick) 5
Mar. 23—Rose of the Rancho (Special Cast) 5
Mar. 16—Rags (Mary Pickford) 5
Mar. 9—Freckles (Jack Pickford) 5
Mar. 2—Temptation (Geraldine Farrar) 5

TWO REEL COMEDIES

Apr. 27—The Little Widow (Sennett's) 2
Apr. 20—An Amateur Liar (Mr. and Mrs. Sidney Drew) 2
Apr. 13—The Foolish Age (Sennett's) 2
Apr. 6—The Last Bottle (Montgomery Flagg Film) 2
Mar. 30—Beresford of the Barboons (Montgomery Flagg Film) 2
Mar. 23—Reilly's Wash Day (Sennett's) 2
Mar. 16—Once a Mason (Mr. and Mrs. Sidney Drew) 2
Mar. 9—The Village Smithy (Sennett's) 2
Mar. 2—Love (Roscoe "Fatty" Arbuckle) 2
Feb. 16—The Pullman Porter (Roscoe "Fatty" Arbuckle) 2
Jan. 5—Camping Out (Roscoe "Fatty" Arbuckle) 2

SINGLE REELS

Apr. 27—Filipino School Days (Burton Holmes) 1
Apr. 27—How the Telephone Talks (Bray Pictograph) 1
Apr. 20—Some British Bits Well Done (Burton Holmes) 1
Apr. 20—Fun in Feet (Bray Pictograph) 1
Apr. 13—Land of the Mompies (Burton Holmes) 1
Apr. 13—Coal Mining (Bray Pictograph) 1
Apr. 6—Seeing Sights in London (Burton Holmes) 1
Apr. 6—Tin Can Toys (Bray Pictograph) 1
Mar. 30—Zamboanga (Burton Holmes) 1
Mar. 30—Comets (Bray Pictograph) 1
Mar. 23—Glorious Versailles (Burton Holmes) 1
Mar. 23—Indoor Gold (Bray Pictograph) 1
Mar. 16—Gay Parie in Wartime (Burton Holmes) 1
Mar. 16—Most Popular Girl in World (Bray Pictograph) 1
Mar. 9—Making Sombreros in Manila (Burton Holmes) 1
Mar. 9—Birth of a Tornado (Bray Pictograph) 1
Mar. 2—Cabaret of Old Japan (Burton Holmes) 1
Mar. 2—Hatching an Eagle a Day (Bray Pictograph) 1

FILM CLEARING HOUSE EXCHANGES

INDEPENDENT SALES CORPORATION

Dec. —Wanted for Murder (Elaine Hammerstein) 6
Dec. —A Romance in the Air (Bert Hall-Edith Day) 6

TEN-TWENTY-THIRTY SERIES

Dec. —Her Mistake (Julius Steger Production) 6
Dec. —Life's Greatest Problem (Blackton Production) 6
Dec. —A Woman's Experience (Bacon-Backer Production) 6

FIRST NATIONAL EXCHANGES

Mar. 10—A Midnight Romance (Anita Stewart) 5
Feb. 3—Our Teddy (Roosevelt Pictures) 5
Jan. 5—Virtuous Wives (Anita Stewart) 5
The Romance of Tarzan (Elmo Lincoln) .....
Shoulder Arms (Charlie Chaplin) 3
Italy's Flaming Front (Italian Official War Pictures) .....
Pershing's Crusaders (Official Government Feature) .....
My Four Years in Germany (Ambassador Gerard's) .....

Advance Information on All Film Releases

(Continued from preceding page)

FOX FILM EXCHANGES

STANDARD PICTURES

June 15—A Woman There Was (Theda Bara)....5
June 1—The Jungle Trail (William Farnum)....5
May 15—A Fallen Idol (Evelyn Nesbit)....5
May 4—The Siren's Song (Theda Bara)....5
Apr. 20—Wolves of the Night (William Farnum)....5
Mar. 23—Thou Shalt Not (Evelyn Nesbit)....5
Mar. 9—When Men Desire (Theda Bara)....5

VICTORY PICTURES

May 25—The Divorce Trap (Gladys Brockwell)....5
May 11—The Coming of the Law (Tom Mix)....5
Apr. 27—Help! Help! Police! (George Walsh)....5
Apr. 13—Pitfalls of a Big City (Gladys Brockwell)....5
Mar. 30—Fighting for Gold (Tom Mix)....5
Mch. 16—Never Say Quit (George Walsh)....5
Mch. 2—The Forbidden Room (Gladys Brockwell)....5

EXCEL PICTURES

May 16—Words and Music (Albert Ray)....5
May 4—Miss Adventure (Peggy Hyland)....5
Apr. 20—The Love that Dares (Madlaine Traverse)....5
Apr. 6—Married in Haste (Albert Ray)....5
Mar. 23—The Rebellious Bride (Peggy Hyland)....5
Mar. 9—Gambling in Souls (Madlaine Traverse)....5

PRODUCTIONS EXTRAORDINARY

Salome (Theda Bara)....8
Cleopatra (Theda Bara)....8
Les Miserables (William Farnum)....8

THE GREAT NINE

Feb. 23—Hoodman Blind (William Farnum)....5
Feb. 16—The Darling of Paris (Theda Bara)....5
Feb. 9—The Soul of Broadway (Valeska Suratt)....5
Feb. 2—Infidelity (Dr. Rameau's)....5

SUNSHINE AND TOM MIX COMEDIES

June 15—Virtuous Husbands....2
May 25—The Merry Jailbirds....2
May 11—A Soft Tenderfoot (Tom Mix)....2
Apr. 20—The House of Terrible Scandals....2
Apr. 6—Tom and Jerry Mix....2
Mch. 23—Money Talks....2
Mch. 9—Six-Cylinder Love (Tom Mix)....2

MUTT AND JEFF CARTOONS

Apr. 13—Subbing for Tom Mix....½
Apr. 6—Mutt the Mutt Trainor....½
Mar. 30—A Cow's Husband....½
Mar. 23—Out and in Again....½
Mar. 16—William Hohenzollern, Sausage Maker....½
Mar. 9—Wild Waves and Angry Woman....½
Mar. 2—Firemen, Save My Child....½

FROHMAN AMUSEMENT CORPORATION

(At State Right Exchanges)

Once to Every Man (Jack Sherrill)....
My Own United States (Special Cast)....Through Metro
God's Man (H. B. Warner)....9

GARSON-NEILAN PRODUCTIONS

(Producing for Open Market)

The Unpardonable Sin (Blanche Sweet)....9
The Hushed Hour (Blanche Sweet)....

GAUMONT COMPANY

(At State Right Exchanges)

Tuesdays—Gaumont News....1
Fridays—Gaumont Graphic....1
The Real Roosevelt....2
Satan on Earth....2
The Hand of Vengeance (Serial of ten two-reel episodes)....2

GENERAL FILM EXCHANGES

KLEINE SYSTEM, GEORGE

Triple Trouble (Charley Chaplin)....
Behind the Lines in Italy....
Conquered Hearts....

SHERRY SERVICE, WILLIAM L.

Mar. 9—Marriage for Convenience (Catherine Calvert)....6
Mar. 2—Love and the Law (Edgar Lewis Production)....6
Feb. 23—Twilight (Doris Kenyon)....6
Feb. 16—Calibre 38 (Edgar Lewis Production)....6
Feb. 2—The Son of a Gun (G. M. Anderson)....5
Jan. 5—Wild Honey (Doris Kenyon)....6

BURLINGHAM TRAVEL PICTURES (Sherry Service)

The Gornergrat Railway....1
Lovely Lucerne....1
The Riviera of Lake Leman....1
Scrambles in the High Alps....1
Allied War Heroes Arrive in Switzerland....1
The Pilatus Railway....1
Unknown Switzerland (The Lotschenthal)....1
Facing Death on the Blumlisalp....1

GOLDWYN EXCHANGES

STAR SERIES

May 18—The Crimson Gardenia (Rex Beach's)....6
May 11—Leave It to Suson (Madge Kennedy)....5
May 4—One of the Finest (Tom Moore)....5
Apr. 27—The Stronger Vow (Geraldine Farrar)....6
Apr. 20—The Pest (Mabel Normand)....5
Apr. 13—One Week of Life (Pauline Frederick)....5
Apr. 6—Spotlight Sadie (Mae Marsh)....5
Mar. 30—Daughter of Mine (Madge Kennedy)....5
Mar. 16—A Man and His Money (Tom Moore)....5
Mar. 9—The Brand (Rex Beach Cast)....7

BENNISON SERIES

Mar. 23—Speedy Meade (Louis Bennison)....5
Feb. 23—Sandy Burke of the U-Bar-U (Louis Bennison)....5

SPECIALS

The Eternal Magdalene....
The Border Legion (Blanche Bates-Hobart Bosworth)....6
For the Freedom of the World....7
The Manx-Man....7
Social Ambition....7
Honor's Cross....7
Blue Blood....6
Rex Beach's Heart of the Sunset....6
For the Freedom of the East (Betzwood)....6

CAPITOL COMEDIES

May 18—Circumstantial Evidence ("Smiling Bill" Parsons)....2
May 4—The Sea Wolf ("Smiling Bill" Parsons)....2
Apr. 20—Wanted—A Baby ("Smiling Bill" Parsons)....2
Apr. 6—The Midnight Alarm ("Smiling Bill" Parsons)....2
Mch. 23—The Potum of Swat ("Smiling Bill" Parsons)....2
Mch. 9—The New Breakfast Food ("Smiling Bill" Parsons)....2

FORD EDUCATIONAL WEEKLY

Apr. 27—A Visit to New Orleans....1
Apr. 20—Good Roads....1
Apr. 13—Northern Sports Under Southern Skies....1
Apr. 6—Cut It Out....1
Mar. 30—What Uncle Sam Had Up His Sleeve....1
Mar. 23—A Little Bit of Heaven....1
Mar. 16—The Story of Steel....1
Mar. 9—Good to Eat....1
Mar. 2—Rough Stuff....1

HILLER AND WILK, INC.

(Pictures Handled in the Open Market)

The Silent Mystery (Francis Ford Serial)....
Woman....
The Wrath of the Gods....
The Battle of Gettysburg....
Raffles, the Amateur Cracksman....

HART, FAIRBANKS, KEENAN, TALMADGE RE-ISSUES

Fifty Fifty (Norma Talmadge)....
The Social Secretary (Norma Talmadge)....
The Devil's Needle (Norma Talmadge)....
Going Straight (Norma Talmadge)....
Children in the House (Norma Talmadge)....
The Drab (Frank Keenan)....
Bride of Hate (Frank Keenan)....
The Sins Ye Do (Frank Keenan)....
Jim Grimsby's Boy (Frank Keenan)....
The Thoroughbred (Frank Keenan)....
The Americano (Douglas Fairbanks)....
The Matrimaniac (Douglas Fairbanks)....
American Aristocracy (Douglas Fairbanks)....
Manhattan Madness (Douglas Fairbanks)....
The Half Breed (Douglas Fairbanks)....
Flirting with Fate (Douglas Fairbanks)....
Reggie Mixes In (Douglas Fairbanks)....
The Good Bad Man (Douglas Fairbanks)....
Wolfe Lowry (William S. Hart)....
The Desert Man (William S. Hart)....
The Square Deal Man (William S. Hart)....
The Gunfighter (William S. Hart)....
Truthful Tulliver (William S. Hart)....
The Devil's Double (William S. Hart)....
The Return of Draw Egan (William S. Hart)....
The Dawnmaker (William S. Hart)....
Captive God (William S. Hart)....
The Patriot (William S. Hart)....

HODKINSON CORPORATION, W. W.

(See Pathe Exchanges)

INDEPENDENT SALES CORPORATION

(See Film Clearing House Exchanges)

IVAN FEATURE PRODUCTIONS

(At State Right Exchanges)

Life or Honor (Leah Baird-James Morrison)....7
Human Clay (Mollie King)....5

JEWEL PRODUCTIONS, INC.

(See Universal Exchanges)

KLEINE SYSTEM, GEORGE

(See General Film Exchanges)

KREMER FILM FEATURES, VICTOR

(Released on States Rights Basis)

Denny From Ireland (Shorty Hamilton)....5
The Snail (Shorty Hamilton)....5
The Ranger (Shorty Hamilton)....5
The Pen Vultur (Shorty Hamilton)....5

Advance Information on All Film Releases

(Continued from preceding page)

METRO EXCHANGES

May 12—Orchestra D 2 (May Allison).....5
May 5—After His Own Heart (Hale Hamilton).....5
Apr. 28—The Amateur Adventuress (Emmy Wehlen).....5
Apr. 21—Madelon of the Redwoods (Viola Dana).....5
Apr. 14—Blackie's Redemption (Bert Lytell).....5
Apr. 7—The Island of Intrigue (May Allison).....5
Mar. 31—The Parisian Tigress (Viola Dana).....5
Mar. 24—That's Good (Hale Hamilton).....5
Mar. 17—The Way of the Strong (Anna Q. Nilsson).....5
Mar. 10—Blind Man's Eyes (Bert Lytell).....5
Mar. 3—Satan Junior (Viola Dana).....5
Feb. 24—Peggy Does Her Darndest (May Allison).....5
Feb. 17—Johnny on the Spot (Hale Hamilton).....5
Feb. 10—As the Sun Went Down (Edith Storey).....5
Feb. 3—Faith (Bert Lytell).....5

NAZIMOVA PRODUCTIONS

The Red Lantern (Nazimova).....7
Feb. 17—Out of the Fog (Nazimova).....7
Eye for Eye (Nazimova).....7
Toys of Fate (Nazimova).....7
Revelation (Nazimova).....7

SCREEN CLASSICS, INC., SPECIALS

The Man Who Stayed at Home (Special Cast).....6
A Man of Honor (Harold Lockwood).....5
Shadow's of Suspicion (Harold Lockwood).....5
The Great Romance (Harold Lockwood).....6
Why Germany Must Pay (Special Cast).....6
The Great Victory (Special Cast).....6
Pals First (Harold Lockwood).....6

NAZIMOVA PRODUCTIONS

(See Metro Exchanges)

OUTING-CHESTER PICTURES

(At State Right Exchanges)

7—Up in the Air After Alligators.....1
6—A Wasmanipae Week-End.....1
5—Guided and Miss Guided.....1
4—Maid, Mermaids and More Maids.....1
3—Ballahooing on the Anarika.....1
2—Teddy Birds.....1
1—From Scales to Antlers.....1

PATHE EXCHANGES

SPECIAL FEATURES

Apr. 27—The Unknown Love (Dolores Cassinelli-E. K. Lincoln).....6
Mar. 2—Common Clay (Fannie Ward).....7

EXTRA SELECTED STAR PHOTOPLAYS

Apr. 6—The Silver Girl (Frank Keenan).....5
Mar. 9—Carolyn of the Corners (Bessie Love).....5
Feb. 9—Todd of the Times (Frank Keenan).....5

PROGRAM FEATURES

Apr. 20—The Sawdust Doll (Baby Marie Osborne).....5
Mar. 23—Go Get 'Em Garringer (Helene Chadwick).....5
Feb. 23—The Old Maid's Baby (Baby Marie Osborne).....5

AMERICAN FILM COMPANY, INC.

Mar.16—Put Up Your Hands (Margarita Fisher).....5
Mar. 2—Where the West Begins (William Russell).....5
Feb. 16—Molly of the Follies (Margarita Fisher).....5
Feb. 2—The Amazing Imposter (Mary Miles Minter).....5

HODKINSON, W. W., CORPORATION

—As a Man Thinks (Leah Baird).....5
Apr. 6—Thunderbolts of Fate (House Peters-Anna Lehr).....5
Mar. 24—The End of the Game (J. Warren Kerrigan).....5
Mar. 10—The Forfeit (House Peters).....5
Feb. 24—The Love Hunger (Lillian Walker).....5
Feb. 10.—Come Again Smith (J. Warren Kerrigan).....5

MADE IN AMERICA (Series) Hodkinson

(Eight One-Reel Episodes)
Apr. 7—Eighth, Forward—Always Forward.....1
Mar. 31—Seventh, Overseas to Victory.....1
Mar. 24—Sixth, The Hated K. P.....1
Mar. 17—Fifth, Building the Soldier.....1
Mar. 10—Fourth, Victory Army in the Making.....1
Mar. 3—Third, The Rookie.....1
Feb. 24—Second, Nine Million Answer.....1
Feb. 16—First, The Call to Arms.....1

ROLIN COMEDIES

Apr. 20—Crack Your Heels (Lloyd-Pollard-Daniels).....1
Apr. 13—Just Dropped In (Harold Lloyd).....1
Apr. 6—A Sammy in Siberia (Harold Lloyd).....1
Mar. 30—Next Aisle Over (Harold Lloyd).....1
Mar. 23—The Dutiful Dub (Harold Lloyd).....1
Mar. 16—Look Out Below (Harold Lloyd).....1
Mar. 9—I'm On My Way (Harold Lloyd).....1
Mar. 2—Hoot Mon (Stan Laurel).....1
Feb. 23—On the Fire (Harold Lloyd).....1
Feb. 16—Toto's Troubles (Toto).....1
Feb. 9—Ask Father (Harold Lloyd).....1
Feb. 2—Hustling for Health (Laurel).....1

TWO-REEL DRAMAS

Jan. 19—Corinne, Come Here (Gloria Joy).....2
Jan. 5—I Want to Be a Lady (Gloria Joy).....2

ONE REEL SPECIALS

Mar. 2—The Girl of Tomorrow.....1
Feb. 9—The Story of the Orange.....1

THE TIGER'S TRAIL (Serial)

(Starring Ruth Roland and George Larkin; Astra)
Apr. 20—First, The Tiger Worshippers.....3

THE LIGHTNING RAIDER (Serial)

(Fifteen Two-Reel Episodes Astra Serial Starring Pearl White, Warner Oland, Henry Gsell)
Apr. 13—Fifteenth, Wu Fang Atones.....2
Apr. 6—Fourteenth, Cleared of Guilt.....2
Mar. 30—Thirteenth, the White Roses.....2
Mar. 23—Twelfth, Hurled Into Space.....2
Mar. 16—Eleventh, The Bars of Death.....2
Mar. 9—Tenth, The Baited Trap.....2
Mar. 2—Ninth, Falsely Accused.....2
Feb. 23—Eighth, The Cave of Dread.....2
Feb. 16—Seventh, Meshes of Evil.....2
Feb. 9—Sixth, The Mystic Box.....2
Feb. 2—Fifth, The Brass Key.....2
Jan. 26—Fourth, Through Doors of Steel.....2
Jan. 19—Third, Underworld Terrors.....2
Jan. 12—Second, The Counterplot.....2
Jan. 5—First, The Ebony Block.....3

THE TERROR OF THE RANGE (Serial)

(Seven Two-Reel Episodes Starring George Larkin and Bessie Compson; Produced by Diando)
Mch. 16—Seventh, Run to Earth.....2
Mch. 9—Sixth, Tangled Tales.....2
Mch. 2—Fifth, A Threat from the Past.....2
Feb. 23—Fourth, The Midnight Raid.....2
Feb. 16—Third, The Chasm of Fear.....2
Feb. 9—Second, The Hidden Chart.....2
Feb. 2—First, Prowlers of the Night.....2

NEWS REELS

Wednesdays—Pathe News.....1
Saturdays—Pathe News.....1

PERRET PRODUCTIONS, LEONCE

(Producing for the Open Market)

—A Soul Adrift (Dolores Cassinelli).....
—Stars of Glory (E. K. Lincoln-Dolores Cassinelli).....

RAPF PRODUCTIONS, HARRY

(At State Right Exchanges)

—Wanted for Murder (Elaine Hammerstein) Ind. Sales Corp.....6
—Sins of the Children.....

RAVER PRODUCTIONS, HARRY

(At State Right Exchanges)

—The Liberator (Maciste Serial).....

SELECT EXCHANGES

Mar. —The Probation Wife (Norma Talmadge).....6
Mar. —Marie Ltd. (Alice Brady).....5
Mar. —Experimental Marriage (Constance Talmadge).....5
Feb. —The World to Live In (Alice Brady).....5
Feb. —Children of Banishment (Mitchell Lewis).....5
Feb. —The Belle of New York (Marion Davies).....5
Feb. —Romance and Arabella (Constance Talmadge).....5

SPECIALS

The Hidden Truth (Anna Case).....5
Ruling Passions (Julia Dean-Edwin Arden).....5
The Midnight Patrol (Ince Production).....5
The Cavell Case (Julia Arthur).....5
The One Woman (Special Cast).....6

SELZNICK PICTURES CORPORATION

(No Distribution Plans Announced Yet)

—Upstairs and Down (Olive Thomas).....5

S-L PICTURES

(No Distribution Plans Announced Yet)

Virtuous Man (E. K. Lincoln) Ralph Ince Attraction.....

SHERRY SERVICE, WILLIAM L.

(See General Film Exchanges Outside New York State)

SOUTHERN FEATURE FILM COMPANY

(At State Rights Exchanges)

Beyond the Law (Emmett Dalton).....6

STATE RIGHT EXCHANGES

DOLL VAN FILM CORPORATION (CHICAGO)

(In Illinois, Indiana and Southern Wisconsin)
The Mad Lover.....
Public Defender.....
Carmen of the Klondike.....
The Grain of Dust.....
Hearts of the World.....
The Crucible of Life.....
Nine-tenths of the Law.....
The Belgian.....
The Zeppelin's Last Raid.....
Those Who Pay.....
Just a Woman.....

Advance Information on All Film Releases

(Continued from preceding page)

DOO LEE FILM COMPANY, INC. (NEW YORK STATE)

Apr. 15—The Window Opposite (Leah Baird).....7
The Woman Who Dared.....7
The Libertine.....6
Babbling Tongues.....7
Married in Name Only.....6
Her Bargain.....6
A Man's Law.....5
Human Clay.....5
One Law for Both.....8
Sins of Ambition.....7
A Slacker's Heart.....7
Cleopatra.....5
The Lonesome Trail.....5
Mothers of Liberty.....6
Jester Comedies (Twede Dan), one a week.....2
The Silent Mystery (Serial in Fifteen Two-Reel Episodes (Francis Ford Mae Gaston and Rosemary Theby.....
Two-Reel Western Dramas (Ann Little-Jack Richardson),one a week.....
May 26—The Recognition.....2
May 19—The Law of Hate.....2
May 12—The Range Rider.....2
May 5—The Fatal Return.....2
Apr. 28—A Canyon Romance.....2
Apr. 21—Prodigal Love.....2
Apr. 14—Luxury's Lure.....2

TRIANGLE EXCHANGES

Apr. 27—The Follies Girl (Olive Thomas Special).....5
Apr. 20—Devil M'Care (Crane Wilbur).....5
Apr. 13—A Regular Fellow (Taylor Holmes Special).....5
Apr. 6—Democracy (Jack Conway-Marguerite Marsh).....5
Mar. 30—Toton (Olive Thomas-Special).....5
Mar. 23—The Little Rowdy (Hazel Daly).....5
Mar. 16—It's a Bear (Taylor Holmes-Special).....5
Mar. 9—The Railroader (George Fawcette).....5
Mar. 2—Wild Goose Chase (Hazel Daly).....5
Feb. 23—Breezy Jim (Crane Wilbur).....5
Feb. 16—Child of M'sieu (Baby Marie Osborne).....5
Feb. 9—Secret Marriage (Mary MacLaren).....5
Feb. 2—Restless Souls (Alma Rubens).....5

UNITED PICTURE THEATRES

(See World Film Exchanges)

UNIVERSAL EXCHANGES

SPECIAL ATTRACTIONS

Fire Flingers (Rupert Julian).....6
What Am I Bid (Mae Murray).....6
The Amazing Wife (Mary Mac Laren).....6
A Silk Lined Burglar (Priscilla Dean).....6
A Fight for Love (Harry Carey).....6
The Light of Victory (Monroe Salisbury).....5
The Scarlet Shadow (Mae Murray).....6
The Wicked Darling (Priscilla Dean).....6
Creaking Stairs (Mary MacClaren).....6

JEWEL PRODUCTIONS, INC.

Feb. 10—The Heart of Humanity (Dorothy Phillips).....9

I-KO COMEDIES

Apr. 16—Let Fido Do It.....2
Apr. 9—A Movie Riot (Charlie of the Orient).....2
Apr. 2—A Skate at Sea (Dorety-Novak-Reynolds).....2
Mar. 26—Gymbelles and Boneheads (L-Ko Cast).....2
Mar. 19—Hearts in Hock (Peggy Prevost).....2
Mar. 5—A Ragtime Romance (Lynch-Smith-Dunn).....2

CENTURY COMEDIES

Apr. 23—Looney Lions and Monkey Business (Animal Comedy).....2
Mar. 12—Society Stuff (Alice Howell).....2

NESTOR COMEDIES

Apr. 14—Green Eyed Johnny (Jack Dillon).....1
Apr. 7—Charlie Treats 'em Rough (Pat Sullivan Cartoon).....1
Mar. 31—Lizzie's Waterloo (Special Cast).....1
Mar. 24—A Beach Nut (Wallace Beery).....1
Mar. 17—Home Run Bill (Billy Mason).....1
Mar. 10—The Hole in the Wall (Special Cast).....1
Mar. 3—A Poor Prune (Sammie Burns).....1

LYONS-MORAN STAR COMEDIES

Apr. 21—Scared Stiff.....1
Apr. 14—Skidding Thrones.....1
Apr. 7—State Room Secrets.....1
Mar. 31—The Wife Breakers.....1
Mar. 24—The Smell of the Yukon.....1
Mar. 17—Lay Off.....1
Mar. 10—Chicken a La King.....1
Mar. 3—Oh Ethel.....1

WESTERN AND RAILROAD DRAMAS..

Apr. 26—Even Money (Pete Morrison).....2
Apr. 19—The Honor of Men (Neal Hart).....2
Apr. 12—By Indian Post (Pete Morrison).....2
Apr. 5—Bill Brennan's Claim (Neal Hart).....2
Mar. 29—His Buddy (Pete Morrison).....2
Mar. 22—The Gun Runners (Neal Hart).....2
Mar. 15—The Black Horse Bandit (Helen Gibson—Pete Morrison).....2
Mar. 8—The Flip of a Coin (Pete Morrison).....2
Mar. 1—Riding Wild (Helen Gibson).....2

THE LURE OF THE CIRCUS (Serial)

(Eighteen Two-Reel Episodes Starring Eddie Polo.)
Mar. 17—Eighteenth, The Last Trick.....2
Mar. 10—Seventeenth, a Race with Time.....2
Mar. 3—Sixteenth, The Knockout.....2

THE RED GLOVE (Serial)

(Eighteen Two-Reel Episodes Starring Marie Walcamp)
Apr. 21—Sixth, The Flames of Death.....2
Apr. 14—Fifth, At the Mercy of the Monster.....2
Apr. 7—Fourth, The Passing of Gentleman Yeoff.....2
Mar. 31—Third, The Vulture's Vengeance.....2
Mar. 24—Second, The Claws of the Vulture.....2
Mch. 17—First, The Pool of Mystery.....2

NEWS AND MAGAZINE REELS

Mondays —Hearst News (International).....1
Wednesdays—International News.....1
Fridays —Current Events (International).....1
Fridays —New Screen Magazine (Universal).....1

VITAGRAPH EXCHANGES

May 5—A Stitch in Time (Gladys Leslie).....5
Apr. 28—The Usurper (Earle Williams).....5
Apr. 21—A Yankee Princess (Bessie Love).....5
Apr. 14—The Unknown Quantity (Corinne Griffith).....5
Apr. 7—The Cambric Mask (Alice Joyce).....5
Mch. 31—Fighting Destiny (Harry T. Morey).....5
Mch. 24—Miss Dulcie from Dixie (Gladys Leslie).....5
Mch. 17—A Gentleman of Quality (Earle Williams).....5
Mch. 10—The Wishing Ring Man (Bessie Love).....5
Mch. 3—The Girl Problem (Corinne Griffith).....5

VITAGRAPH SPECIALS

Mch. 10—From Headquarters (Special—Anita Stewart).....5
Feb. 24—The Lion and the Mouse (Special-Alice Joyce).....6
Jan. 5—The Common Cause (Rawlinson-Breamer).....7

BIG V SPECIAL COMEDIES

Mar. 24—Jazz and Jailbirds (James Aubrey).....2
Mch. 10—Damsels and Dandies.....2

LARRY SEMON COMEDIES

Apr. 14—Well I'll Be.....2

THE MAN OF MIGHT (Serial)

(Fifteen Two-Reel Episodes Starring William Duncan)
—Fifteenth, The Rescue.....2
—Fourteenth, The Living Catapult.....2
—Thirteenth, The Flood of Despair.....2
—Twelfth, The Volcano's Prey.....2
—Eleventh, The Ship of Dread.....2
—Tenth, Double Crossed.....2
—Ninth, The Crashing Horror.....2
—Eighth, The One Chance.....2
—Seventh, Into the Trap.....2
—Sixth, The Height of Torment.....2
—Fifth, The Human Shield.....2
—Fourth, The Gripping Hand.....2
—Third, The Creeping Death.....2
—Second, The Leap Through Space.....2
—First, The Riven Flag.....2

THE IRON TEST (Serial)

(Fifteen Two-Reel Episodes Featuring Antonio Moreno and Carol Holloway)
Jan. 27—Fifteenth, Riding with Death.....2
Jan. 20—Fourteenth, Desperate Odds.....2
Jan. 13—Thirteenth, Hanging Peril.....2
Jan. 6—Twelfth, The Span of Terror.....2

WARREN, EDWARD, PRODUCTIONS, INC.

(At State Right Exchanges)

Weavers of Life.....
Souls Redeemed.....

WESTERN IMPORT COMPANY

(At State Right Exchanges)

Mickey (Mabel Normand).....

WORLD FILM EXCHANGES

Apr. 28—The Price of Doubt (All Star Cast).....5
Apr. 21—The Quickening Flame (Montagu Love-June Elvidge).....5
Apr. 14—The Scar (Kitty Gordon-Irving Cummings).....5
Apr. 7—The Little Intruder (Louise Huff-Johnny Hines).....5
Mch. 31—The Love Defender (June Elvidge).....5
Mch. 24—Hit or Miss (Carlyle Blackwell and Evelyn Greeley).....5
Mch. 17—The Hand Invisible (Montagu Love).....5
Mch. 10—The Unveiling Hand (Kitty Gordon).....5
Mch. 3—Crook of Dreams (Louise Huff).....5
Feb. 24—The Moral Deadline (June Elvidge).....5
Feb. 17—Courage for Two (Carlyle Blackwell).....5
Feb. 10—Mandarin's Gold (Kitty Gordon).....5

SPECIALS

Mar. 16—The Better 'Ole.....7
Feb. 10—What Shall We Do With Him?.....5
Jan. 6—Under Four Flags (Official Government Picture).....5

UNITED PICTURE THEATRES

Mar. 30—Her Code of Honor (Florence Reed).....5
Feb. 23—A Man in the Open (Dustin Farnum).....6
Jan. 26—Adele (Kitty Gordon).....6
Jan. 5—The Light of Western Stars (Dustin Farnum).....6

NEW REELS

Tuesdays—Kinograms.....1
Saturdays—Kinograms.....1

Equipment Service

CLASSIFIED DIRECTORY

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Converters	Ticket Machines, etc.

WANTED

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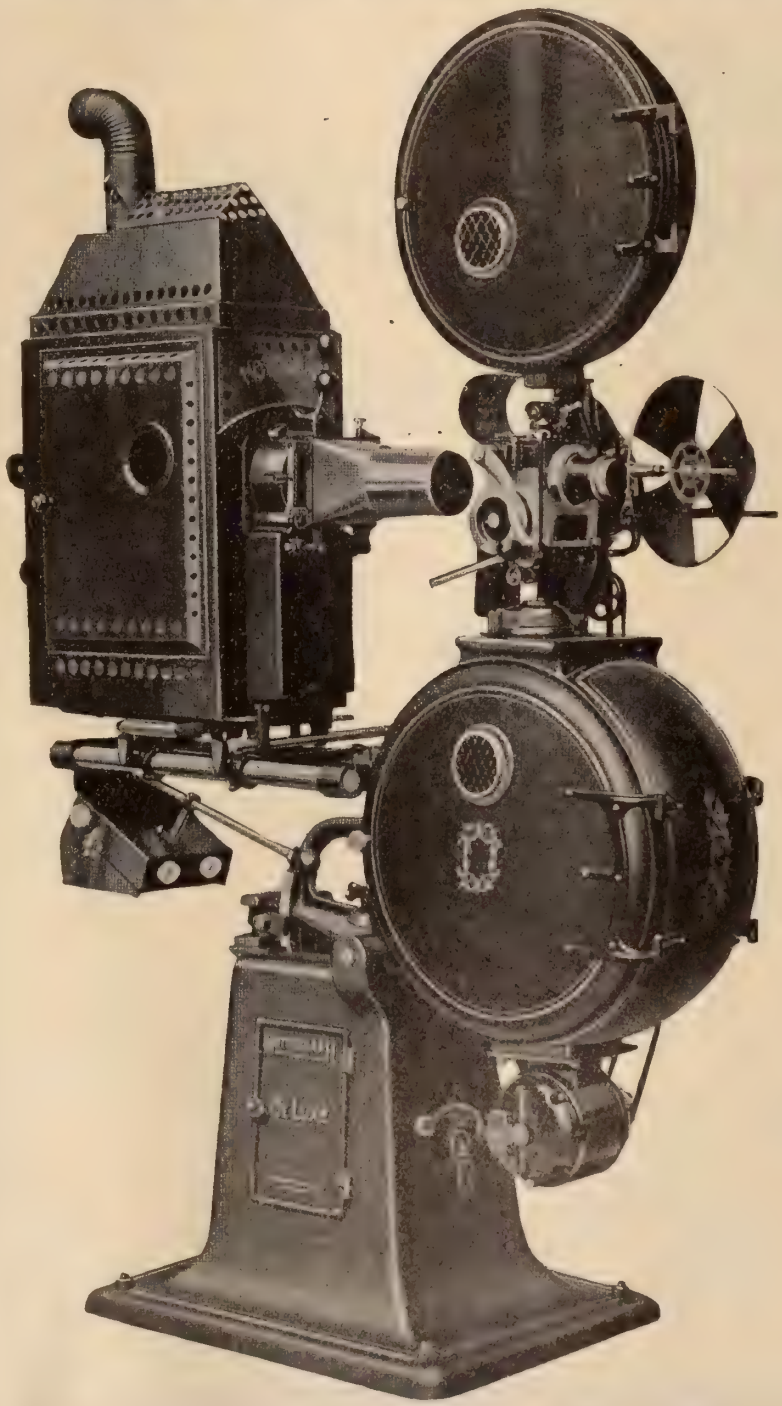
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MOTION PICTURE NEWS

Los Angeles New York Chicago

Projection Music Laboratory Studio Theatre

ACTUAL PERFORMANCE PROVES ITS WORTH



Read what Dee Robinson, Manager of one of the finest theatres in the state of Illinois says about the MOTIOGRAPH:

"We are sending you today a casting which I wish you would duplicate and send to us at once. Our operator let it fall and broke it.

"Am pleased to tell you that we today placed an order with your agent here for two of your De Luxe machines. Wish you would rush them out as we want to get them installed this week.

"Your MOTIOGRAPH machines certainly have given us good satisfaction, and we are pleased to boost them when we can. Am taking the old ones down to one of our other houses.

"Yours truly,

DEE ROBINSON (Signed)

Manager Apollo Amusement Co.,
Peoria, Illinois."

Write for literature

The Enterprise Optical Mfg. Company

564 W. Randolph Street

Chicago

Equipment Service,

Devoted to the technical branches of the motion picture industry, containing records of the latest accomplishments in the mechanical and scientific field; projection helps, inventions and suggestions; camera devices analyzed and commented upon; musical cue sheets for important feature pictures; improvements and innovations in the building and furnishing field.

No charge is made in these departments for answering questions of any nature. Correspondence is invited.

E. L. BRAGDON.....*Technical Editor*

Operating Ordinance

THE following ordinance submitted to the Board of Aldermen of New York City governing the operating of motion picture machines in theatres and elsewhere will be of interest to those in other cities. It will give a means of comparing the strictness of the various regulations and may ultimately lead to more nearly uniform laws all over the country.

* * * *

Report of the Committee on General Welfare in Favor of Adopting an Ordinance to Amend the Code of Ordinances Relating to Operators of Motion Picture Projection Machines.

The Committee on General Welfare, to which was referred on February 4, 1919 (Minutes, page 330), the annexed ordinance to amend subdivisions 1, 2 and 3 of Section 43 of Chapter 3 of the Code of Ordinances, relating to operators of motion picture projection machines, respectfully

REPORTS:

That this ordinance is favored by representatives of moving picture exhibitors and projecting machine operators as a safeguard against panic and fire.

Your Committee believes it desirable and recommends the adoption of said ordinance.

AN ORDINANCE to amend subdivisions 1, 2 and 3 of section 43 of chapter 3 of the Code of Ordinances, relating to operators of motion picture projection machines.

Be it Ordained by the Board of Aldermen of The City of New York as follows:

Section 1, subdivisions 1, 2 and 3 of section 43 of article 2 of chapter 3 of the Code of Ordinances, relating to operators of motion picture projecting machines, is hereby amended to read as follows:

Section 43. Operators of motion picture machines.

1. License required. No person shall operate any motion picture *projection* apparatus or any connection thereof, *involving the use of a combustible film in or upon the premises of any public or private building or any place of public assemblage,* unless he shall have been duly licensed as hereinafter provided.

2. Application for license. Any person desiring to act as a motion picture *projection machine* operator shall make application for a license as such to the commissioner of water supply, gas and electricity, who shall furnish to each applicant blank forms of application which he shall fill out and file with the commissioner.

3. Examination. The commissioner shall make rules and regulations governing the examination of applicants and the issuance of licenses and certificates; provided that each applicant shall be given a practical examination, under the direction of the commissioner [.], *and an Examining Board which shall consist of two employees of the Electrical Bureau, and a moving picture operator who has had not less than five years' experience as such operator; the last named shall serve without compensation.*

4. *An applicant shall be at least twenty-one years of age.*

5. *Each application must be accompanied by the affidavit of a licensed operator to the effect that the applicant has served as an assistant to such licensed operator for a period of not less than six months prior to the date of the application, except any person who has operated a motion picture projection machine and its connections for not less than six months may present his own affidavit stating that he has so operated motion picture apparatus for not less than six months.*

[4.]*6.* Issue of license and certificate. If, on such examination, the applicant is found to be competent to operate motion-picture apparatus and its connections, he shall receive a license for which he has applied, within six days after his examination; which license shall continue in force for one year from the date of issue, unless sooner revoked or suspended. With every license granted there shall be issued to the person obtaining such license a certificate, made by the commissioner or such other officer as the commissioner may designate, setting forth that the person named therein is duly authorized to operate motion-picture apparatus and its connections. *And further provided that no license shall be granted to an applicant unless he shall have served as an assistant to a licensed operator for a period of not less than six months prior to the date of application, or shall have operated a motion-picture projection machine and its connections for not less than six months.*

[5.]*7.* Posting certificate. The certificate shall be displayed in a conspicuous place in the room in which the licensee operates a motion picture apparatus and its connection.

[6.]*8.* Discipline. The license and certificate may be revoked or suspended at any time by the Commissioner, in his discretion, for cause.

[7.]*9.* Renewal of license. Every license, unless revoked or suspended, as herein provided, may, at the end of the year from the date of issue thereof, be renewed by the Commissioner in his discretion, upon application and with or without further examination as he may direct, but every application for renewal of license must be made within the thirty days previous to the expiration of such license.

[8]*10.* Unlicensed operators. No person, not licensed as provided in this section, shall be employed to operate or be permitted to operate any motion-picture *projection* apparatus, or any connections thereof, [in any motion-picture theatre, open-air motion-picture theatre or other place where motion-pictures are exhibited, to which the public is admitted, with or without charge for admission.] *except as set forth in §42, article 2, chapter 3, of this ordinance.*

11. *Issuance of permits to assistants. Any person over 18 years of age desiring to act as assistant to a licensed*

(*Continued on page* 2341)

Equipment Operating Projection Questions Answered

Started by N. A. M. L. Members

THE communication printed below should be read by every projectionist—and operator. To those readers who are members of the N. A. M. L. will come a thought that at last some one is working with us toward the same end.

But now is not the time to slacken our work. Be more careful and watchful than ever, for by so doing you will be upholding all the more thoroughly the pledge of membership. See that every film returning to the exchange is in as good condition as you can make it, with mis-frames removed and punch holes eliminated insofar as it is possible. And above all else be sure that N. A. M. L. stickers are placed on every film which has been examined. If your supply has given out write in for more, as our stock is now sufficient to take care of all requests.

When the mutilation of film has been stopped, we want to get our share of the credit, and this can be done only if every one works for the League at this particular time:

MOTION PICTURE NEWS,
New York City,
Gentlemen:

"THE Famous Players-Lasky Corporation is determined to put a stop to the practice, prevalent among a large number of operators, of deliberately mutilating film, particularly the punching of holes in the celluloid for cues. Letters of complaint from exhibitors are received almost daily at the home office of the company, the following from George A. Haley, of the Dudley Theatre, Roxbury, Mass., being cited as an example:

"I wonder whether you people can or will do anything toward correcting the abuse of having operators punch film full of holes at the end of reels. Most of my Paramount stuff is only thirty days old, and yet it is too often full of holes that make it look like commercial stuff. I know my operator does not punch holes, but uses stickers, which are not nearly so offensive. The sudden appearance of a succession of holes is something shocking to eye and nerve."

The matter has been taken up vigorously by Al Lichtman, General Manager of Distribution of the Famous Players-Lasky Corporation, who has instructed all the company's exchanges to take immediate steps to stamp out the practice. In his letter to the Branch Managers, Mr. Lichtman says: "I trust you will get after the theatres who are abusing our property and do everything possible to stamp out this unjustifiable practice. Theatres in your territory should be asked to co-operate with you and the film room examiner should be notified thereafter to note on their reports to the managers any cue punchings they find. The report can then be sent to the booker for the theatre last playing the picture and the responsibility thus placed."

Mr. Lichtman suggests that the other companies engaged in film distribution take similar procedure. "After a print has been in some of our exchange territory thirty days," he says, "the last scene of each reel looks like a Swiss cheese. This is all wrong. All the operator needs for a cue, if he is too stupid or careless to watch the cue sheet is stickers. There is no excuse or necessity for punching holes, and exhibitors should be charged with all the film they ruin. If the leading distributors get busy now, we can eliminate the evil in a very short time."

New Catalog

SHARLOW BROTHERS, 440 West 42nd Street, New York City, have issued a new catalog showing their new line of reels, film cans, shipping cases, rewinders and tables. Practically every device needed in film laboratory and exchange is included in their stock.

Trouble with Lantern Slides

"J. B." of Quebec says:

"I would like you to give me some advice about the followin I have been lately interested in lantern slide making, and I ha met with some trouble which has stuck me.

"I have an Ansco camera 3¼ x 4¼ (size of picture), the le is a Modico Anagtismat equipped with a capax shutter. I have model the size of which ranges from 6 inches by 8 inches up 22 inches by 30 inches. I mean by model, the article I want photograph, like 'Goodnight,' etc., painted in black, dull bla on white paper.

"Now the results I get with this is that the white is gray, n clear glass, as we have from the exchange, and the black is n dense enough.

"I have tried different kinds of developers, also many kinds plates including process, lantern slide, Royal, Seed's, Illford, et and still I can't have a slide like we have from the exchange advertise their features, i. e., a very dense black and very cle white.

"Don't you think that this trouble may be on account of th lens, which is just a regular lens to take snapshots on the stree etc.? I am inclined to believe that I must have a copying lens do this kind of photography.

"I might also add that I have put in the plate holder of th camera a lantern slide plate so that I get a positive direct, i. don't have to make a negative to obtain a finished slide. Wit this I have a better result; the white is better and also the blac but is not good enough."

This letter was shown to Mr. Crabtree of the Eastman Koda Company, an authority on slide making, and his reply follow

"The trouble is not in the lens but in the method of workin Precisely where you fall down it is not possible to say from th information given—possibly it is because your copy is not suff ciently illuminated.

"The copy should be on white card, printed in black printer ink or India ink. This should be well illuminated by daylight c preferably by two arc lights or nitrogen tungsten lamps fitted wit suitable reflectors, one on each side of the copy. A process pla should be used and this should be developed with a contrast de veloper such as the following:

A.	Sodium Bisulphite	25 grams	1 oz.
	Hydroquinone	25 grams	1 oz.
	Potassium Bromide	25 grams	1 oz.
	Water to	1 liter	32 oz.
B.	Caustic Soda	50 grams	2 oz.
	Water to	1 liter	32 oz.

Use equal parts of A. and B.

Develop for three to four minutes at a temperature not abov 65 degrees Fahrenheit, rince well and fix in an acid fixing batl

For printing use a contrasty lantern plate such as the Standar slow lantern plate and develop for two or three minutes in th developer recommended with the plates."

Picture Not Clear and Title Streaked

C. A. HONNOLD, Royal Theatre, Le Mars, Iowa, writes: "W have been having a little trouble lately with our pictures n being clear and titles streaking.

No. 1. We have Powers 6-A machines (2 of them), have generator in basement that changes the a. c. to d. c., use soli ½-inch carbon below and 5/8-inch cored carbon above.

We have tried adjusting the shutter but it will not clear u the trouble entirely. Seems to work loose, as the first reel afte adjusting will be good then it will go to streaking again.

2. Would you recommend putting on Extra-Light shutters. notice that the new Simplex machines are equipped with them

The company will send them on seven days' trial which seems fair enough.

3. The way our system of light is now—when one light on one machine is turned on it kills the light on the other. How could this be remedied,

4. Do you think a Transverter or Compensarc would be better, so that we could use the a. c. as it comes from the power plant?

5. When light is first turned on should it be frozen or just touch the carbons enough to get the required spark for light?

Reply. 1. For troubles such as yours, the Powers Company suggests obtaining a shutter blade with the main blade a trifle wider than the one you are now using. It might also be that the smaller gears Nos. 635, 677, 678 and 680 are worn so as to cause back-lash. Replacing the worn gears will probably remedy your trouble.

2. The use of the Extra-lite shutter is not to be recommended for every installation. Perhaps you are getting a picture brilliant enough as it is, in which case an Extra-lite shutter would certainly not help matters. But if your screen illumination is weaker than you would like to see it, then take advantage of the Simplex offer. Within a short time there will appear in the Projection Department an authoritative account of the Extra-lite shutter with facts that will prove instructive to the operator.

3. You did not give the name of your motor-generator set. Some sets have been designed to permit the simultaneous burning (for a short time) of both arcs, accomplished by the insertion of a steadying resistance. Evidently you have a one lamp outfit in which event nothing can be done.

4. Stick to d. c. You aree obtaining as efficient conversion as is usually possible. Moreover, a Transverter is a motor generator set similar to the one you already have, with the addition of special features in design to make it more suitable for motion picture work.

5. You gain nothing by freezing your carbons. Merely bring them together for an instant, then after the arc is struck draw them apart the proper distance. When you freeze your carbons you are producing a short circuit across your generators through the carbon resistance of course. Generators for motion picture work are designed to withstand this momentary short circuit, however, so that fuses or circuit breakers are not affected.

An Electric Disinfectant

AN electrical device for disinfecting, purifying and deodorizing the atmosphere of motion picture theatres has lately made its appearance on the market. Up to this time the Projection Department has not been able to secure a sample for testing, hence only the manufacturer's claims may be stated here.

The device is known as the "Perdis Perfumigator." It consists of a jar of "Perdis" liquid and a cover for the jar, to which are attached the electrodes and also two receptacles, one of the latter being used for the plug connection and the other for the lamp connected in series with the electrodes.



It can be used on either a. c. or d. c. The cost of operation and maintenance is claimed to be slight, a jar of the electrolyte lasting a week.

When the jar is filled and the current turned on, the electrolyte is broken up into hydrogen and oxygen gases which in penerating the farthest corners of the room neutralize and destroy offensive odors, leaving the air purified and sweetened.

The illustration shows how the Perdis Perfumigator may be installed inside the exit signs of theatres.

Lewis M. Swaab of Philadelphia is sole agent for this apparatus and inquiries should be addressed to him.

SWAAB'S SUPERLITE SCREEN

Is a perfect Silver Screen and will not oxidize; remains bright and Silvery and can be cleaned easily and quickly. Swaab's Superlite Silver Screen now in use in the Stanley and other large representative theatres in this and other cities. Price is 75¢ per square foot. An additional charge is made for the Special Stretcher Frame, according to size, the average extra cost is $30.00. You are not obliged to buy the frame.

NEW SPEER CARBONS

now ready and far superior in quality and screen results to any carbons thus far produced.

SWAAB'S MOTORS

for Power 6A and 6B are pleasing their users—not a single one has fallen down or been returned. They are sold for $37.50 and $40.00 respectively and are complete absolutely. Dealers do not recommend our Motor Equipments because they cannot make anything on them. We have priced them so that the Exhibitor gets the best price regardless of the Dealer. WE ARE EXCLUSIVE DISTRIBUTORS OF THE *SIMPLEX* MACHINE. We repair all makes of machines and sell all supplies. Your old machines taken in trade for *SIMPLEX*.

LEWIS M. SWAAB

1327 Vine Street, Philadelphia, Pa.

The IMSCO Book is coming

and when it is ready
we want to send it to you, FREE.
It is a money-saver
because it tells
how IMSCO
can supply all your needs
so promptly
at such low prices
in such high quality
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that you'll be glad
to let IMSCO serve you.

DON'T WAIT

but drop us a card right-away. Simply say that you want the IMSCO Book. Then it will come a'flying, just as soon as the ink is dry.

INDEPENDENT MOVIE SUPPLY CO.
729 Seventh Avenue New York

Synchronizing Music and Pictures

RICHARD P. YOUNG, Director of Productions for the Pathescope Cie, Cincinnati, Ohio, has submitted a rough idea on which he is now working and by which he hopes to bring about the successful synchronizing of musical score and motion picture. His letter reads:

"This is the idea in brief: It is a phonograph having two arms, two disks and one sound box, the two disks being necessary in order to play continuously. When the end of a record is reached another is ready and no break takes place, the change-over being done automatically.

"As to speed control, the machine would be run by an electric motor with a speed control device on it. A record would be kept of the number of feet of film, and then by a table inclosed with the film the operator would know at just what speed to set the motor. It would be necessary also to have a meter to register footage, this meter of course to be placed on the projector. Another meter on the phonograph would correspond to the one on the projector, and by means of the two indicators the correct relation between film and music could be maintained.

"The shorter a film would get the faster the record would be run, as the law of averages will generally hold good.

"I would like to have any suggestions either by you or by your readers. At present I cannot give the matter all of my attention, as I have to do some producing for the local Pathescope Company, but I can spare the time to answer inquiries.

"Thanking you for the interest taken in this and wishing your department continued success, I am,

"Yours respectfully,

"RICHARD P. YOUNG,

"2532 Alms Place, Cincinnati, Ohio."

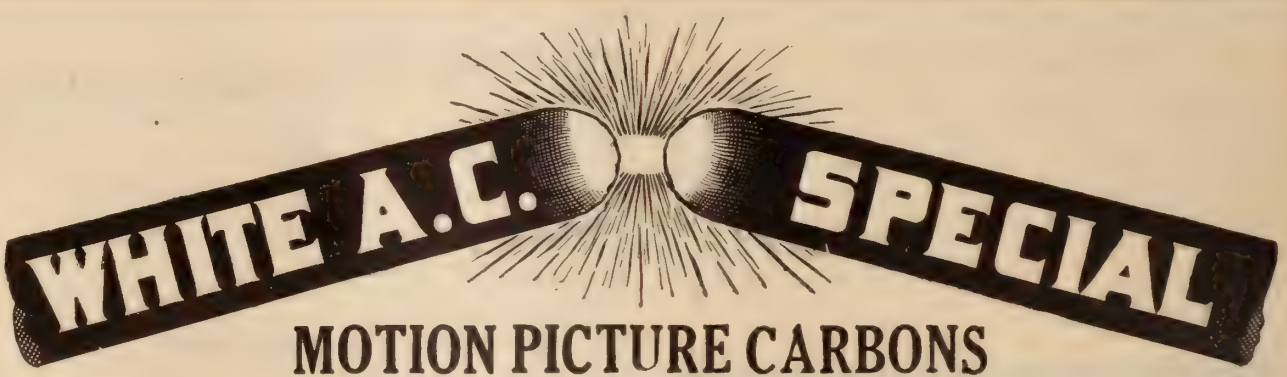
Comment: The weakest part of Mr. Young's idea lies in the lack of mechanical connection between film and phonograph record. During the life of a film many sections are cut out from one cause or another. A thousand-foot film may, after a 30 to 60 day travel be reduced to nine hundred feet. In Mr. Young's scheme he has made no allowance for this state of affairs. With his device the operator would be called on to lift the needle of the sound arm and skip a certain number of grooves to again synchronize the action of the film and the utterances of the players. The one thing which would condemn a synchronizing device would be to have one or more of the players continue talking after the scene has been completed, and while a title was being shown, thus making a comedy, perhaps, out of a serious situation.

If any of the readers of the Projection Department have ideas of their own along these lines they should communicate them to Mr. Young, either direct or through these columns. The editor will gladly publish any communications which may be submitted. A general discussion of that kind will be of immense help to any others who may also be working an synchronizing schemes. Some day one will be evolved, and the fortunate inventor will be overwhelmed with offers to market it. This field offers an excellent opportunity to projectionists who like to experiment in mechanics and electricity.

As Conditions Are Sometimes Found in Iowa

ROBERT F. SMITH, Hospers, Iowa, N. A. M. L. No. 893 writes:

"Will you please forward to me a new batch of stickers for film inspection? I have used up my last batch and want to continue using them. Evidently they are giving satisfaction, at least to the exchange, for the girl inspectors down there send me the worst prints to be repaired so they can have more time to loaf and chew gum. I always repair prints and put them in first-class condition, but the exchange doesn't cooperate and help a fellow out. Some of the prints I have received were not fit to run through a projector in the condition in which I received them. I have protested to the exchange rather strongly upon several occasions and I notice the girls don't put inspectors' slips in the reels any more.



MOTION PICTURE CARBONS

For Alternating Current Projection

Projectionists using alternating current projection realize the superior quality of White A. C. Special Carbons after a short trial. Hundreds are now convinced that these carbons lead in this field and would not attempt to use the old style. White A. C. Specials have all the good qualities of a perfect carbon and give a light that is hard to beat.

The silent operation, the intense white light and the flickerless screen illumination possible with the use of these carbons have made them the standard of the alternating current field.

COLUMBIA SILVERTIP COMBINATION

For Perfect Direct Current Projection

THE COLUMBIA UPPER AND THE METAL COVERED SILVERTIP LOWER MAKE THE IDEAL COMBINATION FOR HIGH CLASS DIRECT CURRENT PROJECTION.

WRITE FOR CIRCULARS

NATIONAL CARBON COMPANY, INC., Cleveland, Ohio

In this section the punch hole epidemic is on the wane, but I have discovered one of its sources. I visited an operating room in a nearby town recently and of all the places in the world to expect to put on a decent picture that place was the limit. Reels, film scraps (about 15 feet of film was lying on the floor, supposedly used up in cutting out misframes, but why do they need to cut out six inches on each side of the misframe?), pieces of carbons, tools, mud, and all conceivable scrap materials cluttered the floor. The operator was not in (it being the afternoon), but a repair (?) man was fixing up the equipment. I listened to him for a few minutes and then decided that if he was a repair man I must be an expert. He was cleaning up the booth a little, but he advocated smoking in the booth, and seemed to care about as much whether or not he put on a good picture as a two-year-old baby. The regular operator had left, leaving a reel half run through the machine, and others half wound and tangled up all over the floor. If I had to run in conditions like that I'd quit (if I couldn't fix 'em up). I never thought conditions could be as bad until I looked in that room. The man in that booth wouldn't even sweep out his own booth and if the regular sweeper didn't, he wouldn't. I believe every operator should take care of his own booth and put it in first class order.

Please forward the stickers as soon as possible; I have been out for about a month. I wrote for some a few weeks ago but haven't received them as yet."

Reply:

The labels have gone forward and you should get them in due time. When you write again we will send you a larger supply. as a new stock has just been received.

If you happen to know the operator's name in the theatre you have described, send it in to N. A. M. L. headquarters and we will try to get him to join the League. As a member he will have something to work for besides his weekly envelope, and while we don't pose as reformers we may be able to show him "the better way." Your name won't be used unless you wish it.

Mr. Smith's letter shows that he has ideas of his own as to how a projection room should be operated and maintained. If he would only put those ideas down on paper the editor would gladly publish it, and readers would certainly read it.

Operating Ordinance

(*Continued from page 2337*)

motion-picture operator, shall register his name, age, address and place of employment as such assistant, on a form furnished for the purpose by the commissioner, the commissioner may issue a permit allowing such a person to assist a licensed operator in a booth or enclosure, but such person shall not himself operate a moving-picture projection machine and its connections, except under the personal supervision of a licensed operator. The permit shall be for the term of one year from the date of issue thereof, but may be renewed yearly by the commissioner, unless sooner revoked or suspended.

§44. Violations.

Any person who shall violate, or refuse or neglect to comply with any provision of this article, shall, upon conviction thereof, be punished by a fine of not more than $100 or by imprisonment not exceeding 30 days, or by both such fine and imprisonment; and any such person shall, also, for each offence, be subject to the payment of a penalty in the sum of $50, to be recovered in a civil action.

Sec. 2. This ordinance shall take effect immediately.

Note—New matter in *italics;* old matter, in brackets [ ], to be omitted.

* * * *

The only further suggestion which might be made again at this time is that about which we have harped on so long, namely the classification of the operating fraternity according to their ability and knowledge. It should be done and we hope that it will be done by the organizations of the men and not as we have seen it carried through—by local or state statutes.

E. K. Gillett.



The Essential Requirements
for
Improved Projection
are
SPEER CARBONS

SPEER Alterno Combinations
for A.C. Work
and
SPEER Hold-Ark Combinations
for D.C. Work

Produce Incomparable Results

Write today for descriptive folders. Read the unbiased opinions of operators

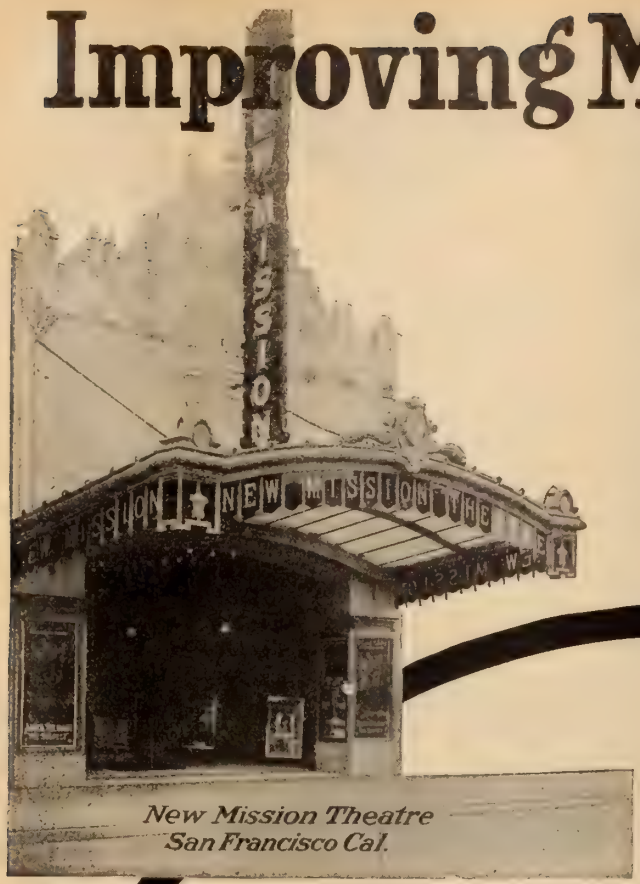
Place an order *now* with your Supply House

"The Carbons with a Guarantee"

Manufactured by
SPEER CARBON COMPANY
ST. MARYS, PA.

Improving Motion Pictures

How Westinghouse Helps the Theatre Owner



New Mission Theatre
San Francisco Cal.

W
WESTINGHOUSE ELECTRIC

Our last advertisement told how Westinghouse is enabling the producer to secure perfect studio illumination—contributing much toward a high standard of picture production and toward making American Made pictures the best.

A Good Picture Deserves Good Projection

Poor projection prevents appreciation of good picture qualities. Under such conditions all efforts for perfection in producing will have been in vain.

Westinghouse Motion Picture Equipments aid projectionists in bringing out every artistic achievement that is embodied in the film for the patron's entertainment. They *insure* that fundamental requirement of good projection—a steady and brilliant light—and, consequently, pictures that are always steady and clearly defined.

Westinghouse Motion Picture Equipments are very simple in operation. No tinkering is necessary, no electrical adjusting is necessary, nor is any great electrical knowledge necessary to keep them operating. Once started, they may be forgotten—the bright, steady light tells the projectionist that his Westinghouse set is operating satisfactorily and he is free to concentrate on many other duties that require his undivided attention.

Write for folder number 4343.

Westinghouse Electric & Mfg. Co.
East Pittsburgh, Pa.

Westinghouse

Camera Laboratory — Picture Making — Studio Technique

How to Prepare Photographic Solutions

By J. I. Crabtree

(*Continued from last week*)

Many metallic compounds such as salts of copper and tin, metallic sulphides, etc., exert a powerful fogging action even when present only in minute quantities, and should be avoided. The following table indicates the nature of and effect of the more common impurities present in the chemicals used for developing and fixing baths:

Chemical	Chief Impurity	Effect of Impurities
Pyro, hydroquinone, etc.	Oxidation products and adulterants	Chemical fog Adulterants weaken the effect of the developer
Sodium sulphite	Sodium sulphate	Keeping properties of the developer are impaired
Sodium bisulphite	Iron and sodium sulphate	Iron gives a dirty red solution with pyro
Caustic soda	Sodium carbonate	Decreases the accelerating power
Hypo	Sodium sulphite	Diminishes the fixing power
Alum	Sodium sulphate and ammonium sulphate	Diminishes the hardening action
Chrome alum	Ammonium sulphate and Sulphuric acid	Excess of acid tends to cause sulphurization of the fixing bath
Acetic acid	Water	Deficiency of acid causes milkiness of the acid fixing bath due to the precipitation of aluminum sulphite.

(b) For impurities introduced during storage see "Storage of Chemicals."

(c) If during mixing the mater contains dissolved air and the developing agent is dissolved before the sulphite, it becomes oxidized and the oxidation product formed causes fog. (See "Mixing of Developers," "Storage of Solutions" and article on "Chemical Fog.")

STORAGE OF CHEMICALS

Chemicals should be stored in well corked or well stoppered jars in a cool dry place because most chemicals are affected by air which contains oxygen, carbon dioxide gas, and moisture.

(a) Oxygen readily attacks such substances as sodium sulphite, especially in the presence of moisture, converting it into sodium sulphate, which is useless as a preservative. With crystallized sodium sulphite the sodium sulphate forms on the outside of the crystals as a powder; which may be washed off and the crystals dried. It is less easy to detect sodium sulphate in desiccated sulphite except by chemical tests.

Other substances which combine with oxygen and are therefore said to be oxidized are sodium bisulphite and potassium metabisulphite and all developing agents such as pyro, hydroquinone, etc., which turn more or less brown, the extent of the color roughly indicating the degree of oxidation.

(b) Carbon dioxide gas combines with substances like caustic soda and caustic potash, converting them into the corresponding carbonated alkalis which are less reactive. If caustic soda is kept in a stoppered bottle the stopper usually becomes cemented fast by the sodium carbonate formed, so that it should be kept in a waxed corked bottle. Owing to the solvent action of the caustic alkalis on glass the inside of the glass bottle containing caustic or strongly carbonated solutions becomes frosted, though the amount of glass thus dissolved away will usually do no harm.

(c) Certain chemicals have a strong attraction or affinity for the moisture present in the atmosphere and gradually dissolve in the water thus absorbed forming a solution. This phenomenon is termed "deliquescence" and the chemicals are said to "deliquesce." Familiar examples are ammonium thiocyanate, potassium carbonate, caustic soda, caustic potash, sodium sulphide, uranium nitrate, sodium bichromate, etc., which should be stored in corked bottles and the neck dipped in melted paraffin wax.

As mentioned above, it is difficult to prepare a solution of definite percentage strength from a chemical which has deliquesced, though it is usually sufficient to drain off the crystals, or to use a hydrometer, referring to a table giving the hydrometer readings in terms of percentage strength.

(d) While some chemicals absorb moisture as above, others give up their water of crystallization to the atmosphere and therefore lose their crystalline shape and fall to a powder and are then said to "effloresce," the phenomenon being termed "efflorescence." Some crystals do not contain any water and therefore cannot deliquesce.

A very dry atmosphere is suitable therefore for storing deliquescent salts but not for efflorescent salts. The only way to store chemicals is to isolate them from the air by suitably sealing.

HOW TO STORE SOLUTIONS

Stock solutions and developers should be stored in either large glass bottles, earthenware crocks, wooden vats, or tanks of resistive material, and so arranged that the liquid may be drawn off at the side and near the bottom.

Large glass bottles and crocks should be fitted with a right angled glass or lead tube passing through a rubber stopper wired to the bottle, the tube being opened and closed by means of a pinch cock clamping a short length of rubber tubing.

In case a solution such as pyro has to be stored for a long time and withdrawn at intervals, an absorption bottle containing alkaline pyro may be fitted at the intake, which absorbs oxygen from the air as it enters the bottle after withdrawing part of the solution.

It is often recommended to pour a layer of refined mineral oil on the surface of a solution so as to protect it from the air, though this is very messy when the bottle has to be refilled.

A battery of stock solution bottles is shown in Fig. 3, the bottles being arranged on lead covered shelves under which a large trough is placed, or, the floor may be so arranged as to form a sink so that in case of accidental breakage no serious damage is done. This precaution is of special importance in the case of hypo solutions which might otherwise flood an entire building and inoculate the various rooms with hypo dust causing an epidemic of spots.

The End.

An Improvement in Eastman Film

THE two illustrations tell more forcibly than words the value of footage numbered negatives as now produced by the Eastman Kodak Company. Hereafter all negative stock perforated by the Company will be furnished without extra cost with consecutive edge numbers, one foot apart, which will appear upon development on the opposite side from the usual words "Eastman Kodak."

The change necessary in the printing machine is slight. It consists merely of a small slit, cut 5/64 of an inch wide on the left side of the aperture plate. Through this narrow slit the measuring numbers can be printed and made to appear on the edge of the finished positive. The figures will run from zero to 99999 before being duplicated. The advantage of this system of consecutively registering the footage of the negative and positive is in its application to its final cutting and assembling of the successive scenes which portray or carry out the action of the story, and in addition will be invaluable when selecting scenes for duplicate prints or re-orders for making repairs.

Previously, the method of locating the portion or portions of each negative scene to be used for final printing, has been to compare the negative with such marks or checks as have been

AN ANNOUNCEMENT

Our activities for the past year have been nearly 100 per cent. devoted to war production of vital importance to the government, compelling us to discontinue regular manufacture in practically all of our lines.

The cessation of hostilities has now enabled us to begin the readjustment to a peace production basis. While this adjustment must be gradual, we are pressing it with all possible speed in order to satisfy the requirements of our normal trade at an early date.

We appreciate the patience and understanding with which our patrons have reacted to the situation and trust they may continue to exercise such consideration until our manufacturing facilities are once more on a pre-war footing.

Bausch & Lomb Optical Co.

669 ST. PAUL STREET ROCHESTER, N.Y.

New York Washington Chicago San Francisco

Leading American Makers of Microscopes, Projection Apparatus (Balopticons), Photographic Lenses, Ophthalmic Lenses and Instruments, Range Finders and Gun Sights for Army and Navy, Searchlight Reflectors, Binoculars and Other High-Grade Optical Products

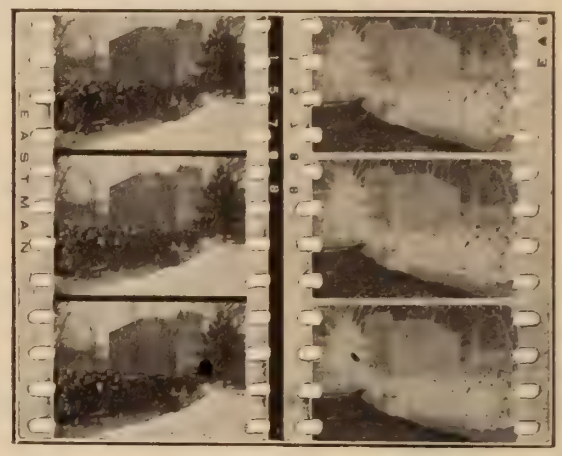
EASTMAN FILM

first made motion pictures practical—to-day it plays its full part in making the best pictures possible.

Identifiable by the words "Eastman" and "Kodak" in the film margin

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

placed on the positive after decision on the action and footage to be used has been determined by projection. This method, aside from being slow and tedious, particularly in the cutting and assembling in large productions, also entails frequent and often serious damage to the negative, due to the image becoming scratched or otherwise marred as the result of constant handling when comparing the negative with the positive.



The advantages of Eastman edge numbered perforated negative motion picture film are many. Cutting and assembling will be materially cheapened and simplified. The possibility of selecting the wrong scene will be done away with, particularly if the selection has to be made from among several re-takes. For example: scene No. 15 begins with footage 11707 and runs 42 feet to 11749. If retakes are made on the same roll, the numbers will be higher or possibly running into a new roll having entirely different numbers, as, for instance, 42 feet from 4961 to 5003.

When it has been decided to use a particular scene and the first print has been made, it is then only necessary to re-wind the negative of that scene to find the footage numbers which have been marked or checked on the positive of that scene as described above, and thus quickly arrive within the space of one foot of the point at which it has been decided to cut the action. In other words, it is simply a case of following the figures, even though the action carries through several rolls, each bearing entirely different figures.

Lantern Slide Crayons

FOR those projectionists who once in a while would like to make up lantern slides in a hurry, the Projection Department recommends the Slide Pencils manufactured by the Rialto Theatre Supply Co. of Minneapolis and sold at 25 cents each. These pencils write on glass as easily as a pencil on paper. They come in several colors so that with a little practice excellent effects may be secured on the slide.

Two Arcs—One Economizer

H. B. McFarling, Morehouse, Mo., asks:

Please inform me whether I can light up a second machine on my Edison Economizer, and have light burning ready to start next reel. I have two machines, but only one Economizer. I use 110 V. 60 cycles A. C.

Reply: Practically, it cannot be done. If you attempted to do it, the increased current due to the second arc would pull down your voltage to a point where it became insufficient to support the arc. Theoretically, it can be done by having all parts of the system in nice adjustment, but you know, yourself, how difficult this would be.

Your simplest solution and one that you should use is to get another economizer of an up-to-date type. At present you have nothing in reserve in case something happened to your "Edison."

National Anti-Misframe League

Pledge

AS a motion picture operator who has the interest of his profession at heart and is willing to assist in eliminating some of the evils practised in the operating-room, I promise that I will to the best of my ability return films to the exchange in first-class condition. Furthermore, I will when it becomes necessary remedy all misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother operators and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.

Roll of Honor

L. L. Aufdenkamp	Downey, Calif.
Bowman Pedigo	Louisville, Ky.
Rose O'Neil	Canton, Ill.
Donald R. Stevens	St. Catherine, Ontario, Canada
T. W. Parker	Chicago, Ill.
Thos. Heltne	De Kalb, Ill.
G. D. Smith	Haskell, Okla.
P. E. Thomas	Creston, Iowa
Toy White	Ada, Okla.
Harry Martin	Ada, Okla.
Harry Eilber	Corunna, Mich.
Arthur Worden	Herkimer, N. Y.
Walter D. Ruth	Londonville, Ohio
Bagdell Edwards	Stephenville, Texas
Claude H. Keith	Texarkana, Texas
Lloyd Petty	Burlington, N. C.
Roy G. Nunley	Portsmouth, Ohio
Harry D. Robertson	Fayetteville, Tenn.
Theron Mozingo	Darlington, S. C.
Ryan Byrd	Darlington, S. C.
Chester E. Plant	New Castle, Pa.
Lon G. Turner	Graham, N. C.

Members Previously Recorded	976
Members Recorded this Week	22
Total Membership to Date	998

Notice! Anti-Misframe League Members

Membership cards are now ready and are being sent out as fast as possible. There are a number of operators, however, who have neglected to send in the desired information. If you will fill out the blank and mail to this office, button and membership card will be forwarded.

Blank for New League Members

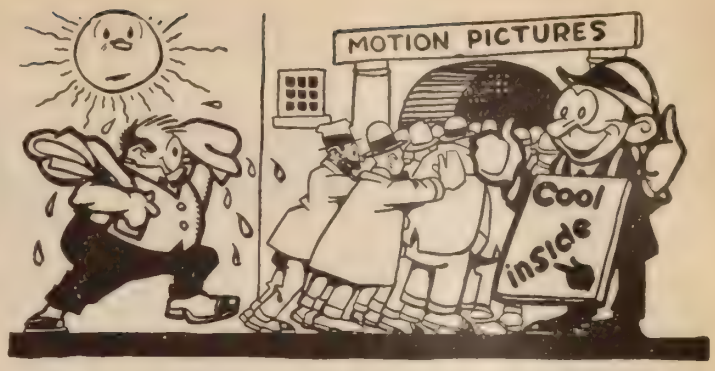
Member's name.....

Home address.....

Name of theatre where employed.....

Address of theatre and name of manager.....

This notice does not apply to those who have already sent in this information, but it is for those who have neglected doing so, many having merely given their names and name of city, without any street address, making it impossible for the post office to deliver the letters addressed to them.



Good Business in Hot Weather —

You can do it—*easily*

Make your house refreshingly cool and breezy during the hot summer months—a pleasant refuge from the heat.

The Typhoon Cooling System will do it for you—just as for hundreds of other theatre managers.

The extra admissions will pay for your Typhoons long before summer is over.

You'll find the Typhoon Booklet interesting. Write for it NOW.

TYPHOON FAN COMPANY

Box 112, 281 Lexington Ave., New York



EVANS' experience, responsibility and acknowledged superiority, point the way to better DEVELOPING and PRINTING of your film.

Can you accept less than the best in the face of to-day's competition?

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MADE IN AMERICA FILM RAW STOCK

"THE ROOT OF THE MOVIES"

If it is high grade sensitive films for motion pictures you want, we have it and are now ready to serve you.

BAY STATE FILM SALES CO., INC.

220 West 42nd Street NEW YORK CITY, N. Y.

A. G. STEEN, Special Representative

Cue Sheets Latest Hits | Music | Musical Equipment

What a Progressive Musician Has to Say

THE editor of these columns is in receipt of a very interesting letter from Miss Alice Smythe Jay, a musician of repute and progressive ideas. The letter, which follows in its entirety, points out some of the many difficulties arising through the ignorance of some of our still-existing "nickle exhibitors."

Editor,
Music Department,
Motion Picture News.
Dear Sir:

Your article "How To Play For Western Dramas On the Screen" attracted my attention and is especially interesting for two reasons. First—It is to be appreciated that we are waking up to the fact that synchronizing music to a picture means all that the word implies, to make to agree in Time, Tempo and Character, be it a Furioso or Andante, but in all fairness I ask you, "How can we determine these points with Managers as well as Orchestra Leaders, Organists and Pianists who cannot agree on the character displayed on the screen.

"My experience during the last few months has disclosed the fact that many Managers in the smaller theaters and some large ones fail to appreciate the great necessity of fitting music to the picture and call for "Shimmie With Me" or some popular melody when a sad scene is depicted on the screen, and when told that it does not suit the scene, reply, "Oh, the people like popular stuff." True, because they do not hear anything else. Many of the theatres remind me of pioneer days of music with pictures. Musicians will see only rag time music to an Oriental Palatial scene, where classic music of Oriental character should be used and blended to the next scene. Can this be accomplished by changing in the middle of a scene?

"I am anxious to know what makes a perfect synchronization of music and the picture, change of tempo and music at any old place, or at a stated point? I can't advise popular melodies unless the words of the song fit the scene any more than I can advise Carmen in a comedy scene. Words detract from scenes unless fitted to the scene appearing on the screen. I believe that day will come when music will fit each and every picture the same as opera music to a libretto. How can we assist the smaller theatre to a better grade of music, where the majority of the audience is composed of children ranging from six to fifteen? These children must be amused. Why not give them the better grades of pictures and music? Mr. Manager, it is up to you."

Very sincerely yours,

Alice Smythe Jay.

To enlighten readers and Miss Jay on some of the subjects mentioned in the above letter, the editor will carefully analyze above and handle some of these problems in detail.

Miss Jay is anxious to know how it can be possible to make a Furioso or Andante agree in Time, Tempo and Character, and how these points can be determined with managers as well as orchestra leaders who cannot agree on the character displayed on the screen. The answer to the above is very simple. In my estimation, somebody should have the sole authority in deciding such facts. It must either be the musician or manager. In a case where the manager is not progressive enough to understand the real facts, he will of course insist on imposing his incorrect ideas on the musician. In such an instance, there is only one way out of this difficulty. The musician must be aggressive and must be able to substantially defend his points with logical proofs and common sense. However, sometimes even such action can not convince the doubting exhibitor. Then I can only suggest that the exhibitor be given his own way, and it will only take a very short time to gradually convince such exhibitor that he is travelling on the wrong path.

I admit that it is very hard to convince certain people of certain things, but at the same time musicians must realize that not only in this line, but in everything else, enforcement of progressive ideas is not an easy task. It was only recently that the editor experienced such difficulties, where an exhibitor claimed that the scene portrayed required a slow number, and the idea of the editor was an allegro. After considerably lengthy disputes, the editor with all his arguments at his disposition was not able to convince the exhibitor that he was wrong. He finally had to give in, and the result was that the audience was the deciding factor in this matter, proving to this exhibitor that his ideas, although he has the right of enforcing them through the power of authority, were not the right ones.

I firmly agree with Miss Jay in her remarks regarding the elevation of children to an appreciation of better music with pictures. It is up to the exhibitor firstly, and the musician secondly, to create the proper environment and love of good music for our coming generations.—The Editor.

Review of Latest Musical Compositions

1—"Then You'll Know You're Home"—An unusual one step by Jesse Winne. The New York dancers are going wild over this one-step. Although this number is only a few weeks old, it has already attracted such notice that we predict for it the great popularity of any dance number we have ever heard. It's full of pep, and just makes 'em dance. (Chappell & Co., 41 E. 34th St.)

2—"Carry Me Back to Old Virginny Waltz," by J. H. Rayder. The song by the same name is one of the most popular Home Songs of the century and is the most melodious. The waltz is adapted from the same melody. (Oliver Ditson Co., 178 Tremont St., Boston.)

3—"Rainy Day Blues"—Arranged by Dave Kaplan. Accepted as the big dance hit, and featured by every society leader in the country who caters to the "quality" social events. This dance hit has swept the country. The orchestration is a wonderful piece of work with all those little frills which make a dance number doubly effective with dancers. (Richmond, 149 W. 45th St., N. Y.)

4—"Chong" (He came from Hongkong)—The greatest Chinese-American hit. Fox trot by Harold Weeks (Feist, 237 W. 40th St., N. Y.)

5—"How Are You Going to Wet Your Whistle" (When the whole darn world goes dry?) Some question and some number. Fox trot, by Percy Wenrich, (Feist edition.)

6—"Anything Is Nice" (That Comes from Dixieland.) The newest rag song hit—successor to "Peaches" and "Dixieland in France." Fox trot by Clarke, Meyer and Ager. (Feist edition.)

7—"Lanette." The big waltz hit by H. Benne Henton. The remarkable popularity achieved by this waltz is not alone due to its unusually attractive strains, but also for its swingy, dancy rhythm and the very striking and novel effects for the saxophone part in both orchestra and band. Lanette is always the big feature number wherever played, and it is only natural that H. Benne Henton, the famous saxophone virtuoso, did himself proud in writing the saxophone part.. (Carl Fischer, Cooper Sq., N. Y.)

8—"Frenchy Koo" is the successor to "Ballin' the Jack." It is written by Baskette and Maceo Pinkard, writer of those hits you'll never forget, "Real Kind Mama," "Lovesick Blues," "Draffin' Blues," etc. They claim that this is their best endeavor. Music with that "Frenchy" atmosphere will be all the vogue this season, and it is predicted that songs of this type will be "the rage" at the theatres and

(*Continued on page* 2348)



THE EXETER STREET THEATER, SITUATED IN THE EXCLUSIVE BACK BAY RESIDENTIAL DISTRICT OF BOSTON. THEY INSTALLED AN ESTEY THEATRE ORGAN TO BETTER INTERPRET THE PICTURES, INCREASED THE SEATING CAPACITY BY 1000, AND ARE SATISFYING CAPACITY CROWDS WITH THE NEW MUSIC.

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(*Continued from page 2346*)

dance halls. "A hint to the wise is sufficient." (J. W. Stern, N. Y.)

9—"Mythical Suite"—Ruritania, the land of the swash-buckler, love and romance is cleverly represented in the Mythical Suite. There is found therein the peasant dance, love song and romance, also a characteristic allegro, and a beautiful melodious andante. (Helwin, Inc., 701 Seventh Ave., N. Y.)

10—"Venetian Barcarolle," by Ernest S. Golden. The composer in writing this beautiful and harmonious composition was inspired by Tschaikowsky's "Gondoliera." (Belwin, Inc.)

11—"Constance," by Ernest S. Golden. This is the best emanation from the pen of this famous writer of international repute. (Belwin, Inc.)



Gene Rodemich, director of the Symphony Orchestra, Fox Liberty theatre, St. Louis

By Edward L. Hyman

Manager Fox's Liberty Theatre, St. Louis

DO you know of more exacting critics than the patrons of a moving picture theatre? If you give this question a few minutes of thoughtful study you will agree with me that the movie fan is the most exacting of theatregoers.

Naturally, the first question that arises in your mind is "WHY"? My answer is a word of nine letters—education.

The fact that the movie fan has been educated to such a high degree by the first-class producers that he is not satisfied with "half-baked" productions but demands realities.

And the producers, as a consequence, are exerting every effort to make their productions of a super-high quality.

The people of St. Louis have shown their appreciativeness of the better form of presentation of the product of the movie studio, the high degree to which lighting effects are employed and lastly but not least, music.

In St. Louis there was unearthed a musical genius in the person of Gene Rodemich. Rodemich was given carte blanche to gather a symphony orchestra which would stand head and shoulders above anything else in the city, so far as a moving picture theatre was concerned.

In a few brief weeks there was assembled in the Liberty theatre a group of 25 talented musicians. A few rehearsals showed that without question that Rodemich's judgment could not be questioned.

Today, several weeks after my arrival in St. Louis, the people of the city are praising the exceptionally good work of this orchestra, which is classed with the best in the United States.

When independent newspapers of any city send members of their own reportorial staffs to "cover" a performance and that critics say things that any musician cherishes then it is an established fact that the orchestra has "made good."

In a hap-hazard way St. Louisans heard indifferent musical accompaniment to pictures. Things are different now and when in former times citizens of St. Louis who wanted to hear a Symphony concert they were compelled to wait from week to week, until they could hear the St. Louis Symphony Orchestra.

Now, in the most centrally located section of the city within 20 minutes car ride of the farthest point they are enjoying not only the highest brand of classical and syncopated music but also witnessing the best pictures that money, brains and energy can produce.

All of this in the most beautiful theatre in the city. Money was not spared to make this theatre not only the most beautiful to the eye but also the most comfortable.

The treatment accorded patrons of the Liberty theatre is all that the human mind can conceive, from the smiling cashier to the doorman "who thanks you" and to the girl usher whose sole thought and duty is to make you feel that you were entering a theatre of which you are a part owner.

And I may say, without a trace of boastfulness, that talk has reached me through many channels that this theatre has filled a much needed demand in this city. No longer is such comment heard among Liberty patrons as "The picture was very good—but the music would have been much better if it had been absent during the performance."

The Liberty theatre is literally "whipping into line" theatres who thought that to give the people what the management wanted was enough. This is so untrue that it is laughable.

Some old sage said that the people "want what they want" and time and tide, narrow mindedness and conceit will never change it.

This has been so thoroughly demonstrated in St. Louis, which has been classed as the most critical city in the country in so far as the spoken drama is concerned, that it behooves the management which strives for success to "hew to the line."

Comedy Song Dedicated to "Fatty" Arbuckle

"OH HELEN!," the comedy stuttering song, has been dedicated to "Fatty" Arbuckle by Jos. W. Stern & Company, publishers of the popular hit. The run on this song is rapidly approaching the million mark and in vaudeville and musical comedy productions comedians like Henry Lewis, Wellington Cross and others are using it with big success.

A special cover for the song has been designed, presenting Arbuckle's smiling photograph, duly autographed, and the publishers have started a big drive among their local dealers to co-operate with exhibitors of Paramount-Arbuckle pictures along the following lines:

In the windows of Woolworth stores all over the country, large electric signs carrying reproductions of the Arbuckle cover of "Oh Helen!" have been leased and special window displays have been arranged for. Sets of slides illustrating the song are being shipped to these dealers. These slides are reproductions of stills from the current Paramount-Arbuckle comedy, "Love," and carry credit lines. Arrangements have also been made by the publishers to have dealers supply exhibitors with singers.

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"THE ETERNAL MAGDALENE"

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "A Dream" (Andante Pathetique), by Gaston Borch

1—"Ave Maria," by Gounod (45 seconds), until—T: A present day town.

2—"My Blushing Rose" (4/4 Serenade), by Johnson (2 minutes and 40 seconds), until—T: "Gentlemen, the spirit of this."

3—"Weird Oriental Theme," by Levy (1 minute and 30 seconds), until—T: The Magdalene.

4—Theme (1 minute and 15 seconds), until—T: "Their way was that."

5—"Credo" (4/4 Dramatic), from "St. Cecile Mass," by Gounod (2 minutes and 45 seconds), until—T: "That's all very well."

6—Continue pp (50 seconds), until—T: "Bradshaw's family."

7—"Dramatic Reproach" (Andante Expressivo), by Berge (3 minutes and 50 seconds), until—T: "Now, don't worry."

8—"Lento Allegro" (from Symphonette Suite), by Berge (3 minutes and 20 seconds), until—T: "Dradshaw about to leave."

9—"Serenade" (Dramatic), by Widor (1 minute and 30 seconds), until—T: "Later in the day."

10—"Dramatic Recitative," by Levy (2 minutes and 55 seconds), until—T: "I wouldn't take it so hard."

11—Theme (2 minutes and 50 seconds), until—T: "You are no longer."

12—"Serenade" (4/4 Andante), by Drigo (2 minutes and 25 seconds), until—S: Eternal Magdalene appears.

13—"Ave Maria" (Dramatic 4/4), by J. Ascher (5 minutes and 15 seconds), until—T: "St. Mary's Foundling Home."

14—Theme (2 minutes and 55 seconds), until—T: "And what would you do for these."

15—"Clematis," (from Boutonniere Suite) (Moderato Poco Agitato), by Tonning (4 minutes and 25 seconds), until—T: "Not until you have shown."

NOTE: Tympany rolls ff. during short fight.

16—"Last Spring" (Dramatic), by Grieg (4 minutes and 45 seconds), until—T: "Mrs. Bradshaw ask her."

17—Theme (2 minutes and 55 seconds), until—T: "Father I left here."

18—Continue ff. (2 minutes and 45 seconds), until * * * * * END.

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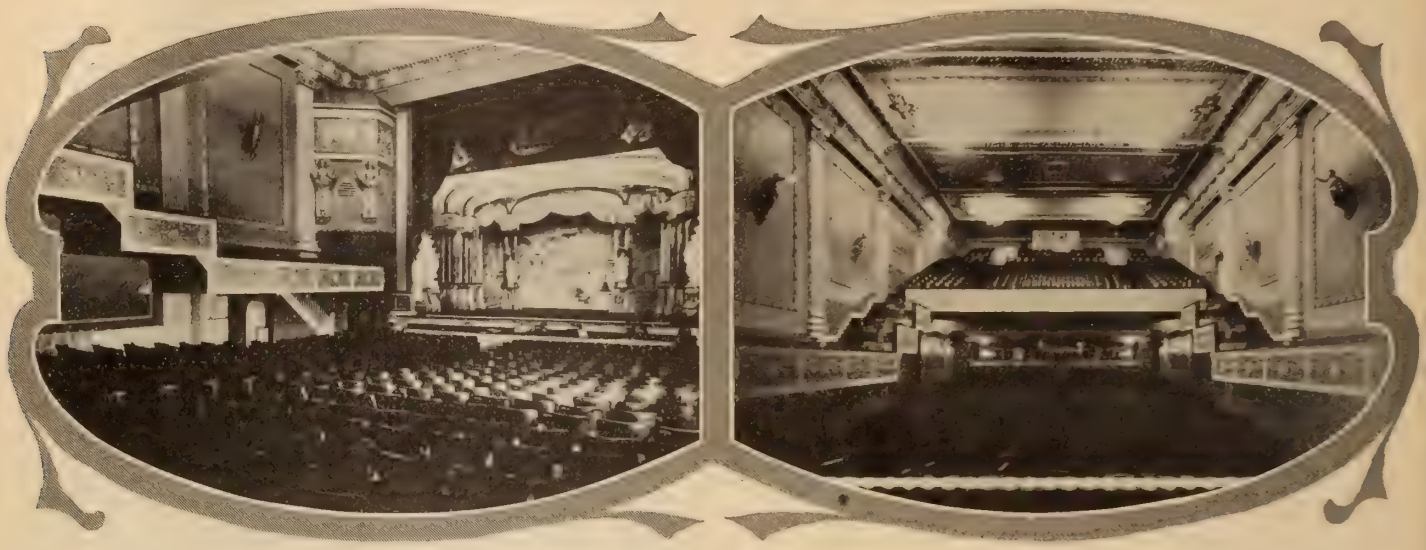
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Theatres Worth While



Two views of the interior of the new Nemo theatre at Johnstown, Pa., of which George Panagotacos is president and active head. Mr. Panagotacos is also head of the Grand Amusement Company of Johnstown

Nemo Theatre, Johnstown, Pa., Remodeled

WITH the installation of a balcony and other alterations, the Nemo theatre, Johnstown, Pa., has been made one of the largest and most beautiful playhouses in the western end of Pennsylvania devoted to the cinema art. The remodeled theatre has a seating capacity of 1,600.



George Panagotacos

The installation of a balcony in the Nemo, always classed as an example of genuine beauty in theatre architecture, has worked a transformation in the house, no expense being spared in providing everything that might add to comfort and beauty.

The Nemo is an exceptionally high house. The balcony, with a seating capacity of 600, including the loge boxes, forms a huge cove over the rear of the first floor, and extends in a series of boxes to the proscenium edge, where a stairway drops to the lower floor. There are three loges along each side of the house, and five across the front of the balcony.

Decorations are in light colors, gray and gold predominating. The decorations were in charge of S. Busa, Pittsburgh contractor. The theatre was planned by M. Nirdlinger, also of Pittsburgh, while the general contractor was H. H. Gardner, of Johnstown.

The Brasco-lite system of semi-indirect lighting is used, and was installed by the Reese & Bernard Co., of Johnstown. The house lights are all on dimmers, so that any amount of illumination desired can be obtained at all times.

The Nemo is using the latest type Simplex machines and the Wertsner Super-Lite screen, manufactured by C. S. Wertsner & Son, Philadelphia. Projection presented a real problem for the Nemo, which has a throw of 135 feet, but the equipment finally adopted gives a clear, white picture that is as nearly 100 per cent perfect as pictures can be made.

The theatre has a large stage, with a proscenium opening 42 feet in width, and is fully equipped with scenery and lighting effects for legitimate or vaudeville shows, although only pictures are shown. A six-piece orchestra is used. The open booking plan is in force at the Nemo, pictures being used from two days to a full week. The screen is placed well back on the stage, with the result that the front seats are as desirable as any in the house.

The Nemo is operated by Panagotacos Brothers, who also operate the Grand Amusement Company, controlling the Grand, Parkview and Victoria theatres at Johnstown.

George Panagotacos, President of the Nemo Theatre Company and the Grand Amusement Company, active head of the concern, is one of the oldest exhibitors in western Pennsylvania. His Grand theatre, opened in the fall of 1909, is the oldest motion picture theatre in the city, and was the first picture house built in Johnstown with a balcony and with appointments similar to those of "legitimate" houses.

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Pictures Reviewed in Advance

[In addition to Advance Reviews—covering pictures shown too early to be included in The Complete Plan Book—readers will also find under his heading each week the reviews of short features and serial episodes.]

"Master of Men"

(Harma Productions)

THIS is one of several British productions, brought over from across the water by Harry Maze Jenks, offering them to American buyers. In reviewing this picture, one is naturally inclined to look at it with American eyes, since it is to be offered to American audiences. Although as a production this particular one falls below the average American standard, as an entertainment, it comes up a little above, because of the good story. It not only holds the interest, but also appeals to the better emotions.

The story is based on the novel by E. Phillips Oppenheim. It deals with a poor inventor who is loved by a titled lady; but circumstances force him to marry a poor girl. He, however, is cut up for bigger things. Inspired by the titled lady, who still shows love to him he reaches higher and higher, until he is elected a member of the Parliament to represent a labor district. The prime minister, recognizing his worth, offers him a position in his cabinet. Although he is urged by the Lady to accept, he declines, preferring to go abroad with his wife, in order to save her from herself, who, due to his neglect, had started to renew acquaintance with her old friends. In time they are blessed with a child and are happy.

The one big selling point of this picture is the author's name; it is so well known to the American book-loving public, that it should help to draw the crowds. Another good point an exhibitor might pick out to exploit is the fact that Mary Pettingay, who assumes the role of the titled Lady, is the prettiest woman on the screen; and she not only photographs well, but also acts realistically.—Length, 5 reels.—*P. S. Harrison.*

Educational's Late Releases

(Two Recent Scenics)

IN "Gypsies of the Arctic," Educational offers an exceedingly interesting reel containing various views of the large reindeer "ranches" maintained by the Laplanders. The spectator is treated to scenes in which the camera has caught thousands of the animals, one of which, showing them fording a river, is particularly fascinating. Educational has a habit of providing exhibitors and public with really "different" films and "Gypsies of the Arctic" is one of them.

In "An Essay of the Hills" Robert Bruce presents another reel of beautiful views taken in the northwestern part of the United States. Two scenes stand out in particular, one taken of a series of mountain ranges from the opposite side of a lake. Mr. Bruce has caught the beginning of a rainstorm in some of the best photography it has ever been our pleasure to see. Another scene shows rain clouds sweeping over the mountain tops. But the whole reel is an artistic gem. As usual, instead of producing an ordinary scenic, Mr. Bruce has brought forth what might well be described as a thousand feet of poetry.—*Peter Milne.*

"Fit to Win"

(Public Health Films—Six Reels)

ALL paper provided on this production carries the line, "The first motion picture to speak frankly on the causes and effects of venereal diseases." And this line really constitutes a complete review. It is of interest, though, to add that "Fit to Win" was authorized by the United States Health Service and produced by the Commission on Training Camp Activities of the War Department. It received its "first run" in the training camps during war time, the purpose of its exhibition being to warn and teach the soldiers.

The first reel of the six devotes itself to the display of the effects of venereal diseases. Such scenes have been confined to the clinic heretofore. The general public will doubtless profit by their exhibition, providing its collective stomach is not easily disturbed. Then the other five reels take up the cases of five army boys. One of them heeds the lectures of his officer, stays away from temptation, goes to France and returns a hero. One of the others after having his fling escapes serious consequences through the army treatment, but the other three have a pretty severe time of it.

The print shown for review contained the subtitles used in the army prints. These were of a necessity absolutely frank, employing the medical terms frequently as well as the common colloquialisms of such terms.

The picture's story is of considerable interest and was given a production by Lieutenant E. H. Griffith that, if not subtle, is forceful and carries every point. Sergeant Raymond McKee, an actor by profession, soldier by adoption, makes well of the part of Billy Hale, the fellow who stays straight. Paul Kelly and Harry Gripp give very good performances.

If the exhibitor is possessed of the desire to better the future chances of his community, then "Fit to Win" is the picture to show, provided that he can arrange the exhibitions of the picture for men and women at different times. Any attempt to exploit it as a sensational production will only react to the exhibitor's discredit. If it is presented properly it will do immeasurable good.

—*Peter Milne.*

Notice TO THE MOTION PICTURE TRADE

I have in the course of production a photoplay entitled

THE HIDDEN CODE

Arthur B. Sullivan

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"THE FIRE FLINGERS"—UNIVERSAL

Holds Interest from First to Last; Dual Role Story

IF there is any particular kind of stories Mr. Julian is perfectly at home in, they are undoubtedly the detective or the mystery sort. He knows how to work up the suspense in them. Of course this doesn't mean that he is not as skillful in handling other type of stories—you well remember "The Kaiser," also "A Kentucky Cinderella," a comedy drama, that ranks with the best program picture ever made—he simply seems to have an extremely well developed proficiency for the detective and the mystery brand. Those of you who have run "The Mysterious Mr. Tiller," or "Midnight Madness," have sufficient evidence of that.

Although not built along the same lines, mystery and suspense are the predominant elements in "The Fire Flingers," and in spite of its extraordinary length, it holds the interest from the beginning to the very last. The only point a critical patron might pick to criticise is the fact that the story is of the dual role type. In it, a stranger takes the place of the heroine's husband, without the substitution being detected. Of course such an incident requires quite a stretch of imagination to believe, the skillful handling of this situation by the director, however, has made it as convincing as is possible in such cases.

The picture should have a wide appeal.—Released April 21.—Length, 7 reels.—*P. S. Harrison.*

THE CAST

Richard Hatton ..... Rupert Julian
Richard Olwell
Chris Cotteril ..... E. A. Warren
Police Chief Burley ..... Clyde Fillmore
Sergeant Powers ..... Fred Kelsey
Stoll ..... William Lloyd
Winifred Olwell ..... Jane Novak
Maggie Driver ..... Fay Tincher
Ellen ..... Fritzie Ridgeway

By William J. Neidig.
Scenario by Waldemar Young.
Directed by Rupert Julian.
Photographed by Edward Kull.

PRESS NOTICE

Such a celebrated personality of the picture art as Rupert Julian makes his return to the screen of the ——— theatre on ——— of ——— this week in the latest Universal production entitled "The Fire Flingers." Mr. Julian will be remembered as the man who produced and played the star part in the great attraction, "The Kaiser, the Beast of Berlin." Since then his appearance on the screen have been all too infrequent and there is a large number of film lovers who will welcome his return in "The Fire Flingers." This picture is an adaptation of a Saturday Evening Post piece of fiction of the same title by William J. Neidig, and it was one of the most popular stories published in that paper during the past year.

Many will remember the strange story of the two convicts, Richard Hatton and Chris Cotteril who when finally freed from long years in prison set out to begin over again and find the going tremendously difficult. The peculiar chain of circumstances that makes good their freedom, prevents them from being forced back behind the prison walls, is an excellent piece of writing from the fictional viewpoint, and as produced under Mr. Julian's direction it takes on a dramatic force the value of which can hardly be overestimated.

Mr. Julian himself plays the dual role of Richard Hatton and Richard Olwell, and in his support appear E. A. Warren, Jane Novak, Fay Tincher, Fritzi Ridgeway, Clyde Fillmore, Fred Kelsey and William Lloyd. The picture has been given a presentation worthy indeed to hold such an unusual and strong story as this one of Neidig.

THE STORY

Richard Hatton and Chris Cotteril, released from prison at last, determine never to violate the law again. The breathing of the free air is to them a long longed for luxury, and as they walk down the highroad their spirits soar. When they approach a town they apply in a printing plant for work and are put at the presses. But the morning is hardly done when their employer, Olwell, is informed by the police as to the men's career. Cursing them he puts his hands at work driving them forth, and even the slight money they earned in the morning is not theirs to take away. Cotteril is for demanding the pay, but Hatton is wise enough to know that if they create a disturbance it will only make things harder for them.

Playing a trick on fate the men apply at Olwell's home for food, and Winifred Olwell, the printer's wife, gladly satisfies them. Winifred's life is empty. Her husband's brute temper and mistreatment of her have long since killed all her love for him. That very day Olwell plans to elope with his stenographer, and he returns to his home to shave away his beard. He discovers the men there and brutally attacks them, felling Hatton with a cruel blow on the head. As he rushes at Cotteril he steps aside and the fiend drops to the floor after crashing into the brick of the fireplace. They find him dead!

Prison looms ahead for both of them again—the life that they had suffered for years—and so when Cotteril makes the discovery that Hatton is the duplicate of the dead man, things are quickly arranged and the imposition is made complete. And Winifred grows again to love her "husband," until one day Hatton, despite his great love for her, tells her all. And it is not for this woman to turn the man she loves back to prison. They live in happiness.

PROGRAM READER

Another Saturday Evening Post story done on the screen. Such a statement might have startled the picture world five or six years ago, but today we accept it as one of the ordinary occurrences. There are almost as many Post stories on the screen as there are in the Post. However and notwithstanding this latest one which will be presented here shortly is rather unusual. Many of our patrons will remember it—"The Fire Flingers"—when it was published last year. Written by William J. Neidig, it told the vividly dramatic narrative of two ex-convicts, before whom the free world about them revealed itself as the greatest blessing in life. How they were hounded out of their jobs and how they stepped right into the midst of a situation that, if it became known, would send them back behind the bars, perhaps to the electric chair, and how they managed to elude the law are events which, under the skilled hand of Mr. Neidig, form a tale of startling originality. The picture was produced under the direction of Rupert Julian, the man who made and played the leading part in "The Kaiser, the Beast of Berlin." Mr. Julian plays the dual role of one of the convicts and his persecutor, and is surrounded by a cast that in this instance, at least, appears to be of exceptional ability.

CATCH LINES

To Richard Hatton this appeared the only chance. Olwell lay dead on the floor before him. He knew that he would be accused of murder, knew that he would be convicted and probably sent to the chair for no one would believe his, an ex-convict's, story. What wonder then that Hatton should seize the only way out, to take advantage of the dead man's resemblance to him and play the impostor! And though he knew that Olwell was married he did this thing! See "The Fire Flingers"—for dramatic suspense it ranks in a class by itself.

Adapted from William J. Neidig's story of the same name in the Saturday Evening Post—one of that magazine's most successful pieces of fiction.

You have never languished long days, years, in jail—you do not know then what it means to breathe the free air—it is one of the greatest luxuries in the world—to go about unshackled, unrestrained with the limitless sky overhead. What wonder then that Richard Hatton, for years a convict, took this desperate means to stay free! Means so startling, so daring, that they form one of the greatest photoplays of the year—"The Fire Flingers."

Produced by Rupert Julian whose great picture "The Kaiser, the Beast of Berlin" established him as one of the masters of his art.

SUGGESTIONS

You have a great story to advertise in this picture and you should go about it in an appropriate way. Don't content yourself with a simple announcement that Rupert Julian is to be seen in "The Fire Flingers," for the inards of this picture deserve much more than that. In preparing your copy, both drawings and word arguments, there are two big points to bring out in regard to the story. One is that the two ex-convicts consider their freedom the greatest blessing that has ever come to them. Words will convey this impression and convey it in a strongly dramatic way if you present it with care and proper thought. The other point is that one of the ex-convicts assumes a dead man's place before the world and the widow, on discovering that he is the other's double. Certainly these

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Rupert Julian in one of his makeups in "The Fire Flingers"

"FIGHTING FOR GOLD"—FOX

Clean Picture with Tom Mix Unusually Entertaining

YOUR patrons should enjoy this latest Tom Mix picture, because it is clean and, although a Western, is free from excessive shooting and killing. Entire dependence to entertain has been placed equally upon the story and the legitimate thrilling stunts of the star, accomplished with the aid of his horse and his gun, whcih have won him so many admirers. The picture, in fact, may be considered as entertaining as any released on the Fox program featuring Mr. Mix, and if the reports coming in regarding the pulling power of this star's picture be taken as a criterion, "Fighting for Gold," provided conditions are normal, should draw good crowds and satisfy them.—Released March 30.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Jack Kilmeny ..... Tom Mix
Moya ..... Teddy Sampson
Jim Bleyer ..... Sid Jordan
Curly Brandon ..... Jack Nelson
Bobyan Verinder ..... H. Lounsdale
Lord Farquar ..... Robert Dunbar
Lady Farquar ..... Hattie Buskirk
Sheriff ..... Frank Clark
Pansy ..... Lucille Young

By William Macleod Raine.
Scenario by Charles Kenyon.
Directed by Edward J. LeSaint.

CATCH LINES

Many a romance starts with a rescue—see "Fighting For Gold"—this rescue is the starting signal for a long procession of thrils.

A western so far removed from the average that we hate to even brand it with this conventional name. See it and witness a procession of thrills.

Parades are the things these days and you'll see a veritable parade of thrills in "Fighting For Gold," the Tom Mix picture now at the ——— theatre. Each one tries to outdo all the others and none is successful in accomplishing this!

In which a grizzly bear spoils a picnic and starts a romance!

Don't bother about any of those fake cures—you can get your hair raised at the ——— theatre where "Fighting For Gold" is being shown.

Tom Mix never mixed in anything as thrilling as this—don't miss a scene of it.

Tom Mix treats his life about as carefully as you flip a coin. But he always lands heads up! See his latest thriller "Fighting For Gold."

PRESS NOTICE

Tom Mix, the hard riding, hard fighting, William Fox star, will be seen on the screen of the ——— theatre on ——— of ——— week in his latest photoplay entitled "Fighting for Gold." The various critics who have viewed this picture at advance showings have pronounced it just about the best thing that Mix has mixed in for quite a while. And that's saying considerable when all is done with saying for this fearless Fox star has given some mighty fine pictures to the public during the last year or so.

"Fighting for Gold" was written by William Macleod Raine and produced under the direction of Edward J. LeSaint. It tells the story of an English miner working a claim in the United States. His troubles are looking after his wayward partner and keeping the British firm operating on the land next him from jumping his claim. Even when romance enters the routine of this by no means dull existence, the fellow's troubles increase instead of disappearing. There is much villainy afoot and the hero has a hard time of it, keeping himself out of jail for a crime he did not commit, keeping his mine and keeping his girl. However he comes through with flying colors after the thrills are over.

And real thrills there are in "Fighting for Gold." The meeting of hero and heroine is accomplished during one of the best little thrills ever reflected on the screen and this initial thrill is not the finish; more like it, it is but the signal for many more to follow. The star receives graceful and delightful support from Teddy Sampson as the girl, while Jack Nelson, Harry Lounsdale, Sid Jordan, and others render adequate assistance.

THE STORY

Jack Kilmeny, an Englishman, works a gold claim in the west of the United States and he has to fight every inch of the way. To begin with he has a rascally partner in the person of Curly Brandon, who also needs the money but who is too lazy to fight for it after the manner of Jack. And Jack's troubles with Curly are made in no wise lighter by a British firm which holds the property next his and which, through divers underhand manners, is attempting to get control of the young fellow's claim. Gunmen fail in frightening Jack away. He stays and fights.

The way romance enters Jack's life is peculiar. His pet grizzly bear departs from his moorings and lands down on a picnic party. In this party are Lord and Lady Farquar, holders in the aforementioned British company, their daughter Moya and Bobyan Verinder, who considers himself very much engaged to Moya. When the bear takes possession of the picnic spread Moya takes refuge in the wagon. But it is a poor refuge after all as the horses take fright and run away. Then it's up to Jack to stage a thriling rescue which he does and, although mayhap he doesn't know it, he starts in loving Moya when he holds her, trembling with fear, in his arms.

But Jack's road is by no means cleared of trouble. In fact it only increases in proportions. Curly robs a carrier and throws the blame on Jack and while the young gallant is proving his innocence in no uncertain terms Bobyan takes possession of his mine and Moya. But Bobyan doesn't know his men. His hired villains throw dice for Moya and are fighting for her when Jack arrives and proceeds to clean things up with typical British thoroughness. And then all the differences between the adjoining property owners are amicably settled when Jack and Moya marry.

PROGRAM LEADER

Thrills and more thrills! "Fighting For Gold" which will shortly be shown at the——— has more of thrills to the foot of celluloid than anything that has come this way in quite some time. And you know that we are telling the truth when we add that Tom Mix is the star of these thrills. Here is an actor who treats his life about as carefully as the average man does a plugged nickel. It's something of a wonder that he's still alive to go and watch himself laugh death straight in the face. It's a great thing to do, that. To laugh at trouble, at danger, to fight and win. It's rather a good creed to live on. Well, we don't want to preach at all. "Fighting For Gold" doesn't preach either. It merely raises the hair on your head and gives you a wonderful and entertaining time—your full money's worth and more. The story is laid in the west, but as far as ranking with the average western don't for a minute think that "Fighting For Gold" is at all conventional. It is—well, to tell the truth, it is so rapid and thrilling and delightfully entertaining that it can't be described. To see it is to have a real time. That's coming to you. Don't dodge it.

SUGGESTIONS

Naturally in exploiting a picture of this character your chief aim should be to bring out the thrilling action that it contains. Don't stint along this line at all. Tom Mix has a reputation that few if any on the screen can approach. His stunts are daring and original. People know him for his stunts first, his personality and acting ability come afterwards. So go the limit on this angle of the picture; it's the big angle, the true angle, the appealing angle.

Mix has done so many pictures of this sort and each one of them has been so genuinely thrilling that he has carved a niche in the photoplay world all to himself. In other words he has become known for a certain type of entertainment. And this is what the exhibitor wants. We don't mean to imply that all his pictures are the same, that they run along in conventional ruts. Far from it, they are different. But it's the type. That is the manner in which they have become standardized like any successful product. So merely the display of the star's name counts for a whole lot. And if you follow this along with same bang-up actionful copy, actionful in the way of both pictures or drawings and word arguments, you will be offering your trade a combination that it will buy.

You might mention Teddy Sampson. She plays the heroine. She is one of the oldest players, from the point of experience, one of the youngest otherwise. Give her a good play for she is attractive and many of your people may remember her from her previous appearances on the screen.

"FIRE FLINGERS"

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two points are going to attract. Have a look at the first catch line printed elsewhere on this page. If you follow out this suggestion it should fit appropriately in your copy.

As regards the author, source, direction and star of "The Fire Flingers," here are four more selling points. William J. Neidig's story first appeared in the Saturday Evening Post and was produced by Rupert Julian. He is also the star. Surely here is a combination. You will recall Julian's work on and in "The Kaiser, the Beast of Berlin," one of the greatest hits of war times; your people will too. And you have the dual role to play up too. All things considered, "The Fire Flingers" affords an exceptional opportunity for the progressive exhibitor who wants to get more than the average money for his show.



Tom Mix, star of "Fighting for Gold"

"THE UNKNOWN QUANTITY"—VITAGRAPH

Exceedingly Pleasant O. Henry Story with Corinne Griffith

THERE is an unknown quantity, the only quantity that will make friends of the millionaire's son and the girl whose father and brother sufferer with her as the result of the moneyed man's operations in the market. The unknown quantity is love and when it comes certainly the differences of the two fly away.

This is the bare outline of the O. Henry story on which "The Unknown Quantity" is builded. It makes an effective entertainment, particularly as it is presented in good spirit and acted with the pleasing realty that was always to be found in the O. Henry stories themselves. It is endowed, too, with the surprise finish, a factor that figures largely in the works of this author.

Corinne Griffith is a perfect delight in the star part and she has two very good aides in Huntley Gordon and Frederick Buckley, the last named gentleman having formerly spent the hours reviewing the work of other actors. "The Unknown Quantity" sends one away in a pleasant frame of mind and is possessed of a peculiarly rosy outlook on life despite all its faults.—Length, 5 reels.—Released April 14.—*Peter Milne.*

THE CAST

Mary Boyne.....Corinne Griffith
Dan Kinsolving.....Huntley Gordon
Septimus Kinsolving.....Harry Davenport
Thomas Boyne.....Jack Ridgeway
Peter Kenwitz.....Frederick Buckley
Sammy Boyne.....Jack McLean

O. Henry story.
Directed by Tom R. Mills.

PRESS NOTICE

It certainly was a red letter day for the motion picture art when the Vitagraph Company acquired the rights to O. Henry's works. This author who wrote of New York in the wonderful volume "The Four Million," who wrote of the real New York, not just its Broadway, its Fifth Avenue or its Third Avenue, worked with a pen that must have been magic indeed. At any rate, his stories have made ideal picture material as has often been proven in the previous Vitagraph pictures taken from his works. "The Unknown Quantity" is the most recent of his works to find its way to the screen. It is this picture that will be presented at the ——— theatre on ——— of ——— week with the beautiful Corinne Griffith as the star.

To tell the story of "The Unknown Quantity" would be to spoil one of the best pieces of entertainment that has ever made its way to the screen. O. Henry wrote with a surprise in every paragraph. This indeed was as much a part of his art as his vast knowledge of the city and its people of which he wrote. And this spirit of the original story has been communicated to the screen with all faithfulness to detail. Both the adaptor and the director of the production have seen to it that little if any of the original O. Henry charm was lost in the work's transition to the screen.

Miss Griffith is a perfect delight in the role of Mary Boyne, the baker's daughter. Huntley Gordon is a clean cut hero. Performances of exceptional merit are given by Frederick Buckley as Kenwitz, by Harry Davenport in the role of Kinsolving, the millionaire, by Jack McLean as the brother, and by Jack Ridgeway as the old baker. The picture was produced under the direction of Tom Mills.

SUGGESTIONS

Although you have a star whose popularity is ever on the increase in this picture the main selling argument in connection with it is the name of the author. One exhibitor complained that the O. Henry series, while good, were not startling because his people thought O. Henry used an apostrophe instead of a period after the O. In other words, he meant his people didn't know him. But that is certainly no reason why they shouldn't know him.

Take in the first place your newspaper copy. A good plan is to follow out a suggestion similar to that used in the Vitagraph advertising when the series was first inaugurated. Have an O. Henry set as a background for your copy and have one of the books ("The Unknown Quantity") standing apart from the others or opened. Over this can be printed any announcement you wish to make.

Here too is a real chance to collaborate with a book dealer if he is near your theatre. And if you don't take kindly to this idea get a few copies of the book in which "The Unknown Quantity" is and sell them yourself. They would also make a lobby display of an attractive nature if surrounded with the stills supplied for exhibition purposes.

Certainly play up the star's name too. You can safely play her as one of the prettiest if not the prettiest girl on the screen. She also has talent. But everyone likes to see a pretty girl. Let 'em know it then.

CATCH LINES

Because Septimus Kinsolving was money-mad the price of wheat advanced. Where on the east side five cents bought a loaf of bread before it now became a matter of two cents more. It was just a little bit, but because of this Thomas Boyne, the kindly baker, went mad, his son went to jail and his daughter became a mere drudge! How? See the answer in "The Unknown Quantity," one of the O. Henry pictures.

What was that Unknown Quantity? Peter Kenwitz called it X and went about to solve his problem by algebra. He found out in the end that it was love. But you'll enjoy the workings of this problem. It's done in O. Henry's best style and makes one of the most enjoyable pictures of the entire series.

Corinne Griffith, the most beautiful girl in pictures, in a new O. Henry production—if you want to see real life see "The Unknown Quantity."

O. Henry knew his New York, its Third Avenue, its Fifth and its Broadway, and he wrote of its people with a pen dipped at the fount of realism—one of his best works is "The Unknown Quantity"—see it at the ——— theatre with Corinne Griffith, the Vitagraph beauty, in the stellar role.

THE STORY

..Because Septimus Kinsolving had the money-making craze the price of bread on the east side advanced from five to seven cents. And because of this Thomas Boyne, a kindly old baker, lost his trade and his mind at the same time. It wouldn't have been so bad if it were not for his son, Sammy, who because of the catastrophe to his father consorted with evil companions and became more or less of a thief. And Mary Boyne, the daughter, was obliged to drudge away her time making shirts. Mary's true friend, Peter Kenwitz, a young watchmaker, looked on the whole affair in something akin to despair. The truth of the matter was that Peter was an idealist and couldn't quite tolerate the whole financial scheme of the world.

But in time Septimus died and his young son, Dan, returned from Europe. He found himself with millions and he found out that two of these millions were made off of two cent advances in the price of bread. It didn't seem quite right to him, and he went to Peter to ask him what to do. Peter told him he could no nothing, and cited the Boyne case to make his point. He offered to take Dan to Mary and let him see for himself. And Mary practically threw Dan out of her little room, but even so, he left his heart behind him. Then Mary found that a great lawyer had been hired to get her brother out of his trouble in court while her father was given every care in a proper asylum where his mental faculties were gradually restored.

And it was some time later that the faithful Peter met Mary, all befurred and just ready to step into her automobile. He couldn't understand until she told him her name was Mrs. Dan Kinsolving. Love was the unknown quantity that patched the differences between the rich and the poor. And Peter went on his way rather puzzled about everything.

PROGRAM READER

Another one of the delightful O. Henry pictures is "The Unknown Quantity," which will shortly be presented at this theatre. "The Unknown Quantity" was produced by Vitagraph, and has Corinne Griffith in the stellar role. We are not going to spoil the entertainment of our patrons by relating the plot of this tale. O. Henry wrote with a surpise in each hand, so to speak, and this one of his stories is filled with unusual twists, that though they are unusual to a degree, are realistic to the letter. This author knew his New York as few writers do. And he was not restricted to one phase of the city's life. There is many a writer of the day who thinks he knows New York because he's walked on Fifth

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Corinne Griffith as she appears in one of the dramatic scenes of "The Unknown Quantity"

"THE PARISIAN TIGRESS"—METRO

Viola Dana's Personality Wins Again

WE don't know of any actress save Viola Dana, who could inject such real life into a rather meagre and conventional plot, as she has done with the case of "The Parisian Tigress." The story is one of those in which a child of the underworld is passed off as an old man's lost daughter, to be discovered as the real heir when the action is done. The scene this time is Paris, and Miss Dana has the role of a little Apache. The body of the action has to do more with her strenuous life at dancing than in her acclimation to the new surroundings of the Count's home, and in these scenes her bright personality and her lightning versatility are given full play.

Miss Dana's performance is so spirited indeed that when she is not on the scene the action is inclined to lag by comparison. However, her appearances are many and she herself is always a delight.

Regarding story "The Parisian Tigress" may be set down as only an average comedy-drama; as regards star, it is excellent and the average of the two falls on the better side of the line. The scenes have considerable atmosphere which is not distinctly Parisian but which withal is fetching.—Length, 5 reels. —Released March 31.—*Peter Milne.*

THE CAST

Jeanne.....Viola Dana
Albert Chauroy.....Darrell Foss
Henri Dutray.....Henry Kolker
Count de Suchet.....Edward Connelly
Mlle. de Suchet.....Clarissa Selwynne
Jacque, the Apache.....Louis D'Arclay
Mimi, Jeanne's mother.....Mitzi Goodstadt
Cisette, a cafe dancer.....Maree Beaudet
By Albert Capellani and June Mathis
Scenario by Finis Fox
Directed by Herbert Blache
Photographed by John Arnold
Supervised by Maxwell Karger

PRESS NOTICE

Viola Dana, the spirited and talented young Metro star will be seen at the ———— theatre on ———— of ———— week in her latest picture entitled "The Parisian Tigress." Written specially for her by Albert Capellani and June Mathis, the story affords the star the role of Jeanne, a Paris Apache dancer who is suddenly elevated to the position of a famous Count's daughter through a trick of circumstance. The old Count's last days are made supremely happy by the presence of the little waif from the gutter and Jeanne also finds herself revelling in this life, so new and different to her. A series of dramatic incidents serve to bring the picture to a close that is no less powerful than it is satisfactory.

Miss Dana, last seen here in "Satan Junior" and "The Gold Cure" performs with grace, spirit and charm in the role of Jeanne and is irresistable in every one of her varying moods. Among the younger actresses on the screen Miss Dana is certainly one of the ablest, if not the ablest. As a comedienne she is par excellence and when it comes to a more serious mood, her change of expression shows a lightning versatility that presents Miss Dana in a totally different attitude. She is able to cope with any and all parts awarded her on the screen and that something which is called personality for want of a better name, she has in abundance.

"The Parisian Tigress" was produced under the direction of Herbert Blache and the star is surrounded by a competent cast which includes Darrell Foss, Henry Kolker, Edward Connelly, Clarissa Selwynne and Louis D'Arclay.

THE STORY

Count de Suchet, an invalid, mourns the tragedy of his early life when his father succeeding in persuading his wife, of the common people, to release him. She had taken her own life and, that the husband she loved so well might not be handicapped in his future career, had hidden their baby girl away. To his friend, Henri Dutray, the Count confides this story and adds that probably the girl would be wearing a ring similar to his if she were ever found. And so Dutray, impoverished, evolves a plan, or at least the events which follow after evolve the plan for him.

One night as he is returning to his studio in Paris a girl dashes before him and runs upstairs. Dutray closes the door and shuts out her pursuer. But he cannot find her though he searches his apartment over. Jeanne, the girl, had concealed herself in one of the closets. When Dutray retires she comes forth and makes herself comfortable on the couch. The next morning she makes her presence known and breakfasts with Dutray. It appears that she is a much persecuted little dancer. Her brother Jacque had attempted to sell her to a rich old rogue and she had rebelled.

At that moment Jacque enters and the two men decide to introduce Jeanne as the long lost daughter of Count de Suchet. This Jeanne is loathe to do but her brother forces her to. The Count's last days are made happier by Jeanne who readily adopts herself to this new mode of life, so strange to her. But the old nobleman does not last long. On his death bed he sends his sister to summon Jeanne. She discovers her arguing with Jacque who has come for more money. And she learns of the whole trick. The Count dies believing her his daughter, however, and soon afterwards this belief is proven a reality for Jacque is mortally wounded in a struggle with one of the servants and before he dies he tells the truth regarding Jeanne. And with the passing of time Jeanne is made happy with young Albert Chauroy, the son of the family next door.

PROGRAM READER

Viola Dana, the Metro star, who has firmly established herself as one of the leading favorites with patrons of the ———— theatre through her appearances in "The Gold Cure" and "Satan Junior" will return here shortly in her latest comedy-drama entitled "The Parisian Tigress." This presents a charming little story written expressly for the star by Albert Capellani and June Mathis and produced under the direction of Herbert Blache. Miss Dana is the most versatile of the younger actresses on the screen today. She can pass from the lightest of humorous situations to the most serious of dramatic moments with the ease of the skilled actress. And Miss Dana is, beyond shadow of a doubt, one of the skilled actresses of the screen. Her exceptional power of mimicry as displayed in "The Gold Cure" and her ingenuity as a light comedienne in "Satan Junior," are exhibitions of her capability that have raised her to the very topmost rung of the histrionic ladder. And the spirit, youth and fire which she puts into her rendition of the role of Jeanne, the little Apache in "The Parisian Tigress" adds still further laurels to her name. This picture will be shown here next ———— and the management has assembled a program of distinction to surround it.

SUGGESTIONS

First off there is the title of this feature; a money-pulling title if there ever was one. Displayed over your theatre or in bold type over the face of an advertisement it is certainly going to attract attention. This title with the popularity of the star, the popularity that has come as a result of some of the ablest performances ever seen on the screen, should result in a sure-fire combination. In particular it should be recalled that Miss Dana's two immediately previous pictures "Satan Junior" and "The Gold Cure" have been reported as successful in practically every theatre where they have been exhibited. Mention of these might also be made in the advertising with good results.

In serving up "The Parisian Tigress" to your patrons present it as a comedy-drama and lay particular stress on the fact that many of the scenes are laid in the Paris Latin quarter. It might also be well to feature the Apache dance that Miss Dana and Louis D'Arclay execute as it is prominent in the action and is exceedingly well done. In fact this fetching atmosphere of the Latin quarter might well be made the background of all newspaper advertising, lobby drawings and lobby display. It will serve to attract attention particularly well and if you bring out the high spirit of the picture in pictures and arguments you will have a good display. Don't let them think that because the scene of action is Paris that the story has anything to do with the war. There is not a trace of it in the entire five reels.

CATCH LINES

She was taken from the gutter to pose as the daughter of a wealthy Count.

She liked but did not want to live her life a lie —and then she discovered it was the truth!

See the life of the Paris Latin quarter in all its joyous abandon.

Viola Dana in a new role and one which permits her wonderful versatility full play.

She rose from the gutter to the royal purple —see "The Parisian Tigress."

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Viola Dana, star of "The Parisian Tigress"

"THE SHERIFF'S SON"—PARAMOUNT

Reviewer Thinks It Best of Type in Which Ray Appears

IT is hardly necessary to comment on the production end of "The Sheriff's Son," because Thomas Ince hardly ever puts out a picture in which one could pick any serious flaws in that respect. As an entertainment, it is just the kind that appeals to picture goers. It will especially enthuse all Ray fans, for he is given the part of a real hero, the hero of their dreams, who fights to win the girl.

The title should indicate to any one that it is not a society play; it is not a Western either, but a feud, staged in a fascinatingly rough mountainous country. Excitement and suspense are its predominating elements. They are so intense the attention of the spectator is held nailed on the screen.

"The Sheriff's Son" could be safely classed as the best picture of this type that ever featured Charles Ray. It should fit any theatre.—Released March 30.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Royal Beaudry.....Charles Ray
Beulah Rutherford.....Senna Owen
Dave Dingwell.....John P. Lockney
Dan Meldrum.....Clyde Benson
Hal Rutherford.....Charles K. French
Jess Tight.....Otto Hoffman
Brad Charlton.....Lamar Johnstone

By William McLeod Raine.
Scenario by J. G. Hawks.
Directed by Victor Schertzinger.
Photographed by Chester Lyons.
Supervised by Thomas H. Ince.

CATCH LINES

Do you believe in pre-natal influence? Royal Beaudry grew up a coward because of a shock received by his mother before his birth. Could he master his fear? See "The Sheriff's Son."

He was a coward but a girl made a man of him—see Charles Ray in "The Sheriff's Son."

A story of absorbing interest in which love overcomes fear.

Another Charles Ray character study in which he creates a person of flesh and blood on the screen.

He was a coward at college but a man when it came to the broader life.

Can a man overcome an inherited cowardice? See "The Sheriff's Son."

The most human character that Charles Ray has ever created—see him as Royal Beaudry in "The Sheriff's Son."

He proved a coward most of his life, but when it came to the supreme test he met it fairly and squarely—see Charles Ray's wonderful character study in "The Sheriff's Son."

PRESS NOTICE

Charles Ray, the young Paramount-Ince star, will be seen at the ——— theatre on ——— of ——— week in his latest photoplay entitled "The Sheriff's Son." This was written for Ray by William McLeod Raine, a well known magazine writer and novelist, and affords him the chance to get in some of the best acting he has ever done. As Royal Beaudry, Mr. Ray appears as a young man who has grown up a coward. The reason for this may be traced back to pre-natal influence. Even through his college career he refuses to indulge in any of the manly sports. His fear gains such a control over him that he is practically ostracised by the rest of the college.

How he overcomes this inheritance forms the subject matter of the five reels, and the transformation is worked by means of a plot fraught with dramatic incident and exciting crises. Mr. Ray is at his best while giving a character study of this type. He brings out the pitiful fear that possesses the boy to a wonderful degree. He succeeds in working the spectator up to a high pitch of sympathy. You live the part with him, as indeed, he makes you live with him every part he undertakes.

Mr. Ray is supported by such well known players as Seena Owen, a beautiful actress whom many patrons will remember in support of Douglas Fairbanks and William S. Hart, by the sterling old actor John P. Lockey, and Clyde Benson, Charles K. French, Otto Hoffman and Lamar Johnstone. The scenario for the picture was entrusted to the skilled J. G. Hawks while the production was in charge of Victor Schertzinger, who has scored decisive successes with a number of Charles Ray pictures. The five reels reveal a delightful western atmosphere, a fitting background for the spirited action in the play.

THE STORY

Before Royal Beaudry was born his father, the sheriff of the county, was killed and through his mother he inherited a great fear—a fear which grew into the most obvious sort of cowardice as the years went by. Brought up by his father's friend, Dave Dingwell, Royal is given a good education and sent to college. But he never engages in the sports that have any physical prowess attached to them. His fear practically shuts him off from the rest of the boys. After his graduation Royal learns that Dave has been made a captive of the Rutherfords, the same gang of cattle rustlers who killed his father. His help is solicited and after mastering his cowardice Royal complies with the request.

During his investigations he meets Beulah Rutherford, a beautiful girl, but when he discovers her identity his fear even overcomes his love. But Beulah's love for Royal works a change in him. She warns him of a plot against his life and, aided by her, he avoids it. He also makes good the release of his guardian. Then one day Beulah is lost. She had gone out riding alone and had not returned. A search is instituted for her and Royal finds her in an old prospect hole where she had fallen. Meldrum, another suitor, had found her before but had left her there as he was piqued at her coldness toward him.

When Meldrum returns Royal forces the miscreant in the hole himself. When Royal escorts Beulah to her home he learns from her uncle that he had killed Beaudry because the sheriff had killed Beulah's father. So the young people decide not to let this old animosity stand between them and they marry. And the various ordeals Royal has been through have been the making of him—his cowardice is gone.

PROGRAM LEADER

Patrons of the ——— will be glad to learn that one of the features shortly to be seen here is "The Sheriff's Son," a Paramount photoplay produced under the supervision of Thomas H. Ince and starring the clever Charles Ray. Mr. Ray's marvelous presentations of human character on the screen are known to all picturegoers. The work he did in pictures such as "String Beans," "A Nine O'clock Town," "The Girl Dodger," and others have added laurels to his name, and it may be said that now he is riding on the high crest of the wave of popularity. In "The Sheriff's Son" he portrays the role of a coward—a coward because of pre-natal influence—who grows to manhood with this shameful fear in his heart. The character is one that Ray handles particularly well. He makes every act convincing and his final transformation into a man who dares is done with fine effect and at the same time with a complete regard for realism. In Mr. Ray's support appear a notable group of Ince favorites, including Senna Owen, John P. Lockney, Clyde Benson, Charles K. French, Otto Hoffman and Lamar Johnstone. "The Sheriff's Son" was adapted by J. G. Hawks from a story by William McLeod Raine, and was directed by Victor Schertzinger under the supervision of Mr. Ince.

SUGGESTIONS

Charles Ray pictures sell on the star's name alone. His record as a portrayer of true characters is notable and his name always invites a good show. Exhibitors who have played his pictures with regularity know the money-making power that lies in this name and need not be told of the star's value. A few suggestions on the exploitation of this particular picture, however, will not come amiss, for really "The Sheriff's Son" is based on a theme of unusual interest. Of course it should be advertised that the star takes the role of a coward. This will immediately attract people because they will readily realize that this sort of a role will offer him the many opportunities to inject the touches of reality and human frailty for which he is known. But greater significance will be attached to the part if you state that the man is a coward from pre-natal influence. This phase of psychological development is one that always causes comment. It is the topic for discussion whenever mentioned. So play this up in your advertising. Ask your readers, if you like, whether they believe in it or not. Come right out with the fact or the question and you'll have them talking about it. If this is made the basis of advertising copy it ought to bring money to you.

Glance over the names of the other members of the cast. There are many that regular picture goers will recognize instantly. We refer in particular to such well known players as Seena Owen, John P. Lockney and Charles K. French. If you cater to a regular crowd mention these names. They will lend added significance to your copy.

"UNKNOWN QUANTITY"

(Continued from page 2354)

Avenue and shaken hands with a cabaret manager. O. Henry wrote of the people and he himself was of the people. Here in "The Unknown Quantity" he sketches the lives of three of the great city's inhabitants and sketches them with a faithfulness to reality that is remarkable.

All the original spirit of the story has been preserved in the film version with the result that it ranks as one of the best pictures we have to show here.



Charles Ray in a typical pose from "The Sheriff's Son"

"EXTRAVAGANCE"—PARAMOUNT

Fully Up to Ince Standard; Genuine Drama

THERE is one thing you can always be sure of in an Ince picture, and that is expensive stage settings. In this one, they are so pretty, they should draw many favorable comments from your patrons. The other features of the production, such as direction, acting, photography, etc., are all up to the usual Ince standard. Of course, every one of you knows that, however well a picture may be produced, it amounts to very little, unless the story is also good; but the story, in this instance, fully measures up with the elaborateness of the production. It is real drama; its different situations unfold themselves so smoothly, that they hold the interest of the spectator tense from first to last. Some parts of the story are quite thrilling.

Being free from any suggestiveness whatever, " Extravagance " should appeal to all tastes.—Released March 16.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Helen Douglas.....Dorothy Dalton
Alan Douglas.....Charles Clary
Hartley Crance.....J. Barney Sherry
William Windom.....Donald MacDonald
Billy Braden.....Philo McCullough

By John Lynch.
Scenario by R. Cecil Smith.
Directed by Victor Schertzinger.
Photographed by John Stumar.
Supervised by Thomas H. Ince.

PROGRAM READER

One of the interesting pictures shortly to be seen at the ——— is " Extravagance," Dorothy Dalton's latest Paramount photoplay produced under the direction of Thomas H. Ince. This is a story of a husband and wife who lived beyond their means in New York. How they found out that they couldn't beat the "game" and how they finally found happiness in a spot far away from the city's bustle makes a picture of absorbing interest as handled by the producers. It was written for Miss Dalton by John Lynch, and the star is awarded a fine part. As an emotional actress Miss Dalton has few superiors on the screen today. Her work is possessed of a certain tone and quality that is rarely to be found on the screen, and her ability to portray realistically roles of this sort has been one of the principal factors in her rapid rise to stardom. In " Extravagance " she is supported by a cast of Ince favorites, including Charles Clary, J. Barney Sherry and Donald MacDonald. The picture has been given a production that carries out the suggestion of its title to the letter.

PRESS NOTICE

" Extravagance," a Paramount-Ince photoplay with Dorothy Dalton as the star, will be the main attraction at the ——— theatre on ——— of ——— week. Written specially for the star by John Lynch, one of the leading screen writers of the day, " Extravagance " affords her the role of Helen Douglas the wife of a wealthy Wall Street man of New York. But while Douglas is wealthy he is not fabulously so. And in time his wife's numerous extravagances practically eat away his income. And as he himself lives considerably beyond his means a catastrophe impends. How it is averted and how both Helen and her husband find what true happiness is in a spot far from New York, are events which make for a photoplay of contiuued interest and considerable dramatic power.

Miss Dalton appears resplendent in the leading role. She is an actress of great emotional ability, and the part of the wife who spends money like the old fashioned drunken sailor, only more so, fits her to a " t." Mr. Hawks has provided her with many scenes of an intensely dramatic sort, and the story calls for a number of stunning gowns which Miss Dalton wears magnificently. Among her support are Charles Clary, a leading man of great prominence and ability, J. Barney Sherry, long known for his character work in Ince photoplays, Donald MacDonald, a heavy whose reputation grows daily, and Philo McCullough, a well known player who has appeared in a great variety of roles.

Mr. Lynch's story was scenarioized by R. Cecil Smith and produced under the direction of Victor Schertzinger, the man responsible for many of Charles Ray's successes. The film has an atmosphere that lives up to the promises of the title in every respect.

CATCH LINES

They thought that they could beat New York at her own game and that's just the sort that New York is always looking for. She likes to take them in hand and break them. The Douglas family, man and wife, didn't know this, and they plunged, but see what happened in " Extravagance."

Helen Douglas lived beyond her husband's income and so did the husband. They wouldn't take the advice of friends and moderate their mode of life. Instead they went at it stronger than ever, and then the crash came and caught them—see " Extravagance."

A dramatic lesson in high finance and worthless matrimony.

Dorothy Dalton resplendent in a wonderful part —making that part greater through her interpretation of an extravagant woman of New York.

He thought he could beat Wall Street, but he didn't have the stuff in him—and Wall Street showed him a lesson—see " Extravagance " and witness that lesson—its thrilling.

THE STORY

Helen Douglas is the extravagant wife of Alan Douglas, a wealthy Wall Street operator. A friend, Billy Braden, seeing the fallacy of an artificial life in the city, has put sham behind him and is going West. He urges Douglas and his wife to follow his example. On the other hand, his business partner insists that they throw their all into an exchange deal to make a " killing." Helen decides she would rather be a paving stone in New York than a boulevard in a Western city. For this good advice she asks her husband to buy her a necklace. He refuses and they quarrel and she tries to forget her sorrow in sleep. She dreams her husband fails, forges and kills a pursuing policeman, with the result that he is condemned to the chair. As she pleads for mercy with the immovable judge she awakens.

Hurriedly dressing she goes to the exchange and discovers a panic in the stocks in which her husband was speculating. In an effort to save himself he makes a wild appeal to her for her personal money and securities. She refuses him aid. Seeing himself ruined, Douglas in a frenzy, catches his wife by the shoulders and denounces her before the crowd as a woman who has taken all and given nothing. She stands firm, however, even as her husband stands over her threatening to strike. When he returns home that night Helen tells him she realizes what a life of pretense and sham they have lived, that Billy Braden was right—the city had robbed them of their ideals, their sincerity and had given nothing in return. She offers to him all her money to go to some new country where they may start life anew together and seeing before them a lifetime of happiness, he takes her into his arms.

SUGGESTIONS

Let your advertising on this production carry out the implication of the title to the letter. This title is one that will attract the eye, and if in your newspaper and lobby advertising you carry out its tone in all other words and pictures you will have created a display that will not only draw the attention but awaken a vast interest in the reader. This suggestion does not necessarily mean that you should fling money away in exploiting the picture. Quantity doesn't count for so much; in this case it is quality and tone that should be sought.

Play up the New York stuff too, tell how the husband and wife tried to beat New York in the business world and failed. This is an angle that usually attracts. Somehow people like to see the city showed up as a monster. It gives them sort of a feeling of confidence; happiness perhaps that they don't have to live there and still it is rather alluring. There have been many stage plays that have succeeded because of this suggestion in the general atmosphere of the show.

You can go the limit on the star's emotional performance and the gowns she wears. Look over the other members of the cast too. Charles Clary has a long record with Fox and has done some mighty good work. There are many who know him. The others have good records in Ince pictures and exhibitors who know that their audiences are made up of a large percentage of real fans should cash in on these players by mentioning their names in the advertising.

" THE PARISIAN TIGRESS "

(Continued from page 2355)

When aroused to fury she bit and scratched—but her purr was softest of the soft—see Viola Dana in " The Parisian Tigress."

The star of " The Gold Cure " and " Satan Junior " in a spirited comedy-drama offering her a delightful, new role.

See the Latin quarter cafe in Paris with a wonderful Apache dance at its very height.



Dorothy Dalton in a repentant mood in her latest Ince-Paramount photoplay, "Extravagance"

"INTRUSION OF ISABEL"—AMERICAN

Should Satisfy All; Clean Romance, Well Produced

THOSE of you who have been running the Mary Miles pictures needn't worry about this one pleasing your patrons; it should give them good satisfaction.

The story is a clean and delightful romance, such as fit Miss Minter's talents particularly well. It holds the interest fairly tense. In some of the situations it is given such an interesting twist as to arouse the curiosity of the spectator. In these situations the heroine is shown as having occupied rooms in a stranger's mansion. She thought they belonged to her brother, who, to save his pride, had told her he was a partner to the rich young man, instead of a mere valet.

The production end of the picture is very artistic, direction, interior settings, photography, etc., all being of high standard.—Released through Pathe April 13.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Isabel Trevor.....Mary Miles Minter
Bert Trevor.....J. Parks Jones
Mammy Johnson.....Lucretia Harris
Jack Craig.....Alan Forrest
Lois Randall.....Margaret Shelby
Henry Whitney.....George Periolat
Marian Whitney.....Mary Land

By Joseph Franklin Poland.
Directed by Lloyd Ingraham.
Produced by American.

SUGGESTIONS

Here is another American comedy-drama featuring Mary Miles Minter, and if you have been following the suggestions printed in this department on previous pictures made by this house you are making the word American synonymous with that which is light—comedy-drama. This done you should have small trouble in bringing the people in to see "Intrusion of Isabel." Read the first catchline printed elsewhere on this page and see if it wouldn't make a good line for your advertising copy. It tells just enough to get the curiosity up to the money-buying pitch, and yet it refers little to the plot of the story.

It's a good comedy situation, this one of the girl going to the man her brother robbed and demanding that he take care of her while his "partner" is away and this should be made the center of all advertising. The picture lends itself very well to snappy, light ad copy, both in the way of pictures and word arguments. Let your artist see the synopsis and then see if he can't work out some intimate pictures for additional lobby display. These in colors and centered about one of the amusing incidents of the story would arouse interest in all who saw them.

PRESS NOTICE

"Intrusion of Isabel," a high-spirited comedy-drama, with Mary Miles Minter in the principal role, will be the featured attraction at the ———— theatre on ———— of ———— week. This is the work of Joseph Franklin Poland, one of the better known writers for pictures, and affords the star a delightful role, that of Isabel Trevor. Impoverished but of good family, she comes to New York with her brother Bert. He promptly secures employment as valet to Jack Craig, a wealthy New Yorker, but tells his sister that he has gone into partnership with him. Handling Jack's clothes when they are full of money proves too great a temptation for Bert, and eventually he makes off with a large roll.

Isabel can not understand his disappearance but decides that nothing is wrong and goes to Jack's apartment, saying that as long as her brother is his partner she will make her home in "her half" of the house with the colored Mammy. This situation naturally gives rise to a good bit of embarrassment on Jack's part, but the appeal of the girl is not lost on him and he readily prepares a section of the place for her. From here on the film develops an unusual comedy vein that is handled skilfully by the author, and in which the players find plenty of opportunities. There is however, considerable of a dramatic interest through this latter portion also. The picture is, in fact, exceedingly well balanced.

Miss Minter makes a pretty picture in the stellar role, while her support includes Alan Forrest, J. Parkes Jones, Lucretia Harris, Margaret Shelby, George Periolat and Mary Land. Lloyd Ingraham, one of the leading directors of comedy-drama of the day, produced the picture.

THE STORY

Left almost penniless by the failure and death of their father Isabel Trevor and her brother Bert, sell their old southern home and go to New York. Bert secures work as valet to Jack Craig, a young broker, though telling Isabel that he was taken into partnership. One night Bert takes a roll of bills from the pocket of his employer; then hounded by fear, flees to Montana. Here he succeeds in outdoor work. He promptly sends funds to Isabel, but all of his letters are returned undelivered.

Isabel, stranded, moves with Mammy into "Bert's half" of Craig's house. When she speaks of the partnership, the gallant young bachelor does not deceive her. His growing interest in Isabel, however, is hampered by a claim brought forward by a woman belonging to the gay set with which he has been traveling. She produces a marriage license signed by him one night at a wine supper.

Bert, anxious about his sister, returns to New York, but is unable to locate her at their old flat. Going to Craig's house to make good his theft he witnesses the unmasking of the adventuress. She is "Matrimony Mary," with a crook for a husband and a long record for similar money-getting schemes. Craig's true love affair with Isabel has now a clear field.

CATCH LINES

Jack's valet had decamped with a large bit of his spending money. He was willing to forget this all right but when the valet's sister came down on him with her abundant colored Mammy and demanded that he open his house to his "partner's sister" he couldn't quite understand. But Jack was a gentleman and he went through with the game and came out with a wife. See "Intrusion of Mabel"—it's a winner for comedy-drama.

Here's a new story of New York—the girl gets along all right and doesn't encounter much trouble. What she does encounter is a lot of situations not so amusing to her, but simply uproariously so to the onlooker—see these situations in "Intrusion of Isabel."

Mary Miles Minter in a brisk comedy-drama of New York—it's one of the most enjoyable of the American features.

When we say it's an American comedy-drama we have spoken in superlatives of praise.

PROGRAM READER

Mary Miles Minter, the dainty American favorite, will shortly be seen in her latest comedy-drama for that concern, entitled "Intrusion of Isabel." This is a thoroughly amusing tale of a girl and her brother who came to New York to earn a living. The brother only succeeds in getting a job as valet to a man about town, and the temptation of his position gets the better of him. One day he decamps with a bank roll that doesn't belong to him. He had told his sister that he was this man's partner in business and so when her brother does not appear she goes to the stranger and insists that during her brother's absence she be taken into his home with her old colored Mammy. Naturally the young man is rather aghast at the whole story, but he goes through with the thing, and in the end finds himself with a wife. Of course there is much merriment in the predicaments the young people find themselves in, and there is not a little substantial drama throughout the five reels of the picture. Miss Minter receives support from Alan Forrest, J. Parker Jones and others. The story was written for the star by Joseph Franklin Poland, and produced under the direction of Lloyd Ingraham.

CATCH LINES for your newspaper advertiisng or for your theatre program.

No doubt, Mr. Exhibitor, you have been at a loss for a fitting one at some time or another when in the rush of the last minute you have lost all your adverrising material supplied by the manufacturer.

Don't get discouraged on this account.

MOTION PICTURE NEWS Plan Book contains a variety of catch lines on each feaure.

Among them you may, no doubt you will, find one just suiting your needs.



Scene from "Intrusion of Isabel"

"MARIE, LTD."—SELECT

Has a Selling Point to the Women

THERE'S a selling angle to this picture if you play it up to the women—and, perhaps, to their husbands—as tipping off a little scheme that wives and "sweethearts" in certain sets carry on. When they need a hat, the picture tells us, they come to an agreement with the proprietor of a millinery store to charge a certain amount over and above the actual selling price; and when the bill is paid by "Poor Man" the conspirators divide the overcharge between them.

Your sales angle is in a subtitle in which one woman declares she has to use this subterfuge because her husband is such a tightwad that he won't give her any spending money.

Aside from this interesting sales angle there is little worth noting in the picture. There is plenty of action, but it consists largely of the characters walking around.—*P. S. Harrison.*

THE CAST

Drina Hilliard.....Alice Brady
Colonel Lambert.....Frank Losee
Blair Carson.....Leslie Austen
Marie Hilliard.....Mrs. Gertrude Hillman
Adelaide.....Josephine Whittell
Zelie.....Gladys Valerie

By Louise Winters.
Scenario by Jane Murfin.
Directed by Kenneth Webb.
Photographed by Al Liguori.

CATCH LINES

An amazing expose of the way some business in New York is conducted—this particular business establishment happens to be a millinery shop frequented for the most part by chorus girls. You'll pat yourself on the back after you have seen this feature.

Alice Brady, star of the great stage success, "Forever After," in her latest Select picture, a story of New York's byways and highways.

She came from college, an innocent girl, and was plunged headlong into the maelstrom of New York City's rather seamy life—see what she discovered in "Marie, Ltd."

Hats, hats, hats. Drina came to think the world was made of hats. And she didn't like what was undearneath all this fine millinery. See what she found there in "Marie, Ltd."

A story of New York's hidden places.

PRESS NOTICE

Alice Brady's latest Select photoplay entitled, "Marie, Ltd.," will come to the ———— Theatre on ———— of ———— week. This is from a story by Louise Winters and affords Miss Brady a most attractive part. She appears as Drina Hilliard, the daughter of Marie Hilliard. Her mother runs an establishment known as Marie, Ltd., where she sells hats to rich ladies at terrifically high prices. The ladies don't pay for their hats themselves. No, indeed. It is either their husbands or their gentlemen friends who get the bills. Blind hubby or blind gentleman friend comes through with the money and Marie divides up with her customers!

Not a very pretty business indeed for a young girl fresh from college to be catapulted into but Drina gets to learn the ropes within a very short time. And although she loathes the life she must be satisfied with it for there is no other way out. Her romance and the miraculous manner in which her mother is saved from public disgrace are events which spell a most fascinating picture. Miss Brady has the opportunity to show a number of the latest millinery creations in the course of the photoplay an opportunity which many will delight in. Her emotional work is of the highest sort.

The star's leading man this time is Leslie Austen while others who appear are Frank Losee, Mrs. Gertrude Hillman, Josephine Whittell and Gladys Valerie. Jane Murfin, Jane Cowl's collaborator in playwrighting, made the scenario from the novel, while the picture was produced under the direction of Kenneth Webb. Other attractions on the bill at the ———— Theatre for the same dates are——

THE STORY

Marie Hilliard has run a fashionable millinery establishment in New York since her husband has proven unable to get along in the business world. With money earned in this way she has sent her daughter, Drina, to college. When her education is completed Drina determines to go to New York and repay her debt to her mother by helping her in the business, even though she would prefer to teach. On her way to the city the train is held up by bandits, and through this occurrence Drina meets Blair Carson, a young man who had been admiring her throughout the entire trip. He determines to see more of her but after Drina has become established in her mother's shop she gives him not the slightest encouragement.

The big customer of Marie, Ltd., is Colonel Lambert. The old roue is a single man, but a dozen or so chorus girls charge their hats to him. And Drina being a most attractive girl naturally attracts the Colonel. Her mother is very anxious for her to marry him for some reason unknown to Drina, but she refuses, as she holds not the slightest love for him. Drina is made still further unhappy by seeing Blair much in the company of Zelie, a chorus girl. Zelie had seen the Colonel's growing infatuation for Drina and had determined to catch herself another man ere it was too late.

Then the Colonel threatens exposure of her mother unless Drina marry him. It appears that Marie has been systematically overcharging him and her other male customers and selling cheap to her women patrons. With Blair in the toils of Zelie all seems lost to Drina, but in a climax of many surprises Blair saves the Hilliards from the Colonel and declares his love for Drina.

PROGRAM READER

Alice Brady, the Select star, will be seen in her latest picture entitled "Marie, Ltd.," shortly at this theatre. This is a New York story, centering around a fashionable millinery establishment where a girl, fresh from college, finds herself suddenly plunged into what she learns to be dishonest business. It was written by Louise Winters, scenarioized by Jane Murfin, known to the stage world as Jane Cowl's collaborator in playwrighting, and produced under the direction of Kenneth Webb, who made many of the O. Henry pictures for Vitagraph. It is really one of the best pictures in which Miss Brady has appeared, if one can really single out any one above another. Since appearing on the stage all this season in "Forever After," Miss Brady has made a host of new friends and today she is rated as one of the most popular actresses on the screen. Her work in "Marie, Ltd." is marked by that emotional ability that has brought her to the front rank, while she is surrounded by an effective supporting cast, including Leslie Austen, Frank Losee and Mrs. Gertrude Hillman.

SUGGESTIONS

Here you get a popular stage and screen star in a vehicle dealing with a new phase of New York life. Center your advertising about the star for her long appearance in the stage success "Forever After" has added much to her popularity, and the pictures that Select has been putting her in lately have all been of a high calibre. Secondly, lay stress on the locale of the picture, mainly a millinery shop in New York. You might be able to arouse additional interest by stating that the shop was run on a crooked basis and that the patrons were for the most part chorus girls and wealthy women whose aim was to fool their husbands. If you go just this far you will have aroused the reader's interest to a considerable degree. It smacks of the daring, just a little bit of the risque, and in this case it will provide a good selling point.

Advertisements should be gotten up to bring out the "millinery" atmosphere, and here you certainly have a chance to tie up with any local millinery establishment you know of. A display of hats in the window with a neat card announcing your attraction would do a whole lot of good. You might even hit upon some original scheme of advertising in the newspapers along with the millinery establishment.

There is a good cast in support of the star. Kenneth Webb, the director, has done considerable good work on the Vitagraph O. Henry pictures, and if you cater to a fan crowd mention of his name would be advisable.

EVERY showman knows best how to present his own show. There are times, however, when some important angle may not assert itself to the exhibitor who sees picture after picture week after week.

In the SUGGESTIONS of the Complete Plan Book, the advertising possibilities of each picture are taken up from all angles.

In them you may find THE one that you have overlooked.

Perhaps its just the one that will answer your needs.

Look over the SUGGESTIONS in this issue.



Alice Brady, star of "Marie, Ltd."

"WHITEWASHED WALLS"—ROBERTSON-COLE

Of the Light, Pleasing Variety; Should Please All

THIS picture belongs to the light, pleasing variety. Although the story deals with a fictitious Republic, apparently Latin-American, it should amuse picture goers, because it has been produced, not as something serious, but as burlesque; and the same tone is maintained throughout.

The hero is presented as a sculptor, working somewhere in a Republic situated in an unknown part of the world. He becomes the victim of much local intrigue. At one time he is arrested and is about to be shot at sunrise; his American resourcefulness, however, helps him outwit the natives. In the end he wins the love of a native beauty.

The production end of the picture is of the standard set by all pictures handled by the Robertson-Coles organization.—Released through Exhibitors Mutual.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Larry ..... William Desmond
Concha ..... Fritzi Brunette
Rosa ..... Carmen Phillips
Mendez ..... Jack Richardson
Dinero ..... Arthur Mallete
Cascaro ..... Frank MacQuarrie
Romero ..... John Dwiggins
Crisco ..... Jack Cosgrave
Guard ..... Frank Lanning
Alias Patricio Cassidano..... Walter Perry

THE STORY

His Excellencissimo Romero, Governor of an insignificant South American state, struts around his two by four domain all puffed up with conceit and chianti, a Caesar, Napoleon, Hannibal and Diaz all rolled into one, in his own estimation. Posterity should gaze upon his classic features in carven stone, so he commissioned Larry Donovan, a young American sculptor and adventurer to make a statue of him.

Larry caused a riot in Altamura when he knocked the chief Generalissimo cold for interferring with his Fourth of July celebration, for which rash act Larry is led to the "Whitewashed Wall" to be shot. But Larry didn't relish the idea of having his anatomy splashed all over the "Wall," and caused a postponement of the festivities by flattering the vanity of the little Governor.

When he is again led to the "Wall" he is supplied with a nifty six-shooter, and again thwarts his executioners by grabbing the pompous little Governor Romero and using him as shield, threatening to splash the "Wall" with the Governor's gore.

One Patricio Cassidano—a Hibernian masquerading as a Greaser—and Rosa, the Demon Vampire of Altamura, who vamps and plots and hisses and wriggles and squirms—add humor and color to a story that bubbles with laughable and melodramatic situations.

PRESS NOTICE

William Desmond is cast as a carefree Yankee in his next Exhibitors-Mutual feature, "Whitewashed Walls," which will be shown at the ———— theatre on ———— of ———— week. Written by Ethel and James Dorrance this picture comes as a travesty on the comic opera style of plot that deals with heroics and villainy in a South American republic. This old plot has proven so popular in the past that the fine satire injected by the authors is going to come as a delightful comedy relief to all those who see it.

Desmond appears as a young American sculptor and adventurer who refuses to take all the pomp and ceremony of the officials of a certain republic seriously. He laughs long and loud at the General-in-Chief of General What-Is-It of the army and gets himself into all sorts of serious predicaments from which he emerges by right of his perpetual smile and Irish blarney.

A number of conventional screen characters are delightfully burlesqued in the picture. Carmen Phillip's vampire is as sinuous as any one could ask. Fritzi Brunette is a heroine of charm while a wonderful bit of character comedy is contributed by Walter Perry appearing as an old Irishman masquerading under the name of Patricio Cassidano! The whole spirit of the picture is one of harmless fun and the motion picture going public will certainly feel rewarded by a visit to the ———— theatre during its run.

PROGRAM READER

A merry bit of travesty on the comic operas dealing with the Latin American countries will be offered in "Whitewashed Walls," the latest picture in which William Desmond is starred. We have seen so much of the mock heroics that go on in such places, so much of the dashing American hero who tweeks the nose of the Generalissimo of the south that we have come to laugh "at" such antics these days instead of "with" them. So this travesty written by that clever pair Ethel and James Dorrance is certainly not out of place. Desmond holds down the stellar honors with a wonderful smile and a manner that is indeed excellent burlesque on the dashing hero of the day. The picture is set in a variety of pretty settings and the performances of the remaining members of the cast are in the general spirit of the entire picture.

CATCH LINES

He called his Excellency "old scout" and invited him to step up to the bar—this was in South America where they don't like to stand for such things but have to when breezy young Americans get down there and start to work off superfluous pep. See William Desmond in "Whitewashed Walls"—it's a winner for fast comedy and exciting situations.

Ever see an Irishman pose as a Spaniard—have a look at Patricio Cassidano in "Whitewashed Walls"—but he's only one of the laughs in the picture.

By the popular authors, Ethel and James Dorrance—one of their brightest works—all about a young American transforming the map of South America just for the fun of things.

Even a South American republic couldn't wipe the smile off Bill Desmond's face—see it in "Whitewashed Walls" and you'll have one too.

SUGGESTIONS

The old story of the American hero in a South American republic has come to be laughed at more often these days than it is laughed with, but as the authors of this picture "sort of kid the natives there" it gets over by reason of this fact. George Cohan took hold of an old fashioned musical comedy recently and found that it wouldn't go at all. He rewrote the whole thing and in it kidded the life out of this very same old fashioned musical comedy. The result was that the play scored a hit and is running along on the high tide of popularity these days. Why not adopt this plan of advertising the picture to your patrons? Certainly it will do no harm and the readers will likely take off their hats to your sense of humor and come and see your show. Fix up some clever copy along these lines, mix in a few phrases telling about the laughs in the picture and let it go at that. You'll get the people in the right frame of mind. They will come expecting to be amused and kidded a little more and they won't be disappointed.

Play up William Desmond. He is a popular player and has won a nice place for himself by reason of that smile that won't come off and his acting ability. He fits into the general scheme of things with regard to the advertising suggestions mentioned. Don't let the authors get by without some mention. They are popular in the magazine world and deserve a word also.

PLAN BOOK SERVICE

THE Motion Picture News Plan Book is the most complete service ever offered the exhibitor.

This is the consensus of various opinions expressed by readers.

Motion Picture News was the first trade paper to bring such a service to the field.

The old days of the review here—the synopsis there—the Press notice somewhere else—those old days are no more.

In the Complete Plan Book you have it all in one place.



William Desmond, star of "Whitewashed Walls"

Accessories Available with Pictures Covered in this Issue of "The Complete Plan Book"

"WHITEWASHED WALLS"—ROBERTSON-COLE

PAPER:—Two one-sheets; one three-sheet; one six-sheet; one twenty-four sheet.

LOBBY DISPLAY:—Eight 11 x 14 photo gelatines and title card; this set also supplemented with two 22 x 28 photos.

CUTS AND MATS:—One three-column mat; one two-column cut and mat; one one-column cut and mat; one thumbnail cut; one program cover cut. The large cuts are suitable for use in either text or advertising pages of the newspapers.

Among the other accessories available at all Exhibitors-Mutual exchanges are slides, music cue sheets and press sheets.

"THE UNKNOWN QUANTITY"—VITAGRAPH

PAPER:—One one-sheet; one three-sheet; one six-sheet.

LOBBY DISPLAY:—Eight 11 x 14 photographs and title card; two 22 x 28 colored photos. A set of 8 x 10 black and white photographs are also provided to complete lobby display or for use in making special cuts. 8 x 10 photographs of star are also provided for the same purpose.

CUTS:—Two one-column; two two-column. These include scenes from production and star poses.

SLIDE AND MUSIC CUE SHEET.

"FIGHTING FOR GOLD"—FOX

PAPER:—Two one-sheets; two three-sheets; one six-sheet; one 24-sheet.

LOBBY DISPLAY:—Twelve 8 x 10 black and white photographs; twelve 11 x 14 black and white and three 22 x 28 colored.

PRODUCTION CUTS AND MATS:—Three two-column; two one-column.

ADVERTISING CUTS:—Two three-column; one two-column; two one-column. These bring out the action-ful character of the play.

STAR CUTS:—These provided in one and two-column size.

SLIDE AND MUSIC CUE SHEET.

"INTRUSION OF ISABEL"—AMERICAN

PAPER:—One one-sheet; one three-sheet; one six-sheet.

LOBBY DISPLAY:—Eight 11 x 14 scene stills and title card; one 22 x 28 of scene; one 22 x 28 of star.

CUTS:—One-column and thumbnail star cuts are procurable at all Pathe exchanges. These are suited for all advertising and publicity uses.

SLIDE AND MUSIC CUE SHEET.

PARAMOUNT PICTURES

("Three Men and a Girl"—"The Sheriff's Son"—"Extravagance")

PAPER:—Two one-sheets; two three-sheets; one six-sheet; one rotogravure one-sheet.

LOBBY DISPLAY:—Eight 8 x 10 black and white photographs; eight 11 x 14 sepia; one 22 x 28 sepia of scene or star; 22 x 28 colored of female star; 22 x 28 black and white of star; 8 x 10 black and white photographs of star.

CUTS AND MATS ON PRODUCTION:—Five one-column; three two-column; two three-column.

STOCK CUTS AND MATS OF STAR:—Five one-column; three two-column; two three-column.

ADVERTISING LAYOUTS:—One three-column; one two-column; one one-column. These are dressed in the usual Paramount style and contain pictures and word arguments of attractive character.

Other accessories on hand at all Paramount exchanges are slides, music cue sheets, thumbnail cuts of star, mats of advertising layouts, trademark cuts and film trailers.

"THE SCAR"—WORLD

PAPER:—Two one-sheets; two three-sheets; one six-sheet.

LOBBY DISPLAY:—Two 22 x 28 colored photographs; eight 8 x 10 black and white photographs and title card.

CUTS AND MATS (Advertising):—Two one-column; one two-column.

(Production):—Two three-column; two two-column.

(Special):—One three-column mat with short story. Scene shows star discussing script with director.

SLIDE AND MUSIC CUE SHEET.

"THE FIRE FLINGERS"—UNIVERSAL

PAPER:—Two one-sheets; two three-sheets; one six-sheet; one twenty-four sheet.

LOBBY DISPLAY:—Scene and star stills with synopsis and title cards are provided in the regular standard sizes. If desirable some of these stills may also be used in the making of special cuts.

PRODUCTION CUTS:—Production cuts are furnished in one, two and three-column size.

ADVERTISING CUTS:—These cuts (line) are also furnished in one, two and three-column sizes, containing good scenes and well written arguments.

STAR CUTS:—One and two-column cuts of star are also on hand at all Universal exchanges.

SLIDE AND MUSIC CUE SHEET are also obtainable at all exchanges handling the picture.

"THE PARISIAN TIGRESS"—METRO

PAPER:—Two one-sheets; two three-sheets; two six-sheets.

LOBBY DISPLAY:—Photographs come in 8 x 10 sepia; 11 x 14 sepia; 22 x 28 colored. These include both production scenes and star photographs. Title and synopsis cards are provided with each set to complete the display. (Stills are also provided for exhibitors to use in making their own cuts).

CUTS AND MATS:—Star cuts are furnished in one-half, one and two-column sizes and may be used for either text or advertising columns of the local newspapers as well as for program announcements.

SLIDE AND MUSIC CUE SHEET also available at all Metro exchanges.

"MARIE, LTD."—SELECT

PAPER:—Two one-sheets, two three-sheets, one six-sheet; one twenty-four-sheet.

LOBBY DISPLAY:—Nine 8 x 10 black and white scenes and title card; seven 11 x 14 colored scenes and title card; two 22 x 28 horizontal "flats," colored scenes; one 22 x 28 star portrait, colored, upright (stock).

CUTS (ELECTROS):—Production cuts are five in number—two one-column, two two-column, one three-column. Star cuts are one-half column, one one-column and one two-column. These cuts are made available for use either in advertisements or text pages.

Other accessories available are slides and music cue sheets.

Index to Complete Plan Book and EXHIBITORS' BOX OFFICE REPORTS

EDITOR'S NOTE—Exhibitors will find here a complete list of all feature pictures for the current quarter arranged alphabetically as an index to The Complete Plan Book for this period, naming the picture, the producer, the star, the release date, and designating the issue of Motion Picture News which contained the original review.

The following also contains our reviewer's opinion encompassed in a brief single line and gives the comments of exhibitors who have shown the picture and forwarded their opinions. And we also publish a final line fairly summarizing a consensus of all opinions received on each picture. As many of the exhibitors do not comment on every picture (merely checking it Big, Average or Poor), we arrive at the consensus not only by the actual comments made and published, but are also guided by the reports from exhibitors who have made no actual comments but have merely checked the box office value of the picture.

All the pictures mentioned are five-reel features, unless marked otherwise. Serials are reviewed also. At the conclusion of this department will be found the "Flash-Backs," being comments on films released previous to January 12, 1919.

PICTURE BRAND STAR RELEASED PLAN BOOK

ADELE (UNITED) KITTY GORDON (JAN. 26).....FEB. 1
(Six Parts)
"Exhibitors who are 'larry' of war pictures at this time need have no hesitancy in booking this for the full run."—M. P. News.
Exhibitor Comment—"A good picture liked by all and well produced. Big to average business." "Good, but patrons are tired of war stories. Average to big business." "Good picture. War stuff dead. Average business." "Big business two days." "Good picture. Average business. War plays dead here."
Consensus—"Good picture, good puller."

AFTER THE WAR (UNIVERSAL) CUNARD (JAN. 26).....JAN. 11
"Timely subject possessing unusual advertising possibilities."—M. P. News.
Exhibitor Comment—"A strongly dramatic story with star's work exceptionally good, as well as her support. Another good offering for city trade. Good business." "Big business two days on this Universal Special." "Pretty strong. If you play to a lot of kiddies don't book this one."
Consensus—"Satisfactory production, good puller."

ALIAS MIKE MORAN (PARAMOUNT) WALLACE REID (MAR. 2).....MAR. 29
"A real human character the centre of fine story."—M. P. News.
Exhibitor Comment—"Very good. Extra big business." "It drew fairly well."
Consensus—"Good picture, good puller."

AMAZING IMPOSTER, THE (AMERICAN) MINTER (FEB. 2).FEB. 8
"Lots of ginger in this one. Star's features better."—M. P. News.
Exhibitor Comment—"Average picture, average business."

AMAZING WIFE, THE (UNIVERSAL) MARY MACLAREN (APR. 7).....MAR. 29
(Six Parts)
"Here's one on which you can go the limit."—M. P. News.

AS THE SUN WENT DOWN (METRO) EDITH STOREY (FEB. 10).....FEB. 22
"Edith Storey in screen version of Baker's play."—M. P. News.
Exhibitor Comment—"Picture just fair. Star does not draw in this house." "Has some great comedy throughout but in some places tends too much on serial order."
Consensus—"Fair picture, average puller."

BELLE OF NEW YORK, THE (SELECT) MARION DAVIES..FEB. 10
Exhibitor Comment—"With al the advertising the stage success had of the same name, one would expect to break all records with this, but nothing smashed except faith in human nature. Why try to make a screen star outof Marion Davies? It can't be done. She's no better than when she started her first Select. Average to poor business."

BETTER 'OLE, THE (WORLD) SPECIAL CAST (MAR. 17)..MAR. 8
(Seven Parts)
"Novel and very entertaining; characterizations good."—M. P. News.
Exhibitor Comment—"Excellent business. Pleased the better class of patrons. Disappointing to the gallery."

BLIND MAN'S EYES (METRO) BERT LYTELL (MAR. 10)..MAR. 22
"Bert Lytell excellent in murder mystery tale."—M. P. News.

BLUFFER, THE (WORLD) ELVIDGE (JAN. 20).....JAN. 18
"An expose of society's seamy side that is entertaining."—M. P. News.
Exhibitor Comment—"Very pleasing program offering." Average business."
Consensus—"Pleasing picture, average puller."

BONDAGE OF BARBARA, THE (GOLDWYN) MAE MARSH (FEB. 2)
Exhibitor Comment—"Poor business." "Very poor picture. But Mae Marsh does her best under the circumstances. Average to big to average business." "Mae Marsh does not draw here. Fair production to average business." "Very good picture to big business." "Drew few and pleased few." "Disappointed and Miss Marsh no longer draws." "Good picture but they do not want her here."
Consensus—"Fair picture, average puller."

BONDS OF HONOR (EXHIBITORS-MUTUAL) HAYAKAWA (JAN. 19).....FEB. 8
"This picture should not fail to please wholly."—M. P. News.
Exhibitor Comment—"Splendid in every particular." "Very good. Pleased our patrons. Big business." "A dandy picture. Very gripping. Best double exposure ever produced. All pleased." "A good drawing card. Star liked in this picture. Fell down on third day."
Consensus—"Splendid picture, strong puller."

BOOTS (PARAMOUNT) DOROTHY GISH (FEB. 16).....MAR. 15
"Star attractive and comedy dominates this picture."—M. P. News.
Exhibitor Comment—"Picture proved very satisfactory. Star very pleasing."

BRAND, THE (GOLDWYN) REX BEACH CAST (MAR. 9)..MAR. 8
(Seven Parts)
"A Rex Beach story of the far North that rings the bell."—M. P. News.
Exhibitor Commment—"Very good picture but seven reels too long. Could have been put in six with as good if not better results. Big business two days."

PICTURE BRAND STAR RELEASED PLAN BOOK

BRASS BUTTONS (AMERICAN) WILLIAM RUSSELL (MAR. 30).....MAR. 22
"A lot of snap and zest to this comedy drama."—M. P. News.

BREED OF MEN (ARTCRAFT) W. S. HART (FEB 2).....FEB. 15
"Star registers strongly in one that should please everybody."—M. P. News.
Exhibitor Comment—"Very good. Big business. Hart will have to change his style of work. Has too many imitators. Drew a very big opening and sent them out pleased. An average Hart picture." "Bill put them in on this one and they liked it." "Average to poor business seven days."
Consensus—"Satisfactory picture, strong puller."

BREEZY JIM (TRIANGLE) CRANE WOLBER (FEB. 23)....FEB. 22
"Shows its age plainly. Hot stuff for hero worshippers."—M. P. News.

CALIBRE 38 (EDGAR LEWIS-SHERRY) MITCHELL LEWIS (APR. 13).....APR. 5
(Six Parts)
"Melodrama based on murder mystery; story well constructed."—M. P. News.

CALL OF THE SOUL, THE (FOX) BROCKWELL) (JAN. 19) JAN. 18
"'Wronged Girl' story with few moments that appeal."—M. P. News.
Exhibitor Comment—"Pleased. We had no complaints." "Well liked. Extra big business." "Average business." "Brockwell and cast great. This should be a special. It's got the goods." "Another 'Baby' picture. Average to big business."
Consensus—"Satisfactory picture good puller."

CAMBRIC MASK, THE (VITAGRAPH) ALICE JOYCE (APR. 7).....APR. 5
"Star in version of unusual Chambers story."—M. P. News.

CAROLYN OF THE CORNERS (PATHE) BESSIE LOVE (MAR. 9).....MAR 1
"Strong story, but a little loose. Muman touches plentiful."—M. P. News.

CHEATING CHEATERS (SELECT) C. K. YOUNG (JAN. 19)..FEB. 1
"Crook play that gives star chance to do excellent work."—M. P. News.
Exhibitor Comment—"Very good. Young coming back. Big business." "Very good. Big business three days." "Superb cast. Well handled. Photography good. Pleasing and entertaining. Big business seven days."
Consensus—"Pleasing picture, big puller."

CHILD OF M'SIEU (TRIANGLE) BABY MARIE OSBORNE (FEB. 16).....FEB. 22
"Film lacks heart interest, action and suspense."—M. P. News.
Exhibitor Comment—"Big business."

COME AGAIN SMITH (HODKINSON) J. W. KERRIGAN (FEB. 10).....FEB. 1
"Fits the star like proverbial glove; interest is plentiful."—M. P. News.
Exhibitor Comment—"A dandy comedy drama to big business." "Picture wel liked. Star just average." "A nice clean program picture to average business."
Consensus—"Fine picture, good puller."

COMMON CLAY (PATHE) FANNIE WARD (MARCH 2)....FEB. 8
"Audience will likely praise this Ward picture."—M. P. News.
Exhibitor Comment—"Generally good picture. Good box-office attraction. Big business seven days."

COURAGE FOR TWO (WORLD) CARLYLE BLACKWELL (FEB. 17).....FEB. 15
"Star with Miss Greeley offer fine comedy drama."—M. P. News.
Exhibitor Comment—"Big business two days."

CRAVING, THE (BLUEBIRD) FRANCIS FORD (JAN. 13)..JAN. 18
"Holds suspense clear through. Staging well done."—M. P. News.
Exhibitor Comment—"A novelty in photography, nothing more. Might go strong in 'bone-dry' territory as a 'turrible' example of what 'likker' will do to a man. Business was a poor average." "Big business."
Consensus—"Good picture, satisfactory puller."

CREAKING STAIRS (UNIVERSAL SPECIAL) MARY MACLAREN (FEB. 10).....
Exhibitor Comment—"Good story of suspense and thrills with no padding but everybody on the job every second. Big to average business."

CROOK OF DREAMS (WORLD) LOUISE HUFF (MAR. 3)....MAR. 1
"Clever story with star in appealing role."—M. P. News.
Exhibitor Comment—"A good program picture. World is waking up at last and making better stuff. Average business."

DAY DREAMS (GOLDWYN) MADGE KENNEDY (JAN. 12) JAN. 25
"One of the REAL artistic offerings; cast excellent."—M. P. News.
Exhibitor Comment—"They don't enthuse over Miss Kennedy here. This was very poor picture and our patrons said so. Poor business." "Such a picture is a crime. Nobody satisfied. A shame to take th money. Never again."
Consensus—"Fair picture, average puller."

Exhibitors' Own Box Office Reports

PICTURE BRAND STAR RELEASED PLAN BOOK

DIVORCEE, THE (METRO) ETHEL BARRYMORE (JAN. 20) JAN. 25
"Star in a brilliant screen achievement."—M. P. News.
Exhibitor Comment—"The sort of a picture that will fill your house and cure your box-office. At least in cities, but possibly will be over the heads of small town patrons. The best thing Barrymore has had in ages. And she makes the most of it." "Very good picture. Big business." "Good picture. Well liked. Average business." "Average business two days."
Consensus—"Excellent production, strong puller."

DON'T CHANGE YOUR HUSBAND (ARTCRAFT) DE MILLE'S (JAN. 26) FEB. 8
"Points a moral to married folk, or those to be married."—M. P. News.
Exhibitor Comment—"A very fine production. One of the best. Big business." "Extra big business seven days straight." "This with Arbuckle comedy packed them in and patrons raved over the feature." "Extra big business seven days." "Great picture, tremendous drawing power."
Consensus—"Excellent production, strong puller."

DUB, THE (PARAMOUNT) WALLACE REID (JAN. 19) JAN. 25
"Well produced and entertaining farce of crook sort."—M. P. News.
Exhibitor Comment—"Excellent picture." "Immense." "Good picture, average drawiug power." "A fair Reid picture. Big business." "Average business. Star well liked here. Story well done. Regular program release. 'Good picture' is the verdict." "A rattling good program offering. Will please any class audience."
Consensus—"Excellent production, good puller."

ECHO OF YOUTH, THE (GRAPHIC) SPECIAL CAST (FEB. 16) MAR. 8
"Cast is good and picture is clean and compelling."—M. P. News.

ENCHANTED BARN, THE (VITAGRAPH) BESSIE LOVE (JAN. 27) JAN. 25
"Has all good points necessary to interesting picture."—M. P. News.
Exhibitor Comment—"Very good. Average business."

END OF THE GAME, THE (HODKINSON) J. WARREN KERRIGAN (MAR. 23) MAR. 29
"Too much footage in this Western of '40 days."—M. P. News.

EXTRAVAGANCE (PARAMOUNT) DOROTHY DALTON (MAR. 16)
Exhibitor Comment—"Swell program picture. Big to average business."

EXPERIMENTAL MARRIAGE (SELECT) CONSTANCE TALMADGE (MAR. 10) APR. 5
"Stage play successfully turned into film drama."—M. P. News.

FAITH (METRO) BERT LYTELL (FEB. 3) FEB. 8
"Picture with deep appeal and excellent star."—M. P. News.
Exhibitor Comment—"Only fair. Star is capable of bigger and better things. Average and poor business." "Just another of those pictures that make Metro the most consistent program on the market." "A peculiar type of picture in that it was so simple, but handled in a way that put it over big. Big business."
Consensus—"Satisfactory picture, average puller."

FALSE FACES, THE (PARAMOUNT-ARTCRAFT) WALTHALL (FEB. 16) MAR 1
(Seven Parts)
"Strong melodrama of the spy sort; should please."—M. P. News.
Exhibitor Comment—"Great production. Lacks big star." "Splendid picture. Highly entertaining. Good acting. Seemingly impossible story but thrilling. Photography good. Big business seven days." "Extra good picture to big business two days." "We were disappointed in the business done on this."
Consensus—"Excellent production, strong puller."

FIGHT FOR LOVE, A (UNIVERSAL) HARRY CAREY (MAR. 24) MAR. 22
"Star in strong story backed by beautiful scenes."—M. P. News.

FIGHTING DESTINY (VITAGRAPH) HARRY T. MOREY (MAR. 31) MAR. 29
"Star in another fine fighting picture with mystery touch."—M. P. News.

FIGHTING THROUGH (HODKINSON) E. K. LINCOLN (JAN. 27) (Six Parts) FEB. 1
"An example of excellent production with patriotism uppermost."—M. P. News.

FIT TO WIN (PUBLIC HEALTH FILMS) MAR. 2
Exhibitor Comment—"Extra big business three days."

FORBIDDEN ROOM, THE (FOX) GLADYS BROCKWELL (MAR. 2) MAR. 15
"Story of love and politics well handled."—M. P. News.
Exhibitor Comment—"Good picture. All pleased. Good continuity. Average business."

FORFEIT, THE (HODKINSON) HOUSE PETERS (MAR. 10) MAR. 22
"Reviewer considers picture good throughout."—M. P. News.

FOR THE FREEDOM OF THE EAST (GOLDWYN) (JAN. 19) (Six Parts) JAN. 25
"Has features to exploit that should put it over."—M. P. News.

FORTUNE'S CHILD (VITA.) GLADYS LESLIE (FEB. 10) FEB. 8
"Heart appeal is there and photography and sets also good."—M. P. News.

GAMBLING IN SOULS (FOX) MADLAINE TRAVERSE (MAR. 9) MAR. 22
"Madlaine Traverse in story of woman's revenge."—M. P. News.
Exhibitor Comment—"New star. A very good picture. Pleased everyone. Average business."

GAME IS UP, THE (BLUEBIRD) RAY-CLIFFORD (JAN. 20) JAN. 25
"Pictures in this class are rarity these days."—M. P. News.
Exhibitor Comment—"Big business." "Just under the wire. Average business."
Consensus—"Good picture, satisfactory puller."

GENTLEMAN OF QUALITY, A (VITAGRAPH) EARLE WILLIAMS (MAR. 17) MAR. 15
"Earle Williams in novel dual role."—M. P. News.

GIRL DODGER, THE (PARAMOUNT) CHARLES RAY (FEB. 9) MAR. 8
"Author comes in for big share of credit; rare comedy."—M. P. News.
Exhibitor Comment—"This is certainly Chas. Ray's best picture since 'Clodhopper' if not the best he ever made." "Gave excellent satisfaction to big business." "A dandy. Big business." "Fine picture, but didn't pull at all."
Consensus—"Excellent production, big puller."

PICTURE BRAND STAR RELEASED PLAN BOOK

GIRL PROBLEM, THE (VITAGRAPH) CORINNE GRIFFITH (MAR. 3) MAR. 1
"Matinee sort of picture; display of women's wear."—M. P. News.
Exhibitor Comment—"Fair picture. Poor business."

GIRL WHO STAYED AT HOME, THE (ARTCRAFT) D. W. GRIFFITH'S (MAR. 23) APR. 5
"Hardly a flaw from production angle."—M. P. News.

GIRL WITH NO REGRETS, THE (FOX) PEGGY HYLAND (JAN. 26) FEB. 8
"Clean crook play that should give complete satisfaction."—M. P. News.
Exhibitor Comment—"Nothing big, though satisfying. A crook story with a punch." "Pleased. Average business." "Picture pleased, jumping from average to big business." "No sense to it. If Peggy makes any more like this she will be sliding pretty fast out of good company. Poor business."
Consensus—"Satisfactory picture, average puller."

GO GET 'EM GARRINGER (PATHE) FRANKLIN FARNUM-HELENE CHADWICK (MAR. 23) MAR. 22
"A true wild and woolly one with two popular players."—M. P. News.

GOLD CURE, THE (METRO) DANA (JAN. 13) JAN. 18
"Star's cleverness and much foolishness makes continued laugh."—M. P. News.
Exhibitor Comment—"Extra good. The best Dana production ever played. One continued laugh. Average business." "Well liked. Average business. "Big business." "Very good picture. Big business." "Wel liked. Always draws business."
Consensus—"Excellent picture, good puller."

GOOD GRACIOUS ANNABELLE (PARAMOUNT) BILLIE BURKE (MAR. 2) APR. 5
"Regular Bilie Burke type of film; mining atmosphere."—M. P. News

GREAT ROMANCE, THE (SCREEN CLASSICS) LOCKWOOD (JAN. 19) JAN. 25
(Six Parts)
"Romance and adventure story laid in beautiful setting."—M. P. News.
Exhibitor Comment—"Harold Lockwood was one of the most popular male stars on the screen. Extra big business." "Settings were remarkable. Great. Well liked. Lockwood still packs them in." "Fair drawing power."
Consensus—"Excellent production, strong puller."

HAND INVISIBLE, THE (WORLD) MONTAGU LOVE (MAR. 17) MAR. 15
"Star's vehicle marks Harry Hoyt's directorial debut."—M. P. News.

HAPPY THOUGH MARRIED (PARAMOUNT) ENID BENNETT (FEB. 23) MAR. 1
"Amusing film that also appeals to finer emotions."—M. P. News.
Exhibitor Comment—"Miss Bennett not popular here. Poor business." "Enid Bennett a favorite here. This picture made them like her better. A swell picture to from average to big business."
Consensus—"Fine picture, average puller."

HARD BOILED (PARAMOUNT) DOROTHY DALTON (FEB. 2) FEB. 15
"Light story but should please all your patrons."—M. P. News.
Exhibitor Comment—"Pleased a majority of our patrons. Big and average business." "Miss Dalton's friends were disappointed in this and the title was bad." "A very pleasing picture well done. Miss Dalton's acting very good. Big business." "Big business all week. Very pleasing in all details. Trifle light for Dalton but she carries the comedy through very well."
Consensus—"Pleasing picture, good puller."

HEART IN PAWN, A (EXHIBITORS MUTUAL) SESSUE HAYAKAWA (MAR. 10) MAR. 15
"Productions like this make an Art of producing."—M. P. News.
Exhibitor Comment—"Very good picture. Average business."

HEART OF GOLD (WORLD) HUFF (FEB. 10) JAN. 25
"Romance with comedy touches and plenty of suspense."—M. P. News.

HEARTS ASLEEP (ROBERTSON-COLE) BESSIE BARRISCALE (MAR. 31) APR. 5
"Joy for Barriscale fans; many find fault with story."—M. P. News.

HELL ROARIN' REFORM (FOX) TOM MIX (FEB. 16) MAR. 1
"Full of action and interest; star has human part."—M. P. News.
Exhibitor Comment—"Tom Mix is there with the goods. Big business." "A fine Western. Brought a big crowd, especially children. This star has arrived in force. Average business." "They came in blizzard. Smashed all records. Mix better than ever and beat Hart a mile." "Mix well liked and the picture is good. Big business."
Consensus—"Fine picture, strong puller."

HER CODE OF HONOR (UNITED) FLORENCE REED (MAR. 17) MAR. 15
(Six Parts)
"Brilliant star in exceptionally powerful picture."—M. P. News.

HERE COMES THE BRIDE (PARAMOUNT) J. BARRYMORE (JAN. 19) FEB. 1
"John Barrymore and good cast make most of usual story."—M.P.News.
Exhibitor Comment—"The question is, 'Why made?' You have to be a real high brow to get this. Poor business." "Barrymore acting either a 'drunk' or a 'nut,' hard to tell which. Medium in pleasing. Same in drawing power."
Consensus—"Fair picture, average puller."

HIDDEN TRUTH, THE (SELECT) ANNA CASE (JAN. 20) FEB. 1
"Combination of Western Mystery, Society and Melodrama."—M.P.News
Exhibitor Comment—"Poor business."

HIGHEST TRUMP, THE (VITAGRAPH) WILLIAMS (FEB. 3) FEB. 1
"Entertaining spy and war drama with loads of action."—M. P. News.
Exhibitor Comment—"Good picture, average business." "Star's name got an average opening. Buried all photos pertaining to war. An excellent picture but war pictures are impossible." "Good picture but producer would do well by cutting out war stuff for a while."
Consensus—"Fine picture, good puller."

HIS PARISIAN WIFE (ARTCRAFT) FERGUSON (JAN. 19) FEB. 8
"Elsie Ferguson has never appeared to better advantage."—M. P. News.
Exhibitor Comment—"Very good picture. Business average. Star fairly well liked. They liked the picture better than most of her others." "A very pleasing picture for more intelligent audiences. Miss Ferguson a prime favorite. Average business." "Big, average to big in seven days' run."
Consensus—"Satisfactory picture, good puller."

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HOOP-LA (ROBERTSON-COLE) BILLIE RHODES (JAN. 26) FEB. 22
"Another boost for Billie Rhodes; Clean comedy."—M. P. News.
Exhibitor Comment—"Good. Star and picture well liked by our patrons." "Good comedy drama. Good business two days." "Star pleases and will get stronger if proper vehicles are furnished. Big to average to big business in seven-day run."
Consensus—"Fine picture, good puller."

INDESTRUCTIBLE WIFE, THE (SELECT) ALICE BRADY (JAN. 26) .....MAR. 1
"A regular matinee picture. Go easy."—M. P. News.

IN FOR THIRTY DAYS (METRO) ALLISON (JAN. 27).....JAN. 25
"An obvious comedy, but one which gets the laughs."—M. P. News.
Exhibitor Comment—"Good program picture to average business." "A very pleasing picture. Average business." "Good little comedy but Allison not a star and means nothing."
Consensus—"Good picture, average puller."

IT'S A BEAR (TRIANGLE) TAYLOR HOLMES (MAR. 16)..MAR. 15
"Should give substantial satisfaction; grins aplenty."

JOHNNY GET YOUR GUN (ARTCRAFT) FRED STONE (MAR. 9) .....MAR. 29
"Good chance for Stone to do his acrobatics."—M. P. News.
Exhibitor Comment—"Fair only. Average to poor business."

JOHNNY-ON-THE-SPOT (METRO) HALE HAMILTON (FEB. 17) .....MAR. 1
"Average comedy drama made interesting because of star."—M. P. News.
Exhibitor Comment—"Sent 'em away talking. Big business first day and extra big business second day (Saturday)." "Good picture. Average business."
Consensus—"Good picture, good puller."

LAMB AND THE LION, THE (ROBERTSON-COLE) (MAR. 24) .....MAR. 22
"Human story that appeals. Acting good."—M. P. News.

LAW THAT DIVIDES, THE (HODKINSON) KATHLEEN CLIFFORD (JAN. 20) .....
Exhibitor Comment—"Big business. Good program picture. Many favorable comments. Good story."

LIGHT OF VICTORY, THE (UNIVERSAL SPECIAL) SALISBURY (MAR. 17) .....MAR. 15
"Holds interest throughout; hero drunk most of time."—M. P. News.
Exhibitor Comment—"Star seems to be adding to his popularity with each picture. Big business."

LIGHT, THE (FOX) THEDA BARA (JAN. 12).....JAN. 25
"Bara has best story in a good while; of vampire type."—M. P. News.
Exhibitor Comment—"'Flu' scare affecting business. Average to big." "Average business." "Regular Bara stuff. Average business." "The best Bara picture for some time. Big business three days." "Average to poor business."
Consensus—"Satisfactory picture, good puller."

LION AND THE MOUSE, THE (VITAGRAPH) JOYCE (FEB. 24) .....FEB. 22
(Six Parts)
"A special of the full-blooded variety."—M. P. News.
Exhibitor Comment—"Nothing remarkable except for rare interiors. Capably directed, however. Did not attract unusually although much advertised. Perhaps beginning of Lent affected sale. Average business." "Picture will draw but not exceptionally." "A very nice picture. Big to average business. "Great, a winner well directed. Extra big business three days."
Consensus—"Good picture, good puller."

LITTLE INTRUDER, THE (WORLD) LOUISE HUFF (APR. 7) .....APR. 5
"A most satisfactory comedy drama."—M. P. News.

LITTLE ROWDY, THE (TRIANGLE) HAZEL DALY (MAR. 23) .....MAR. 22
"Comedy drama of the lighter type; heroine pleasing."—M. P. News.

LITTLE WHITE SAVAGE, A (BLUEBIRD) CARMEL MYERS (FEB. 20).....MAR. 1
"Story handled skillfully; holds interest throughout."—M. P. News.
Exhibitor Comment—"Average business."

LONG LANE'S TURNING, THE (ROBERTSON-COLE) HENRY B. WALTHALL (FEB. 10).....FEB. 22
"Story improbable but should please great number of fans."—M. P. News.
Exhibitor Comment—"Picture excellent, star good, weather against us.'

LOVE AUCTION, THE (FOX) PEARSON (FEB. 9).....FEB. 22
"Charged with high power emotionalism."—M. P. News.
Exhibitor Comment—"Acting good, story poor. These kind of stories kill the picture business. Poor to average business." "Just ordinary. Average business."
Consesnus—"Fair picture, average puller."

LOVE DEFENDER, THE (WORLD) JUNE ELVIDGE (MAR. 31) .....MAR. 29
"Eternal Triangle told in simplest form."—M. P. News.

LOVE HUNGER, THE (HODKINSON) LILLIAN WALKER (FEB. 23) .....MAR. 8
"Wild melodrama; story to blame; don't blame director or star."—M. P. News.

LOVE IN A HURRY (WORLD) BLACKWELL (JAN. 13).....JAN. 11
"Nice romance against background of sane spy drama."—M. P. News.
Exhibitor Comment—"Got by and that's all." "Big to average business."
Consensus—"Pleasing picture, average puller."

LUCK AND PLUCK (FOX) GEORGE WALSH (FEB. 2).....FEB. 15
"Stunts and Speed Characterize star's latest."—M. P. News.
Exhibitor Comment—"Looks like an old-time Walsh picture." "Walsh always means S. R. O." "Walsh liked. Bad weather kept attendance down." "Walsh is a favorite for Saturday crowds, and such pictures as this seem to please the masses." "Good picture to average business." "A regular Walsh picture to big business." "Not liked. Walsh must do better or die by the wayside."
Consensus—"Fine picture. Strong puller."

MADE IN AMERICA (HODKINSON) (FEB. 16.....MAR. 1
(Eight Parts)
"Shows making of American soldier, stages of training."—M. P. News.

MAGGIE PEPPER (PARAMOUNT) ETHEL CLAYTON (FEB. 23) .....FEB. 22
"Reviewer thinks it will cause walls to bulge."—M. P. News.

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Exhibitor Comment—"A disappointment in drawing power and patrons disappointed in the picture." "One of the best. Big business two days."
Consensus—"Satisfactory picture, good puller."

MANDARIN'S GOLD (WORLD) KITTY GORDON (FEB. 10)..FEB. 8
"Well cast drama sustained by expert handling and unusual atmosphere."—M. P. News.
Exhibitor Comment—"A good story capably handled by the gorgeously gowned Kittie. And her support was satisfactory. It pleased our patrons, and that's what we are in business for. Big business." "Average business two days."
Consensus—"Fine picture, good puller."

MAN HUNTER, THE (FOX) WILLIAM FARNUM (FEB 23) MAR. 8
(Six Parts)
"No chance for a kick here; fits star exceptionally well."—M. P. News.

MAN IN THE OPEN, A (UNITED) DUSTIN FARNUM (Six Parts) FEB. 23..... FEB. 15
"Star's second 'United' is big in every respect."—M. P. News.
Exhibitor Comment—"A wonderful picture. Splendidly produced, with illustrated titles that are great. Average business." "Very good picture to big business two days." "Big business."
Consensus—"Excellent production, good puller."

MARRIAGE FOR CONVENIENCE, A (KEENEY-SHERRY-GENERAL) CATHERINE CALVERT (FEB. 24).....MAR. 8
"Strong in action and character portrayals."—M. P. News.
Exhibitor Coment—"Good picture. Big business."

MARRIAGE PRICE, THE (ARTCRAFT) ELSIE FERGUSON (MAR. 9) .....MAR. 29
"True to life and touches the heart strongs."—M. P. News.

MIDNIGHT PATROL, THE (SELECT) INCE CAST (FEB. 3) FEB. 22
"Production of high quality. Strong action story."—M. P. News.
Exhibitor Comment—"Big business seven days." "This kind goes over good for a change. Big to extra business."
Consensus—"Excellent production, strong puller."

MIDNIGHT ROMANCE, A (FIRST NATIONAL) ANITA STEWART (MAR. 10) .....MAR. 22
"Reviewer Peter Milne pronounces this a romantic shower bath."—M. P. News.
Exhibitor Commemnt—"In seven days' run opened extra big then big for three days and extra big last three days."

MIDNIGHT STAGE, THE (PATHE) KEENAN (JAN. 12).....JAN. 11
"Powerful Western with Keenan in dual role."—M. P. News.
Exhibitor Comment—"Big business." "Big business." "Great picture. Frank Keenan has no equal, but he does not draw. I never could understand why." "Everybody we talked to said they liked Keenan, but re didn't seem to build up any great following. Average business."
Consensus—"Excellent picture, strong puller."

MILLIONAIRE PIRATE, THE (BLUEBIRD) MONROE SALISBURY (FEB. 10) .....FEB. 15
"Story of impossible kind, but good acting puts it over."—M. P. News.

MISS DULCIE FROM DIXIE (VITAGRAPH) GLADYS LESLIE (MAR. 24).....MAR. 22
"Reviewer pronounces this one a peach."—M. P. News.

MOLLY OF THE FOLLIES (AMERICAN) MARGARITA FISHER (FEB. 16) .....FEB. 15
"Should prove entertaining to all; clean theme."—M. P. News.

MORAL DEADLINE, THE (WORLD) JUNE ELVIDGE (FEB. 24) .....FEB. 22
"Familiar yet appealing plot is basis of star's vehicle."—M. P. News.

MRS. WIGGS OF THE CABBAGE PATCH (PARAMOUNT) MARGUERITE CLARK (FEB. 9).....MAR. 1
"This is Miss Clark's best picture in a long time."—M. P. News.
Exhibitor Comment—"Gave excellent satisfaction. Big and average business." "Big business seven days." "Very pleasing. Average business." "Best Clark picture for months. Extra big business three days." "Went big and they liked it. Extra big business."
Consensus—"Fine picture, good puller."

NEVER SAY QUIT (FOX) GEORGE WALSH (MAR. 16)....MAR. 29
"Star's stunts well shuffled with Ralph Spence's puns."—M. P. News.

OH, JOHNNY (GOLDWYN) BENNISON (JAN. 19).....FEB. 1
"Comedy of contrasts marks Louis Bennison's screen debut."—M.P.News
Exhibitor Comment—"Very good, but star is unknown. He should be come very popular." "An extra good program feature. Here is a picture that has a little of everything. The star is a comer. A littl-boosting and he can't help getting business for you. Extra big business." "Average busines."
Consensus—"Fine picture, big puller."

OLD MAID'S BABY, THE (PATHE) BABY MARIE OSBORNE (FEB. 23) .....FEB. 15
"Weak story that little star handles well; should please."—M. P. News

OUR TEDDY (FIRST NATIONAL) ROOSEVELT FILM (JAN. 19) (Six Parts) .....FEB.
"Entertaining to unusual degree; thrills enough for anyone."—M. P. News.
Exhibitor Comment—"One of the best pictures of this kind we ever ran in our theatre, but people don't want to be educated. They want to be amused." "Average business three days." "A sad, sad, disappointment. A lemon to poor business."
Consensus—"Ordinary production, average puller."

OUT OF THE FOG (METRO) NAZIMOVA (FEB. 17).....FEB. 15
(Seven Parts)
"A triumph of the Pictorial Art."—M. P. News.
Exhibitor Commment—"In a seven days' run it broke Monday's record with extra big business five more days and big on Friday." "Very good picture but public did not like as well as her former picture, 'Eye For Eye.' Extra big to big five days." "Extra big business in bad weather."
Consensus—"Excellent production, strong puller."

PAID IN FULL (PARAMOUNT) PAULINE FREDERICK (FEB. 23) .....MAR.
"Star is at her best here and story is compelling."—M. P. News.
Exhibitor Comment—"Great picture. Big business in two days." "Drew fine and they liked it. Big business."
Consensus—"Excelent production, big puller."

Gives You All Data on the Pictures

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PARTNERS THREE (PARAMOUNT) ENID BENNETT (MAR. 23)....
Exhibitor Comment—"Very good. Big business two days."

PEGGY DOES HER DARNDEST (METRO) ALLISON (FEB. 24) .....MAR. 1
"A May Allison comedy that registers nicely."—M. P. News.

POOR BOOB, THE (PARAMOUNT) BRYANT WASHBURN (MAR. 9).....APR. 5
"Absurdity is its chief entertaining point."—M. P. News.
Exhibitor Comment—"Very good comedy. Average business seven days." "A very fair feature. Story interesting." "Very good picture. Big business two days."
Consensus—"Fine picture, good puller."

POPPY GIRL'S HUSBAND, THE (ARTCRAFT), WM. S. HART (MAR. 15).....APR. 5
"New style picture for Two-Gun hero; should win out."—M. P. News.
Exhibitor Comment—"Star's following did not care for him in this role. Opened big down to average business."

PROBATION WIFE, THE (SELECT) NORMA TALMADGE (MAR. 24) .....MAR. 22
"Norma Talmadge delightful as the probation wife."—M. P. News.

PRODIGAL LIAR, THE (ROBERTSON-COLE) WILLIAM DESMOND (FEB. 17).....MAR. 8
"Helps you greet your patrons with a broad grin."—M. P. News.
Exhibitor Comment—"Splendid Western picture. Big business two days."

PUPPY LOVE (PARAMOUNT) LILA LEE (MAR. 2).....MAR. 29
"Youthful romance scores with Lila Lee as star."—M. P. News.

PUT UP YOUR HANDS (AMERICAN-PATHE) MARGARITA FISHER (MAR. 16) .....MAR. 15
"Improbable plot, but should be enjoyed by all."—M. P. News.
Exhibitor Comment—"Elegant entertainment. Big business two days."

REBELLIOUS BRIDE, THE (FOX) PEGGY HYLAND (MAR. 23) .....MAR. 29
"Sar gives best performance in fairly amusing picture."—M. P. News.

RESTLESS SOULS (TRIANGLE) ALMA RUBENS (FEB. 2)..FEB. 1
(Six Parts)
"Skilful handling makes delicate subject very good picture."—M.P.News
Exhibitor Comment—"Good picture, average business. "Picture good. Star not well enough known. No drawing power. Average business."
Consensus—"Good picture, average puller."

ROMANCE AND ARABELLA (SELECT) CONSTANCE TALMADGE (FEB. 3) .....FEB. 15
"Good star saves weak story; romance is keynote."—M. P. News.
Exhibitor Comment—"She has a great following here and the picture is fine in every respect" "Story and situations weak, but the artistry of Talmadge saves the day. She is a warm favorite here, so our patron don't pick flaws too easily. It will please all the young folks anyway. Extra big to big business."
Consensus—"Fine picture, good puller."

ROMANCE OF HAPPY VALLEY, A (ARTCRAFT) D. W. GRIFFITH'S (JAN. 26).....FEB. 8
"New Griffith picture seems a sure-fire winner."—M. P. News.
Exhibitor Comment—"Extra big business seven days." "Pulled this off when it fell to poor business." "Didn't please them all, but a real good picture. Acting by all characters good. Big business."
Consensus—"Pleasing production, average puller."

ROPED (UNIVERSAL SPECIAL) CAREY (JAN. 18).....JAN. 4
(Six Parts)
"Star should please everybody in this production."—M. P. News.
Exhibitor Comment—"Good picture and pleased, but opened just after the 'Flu.' Average business." "Best Carey we have had. Big business." "Crackerjack. Big business."
Consensus—"Excellent picture, big puller."

ROUGH NECK, THE (WORLD) LOVE (FEB. 3).....FEB. 1
"Latest Montagu Love picture shows excellent team work."—M.P.News.
Exhibitor Comment—"Extra big business." "A fine picture with Montagu Love doing some of the best work of his career. Seemed to please. Average business."
Consensus—"Fine picture, good puller."

SANDY BURKE OF THE U-BAR-U (GOLDWYN) LOUIS BENNISON (FEB. 23) .....FEB. 15
"Western subject full of human appeal and action."—M. P. News.
Exhibitor Comment—"They are liking Bennison here. Average business." "Very good. They like this star here, Both of his pictures gave satisfaction and got business."
Consensus—"Fine picture, good puller."

SATAN, JUNIOR (METRO) VIOLA DANA (MAR. 3).....MAR. 15
"Star is excellent in new role."—M. P. News.

SAWDUST DOLL, THE (PATHE) BABY MARY OSBORNE (APR. 20).....APR. 5
"One of best Marie Osborne pictures; heart appeal."—M. P. News.

SCARLET SHADOW, THE (UNIVERSAL SPECIAL) MAE MURRAY (MAR. 3) .....MAR. 15
(Six Parts)
"Fans will no doubt like this one; comedy is entertaining."—M.P.News.

SEALED ENVELOPE, THE (BLUEBIRD) FRITZI BRUNETTE (FEB. 17) .....MAR. 8
"Will compare favorably with many successful specials."—M. P. News.
Exhibitor Comment—"Average business."

SECRET GARDEN, THE (PARAMOUNT) LILA LEE (JAN. 12) .....JAN. 25
"Plenty of action but not the happy type for star."—M. P. News.
Exhibitor Comment—"Story punk. Awful." "Rotten pitcure. Poor business." "Lila Lee gaining. Fair story." "Weak. Direction fair. She will never be a star. Hasn't the goods." "Not a poor picture by any means, but not the sort the public desires to see this young star play in." "Fair picture. Star new. Average business."
Consensus—"Ordinary picture, poor puller."

SHADOWS (GOLDWYN) GERALDINE FARRAR (JAN. 26)..MAR. 1
"Should break all records. Many good points shown."—M. P. News.
Exhibitor Comment—"This subject went over very poor. Farrar not drawing as she should." "Great. Geraldine Farrar's best picture with Goldwyn. Big business." "Splendid production. Big business." "Change of weather held attendance below normal." "Farrar's best. Average business."
Consensus—"Excellent production, strong puller."

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SHADOWS OF SUSPICION (SCREEN CLASSICS) HAROLD LOCKWOOD (FEB. 23) .....MAR. 1
"Lockwood picture starts well but slumps at finish."—M. P. News.
Exhibitor Comment—"Fine business. Patrons well satisfied."

SILENT STRENGTH (VITAGRAPH) HARRY T. MOREY (FEB. 17) FEB.15
Usual role subject that looks good. Should please all."—M. P. News.

SILK LINED BURGLAR, THE (UNIVERSAL) PRISCILLA DEAN (MAR. 31).....APR. 5
(Six Parts)
"Entertaining version of 'Boston Blackie' story."—M. P. News.

SILVER GIRL, THE (PATHE) FRANK KEENAN (APR. 6)..MAR. 22
"Frank Keenan in a dominating characterization."—M. P. News.

SILVER KING, THE (PARA-ARTC.) FAVERSHAM (JAN. 12).JAN. 18
"Melodrama that offers much chance for criticism."—M. P. News.
Exhibitor Comment—"Good. Of the old-school type. Well produced and good cast. Average business." "Drew fairly well. Those who saw it liked it." "Fair production. No particular drawing power." "Excellent subject. Pleased most everyone. Very interesting. Big business." "A safe bet in point of pleasing. Extra big business."
Consensus—"Satisfactory picture, fair puller."

SIS HOPKINS (GOLDWYN) MABEL NORMAND (FEB. 16).MAR. 15
"Characterization is good; picture above the average."—M. P. News.
Exhibitor Comment—"Just the kind of pictures they want. Went over big here." "Extra big business five days and big business two days." "Best thing Mabel has done with Goldwyn. Seemed to please but personally I do not care for it. Average first day to big second day and extra big business third day." "Did not go so big here. Good picture." "Very poor picture and only drew fair." "Not a good picture. After your patrons have had a look at 'Mickey' Normand will have to go some to please our patrons. She is either going back or Goldwyn cannot get stories for her. Not the Mabel of Keystone days. Big to average business."
Consensus—"Satisfactory picture, big puller."

SMILES (FOX) JANE AND KATHERINE LEE (FEB. 23)...MAR. 8
"Lee children in one that sets a record for them"—M. P. News.

SPEEDY MEADE (GOLDWYN) LOUIS BENNISON (MAR. 23).....
Exhibitor Comment—"Star not known here but coming fast. Splendid new type of Western picture. Opened average business first day and last day to big business."

SUE OF THE SOUTH (BLUEBIRD) EDITH ROBERTS (FEB. 3) .....FEB. 22
"Don't say any more about this than you have to."—M. P. News.
Exhibitor Comment—"Big business."

TASTE OF LIFE, A (BLUEBIRD) EDITH ROBERTS (MAR. 2) .....MAR. 15
"One that will stand boosting; story handled carefully."—M. P. News.

THAT'S GOOD (METRO) HALE HAMILTON (MAR. 24).....APR. 5
"This comedy drama a trifle slow, but mildly amusing."—M. P. News.

THOU SHALT NOT (FOX) EVELYN NESBIT (MAR. 23)....APR. 5
(Six Parts)
"Should satisfy fans who patronize this type."—M. P. News.

THREE MEN AND A GIRL (PARAMOUNT) MARGUERITE CLARK (MAR. 16).....
Exhibitor Commemnt—"Very cute for ladies. Average business three days."

TODD OF THE TIMES (PATHE) KEENAN (FEB. 9).....FEB. 1
"Star's work is good and story has been treated well."—M. P. News.
Exhibitor Comment—"Good actor, but has no drawing power here. Plays are too slow."

TOTON (TRIANGLE) OLIVE THOMAS (MAR. 30).....MAR. 29
"Looks like star's best bet on Triangle program."—M. P. News.

TRICK OF FATE, A (EXHIBITORS-MUTUAL) BARRISCALE (FEB. 24) .....MAR. 1
"Bessie Barriscale is doing best work of her career."—M. P. News.
Exhibitor Comment—"Very pleasing story. Above the average program picture." "A little better than average program picture. Everybody pleased. Fair business two days.
Consensus—"Fine picture, good puller."

TURN IN THE ROAD, THE (ROBERTSON-COLE) SPECIAL CAST (MAR. 24).....MAR. 29
"This one should make patrons happy; will cause talk'."—M. P. News.

TWILIGHT (DE LUXE) DORIS KENYON (FEB. 23).....MAR. 8
(Six Parts)
"Delightful picture of youth; construction is good."—M. P. News.

TWO BRIDES, THE (PARAMOUNT) LINA CAVALIERI (FEB. 9) .....MAR. 15
"An artistic production that also has the punch."—M. P. News.
Exhibitor Comment—"Poor star, too old, poor business."

UNDER THE TOP (ARTCRAFT) FRED STONE (JAN. 12)..JAN. 18
"Star's new Artcraft stands up better than his first."—M. P. News.
Exhibitor Comment—"A big disappointment. Just a kid picture. Nothing to it. After advertising circus clowns, lions, etc., everyone wanted to see the circus. Not an animal in it. Business poor." "Pleased but drew poor." "Stone seems to fail as a film attraction. Poor business."
Consensus—"Fair picture with ordinary drawing powers."

UNVEILING HAND, THE (WORLD) KITTY GORDON (MAR. 17) .....MAR. 8
"A melodrama that often oversteps bounds."—M. P. News.

VAGABOND OF FRANCE, A (PATHE) KRAUSS (JAN. 26)..JAN. 18
(Four Parts)
"French-made picture shows padding. Titles need improving."—M.P.News.
Exhibitor Comment—"Poor business."

VENUS IN THE EAST (PARAMOUNT) WASHBURN (JAN. 26) JAN. 8
"If you get by with this picture you should be satisfied."—M. P. News.
Exhibitor Comment—"The best picture that this star under his present management has given us." "Reviewer said 'Not very good.' We say 'Pleased a big majority. O. K.' Very satisfactory. Pleasing. Acting O. K. A good program picture. Big to average business."
Consensus—"Satisfactory picture, good puller."

WAY OF THE STRONG, THE (METRO) ANNA Q. NILSSON (MAR. 17) .....MAR. 29
"Eternal triangle picture that ranks well up to Metro average."—M. P. News.

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WHAT AM I BID? (UNIVERSAL) MAE MURRAY (APR. 14)..APR. 5
(Six Parts)
"Holds interest all the way; discriminating fans may find fault."—M. P. News.

WHAT EVERY WOMAN WANTS (ROBERTSON-COLE) GRACE DARMOND (FEB. 10).....MAR. 8
"Looks good enough for treatment as a special production."—M.P.News.

WHEN A GIRL LOVES (JEWEL) MILDRED HARRIS (APR. 7).....MAR. 29
(Six Parts)
"Immense both from the box-office and the screen."—M. P. News.

WHEN A MAN RIDES ALONE (AMERICAN) RUSSELL (JAN. 19).....JAN. 11
"Rapid action Western is William Russell's latest."—M. P. News.
Exhibitor Comment—"Very poor, no story, no excitement, very tiresome, clean melodrama, not one redeeming feature." "Fine picture, big business." "Nothing to say."
Consensus—"Fair picture, average puller."

WHEN MEN DESIRE (FOX) THEDA BARA (MAR. 9).....MAR. 22
"Theda Bara makes miraculous escape from Germany."—M. P. News.

WHEN MY SHIP COMES IN (INDEPENDENT SALES) JANE GREY (APR. 7).....APR. 5
"A melodrama of the stage with Jane Grey featured."—M. P. News.

WHERE THE WEST BEGINS (AMERICAN) WILLIAM RUSSELL (MAR. 2).....MAR. 1
"Another good picture to William Russell list."—M. P. News.
Exhibitor Comment—"Very good picture. Big business two days."

WHO CARES (SELECT) CONSTANCE TALMADGE (JAN. 19) JAN. 25
"Story of light pleasing sort; should be enjoyed by all."—M. P. News.
Exhibitor omment—"Constance was winsome in this light role and gave promise of great things when she is older in the emotional scenes." "This picture was very good. A little stronger in plot and story than most of this star's pictures. Star very good. Support also very good. Big and average business."
Consensus—"Fine picture, good puller."

WHO WILL MARRY ME? (BLUEBIRD) MYERS (JAN. 27)..FEB. 8
"Comedy and pathos blended in this Universal film."—M. P. News.
Exhibitor Comment—"Good picture. Big business."

WHY GERMANY MUST PAY (SCREEN CLASSICS) (JAN. 19) JAN. 25
"German atrocities again, with a good romantic interest."—M. P. News.
Exhibitor Comment—"While war pictures are about played out, this is an exceptionally fine one and bound to draw. Excellent cast, fine story, good photography and in every way a good attraction. Advertise it 'right' and you've got something worth while. Attendance good every day. Big Sunday." "Average business."
Consesnsus—"Good picture, good puller."

WICKED DARLING, THE (UNIVERSAL) PRISCILLA DEAN (FEB. 24).....FEB. 22
(Six Parts)
"Strong picture that keeps interest alive all through."—M. P. News.
Exhibitor Comment—"Dandy story. Universal Special's usual fine photography. Cast is headed by that 'little devil of the screen.' We claim the honor of having 'discovered' Priscilla from an exhibitor's standpoint. Fine attendance for two days." "Good program feature. Priscilla Dean grows more popular with each picture here. Big business."
Consensus—"Excellent production, big puller."

WINNING GIRL, THE (PARAMOUNT) SHIRLEY MASON (FEB. 23).....MAR. 22
"Shirley Mason's latest is a nice little picture."—M. P. News.
Exhibitor Comment—"A good little picture to average business."

WISHING RING MAN, THE (VITAGRAPH) BESSIE LOVE (MAR. 10).....MAR. 8
"It's naturalness puts it over; star is good."—M. P. News

WOMAN ON THE INDEX, THE (GOLDWIN) PAULINE FREDERICK (FEB. 23).....APR. 5
"Genuine Goldwyn success; filled with real suspense."—M. P. News.
Exhibitor Comment—"Goldwyn makes about one good picture in seven. This is not one of the seven." "I did not like it, but my audience did, so let it go at that. It lacked outdoor scenery. Too stagy." "An excellent program feature. Extra good business against big opposition." "Great. Pauline Frederick has made a hit with her first Goldwyn production. Extra big business four days." "The type of picture that Pauline is best in but story did not come up to expectations. Well staged, acted and directed, but the story is not there. Business good but the star drew it all." "Goldwyn pictures are our poorest drawing cards." "Fair production but star is a dead one here. Average to poor business. Died second day."
Consensus—"Good picture, good puller."

WOMAN, WOMAN (FOX) EVELYN NESBIT (JAN. 26)....FEB. 8
"Deals boldly with sex question; morals of heroine lax."—M. P. News.
Exhibitor Comment—"Average business."

WORLD TO LIVE IN, THE (SELECT) ALICE BRADY (FEB. 17).....MAR. 8
"Presents star in a new role; some situations exaggerated."—M.P.News.

Individual Opinions on Earlier Releases Received During the Past Week

"The Border Legion" (Goldwyn)—"Opened average business and then poor business for six days following."

"Out of the Shadow" (Paramount)—"Very good. Big business two days."

"The Common Cause" (Vitagraph)—"Dandy picture. Big business two days."

"Mickey" (State Rights)—"Broke all records for three days. Best picture I ever ran."

"Prussian Cur" (Fox)—"This stuff won't pull here. Poor business. Good picture while war was on."

"Heart of Humanity" (Jewel)—"Wonderful picture. Better than 'Hearts of the World.' Extra big business but business not as good as expected."

"Les Miserables" (Fox)—"A great picture but failed to draw matinee business and had only fair evening crowds. Enjoyed by all."

"Caught in the Act" (Fox)—"Not a big drawing card."

"Every Mother's Son" (Fox)—"Very good picture, but Ye Gods, will war stuff soon let up. Poor business."

"The Hope Chest" (Paramount)—"Clean. Pleased. Made friends for Gish. Average business."

"Jane Goes A-Wooing" (Paramount)—"Weak. Fortunately we had a comedy with it."

"Racing Strain" (Goldwyn)—"Better than average Mae Marsh picture. Average business."

"For Freedom" (Fox)—"Inconsistent and weak ending but pleased. Average business."

"Too Fat To Fight" (Goldwyn)—"Disappointing, slow and padded. Average business.

"Every Mother's Son" (Fox)—"Would have gone big before November 11. Not now."

"The Border Legion" (Goldwyn)—"Picture very poorly cast. Blanche might have been a 'young' mountain girl twenty-five years ago but the part was not suited for her now. Cowboy lead couldn't have lasted ten minutes with the X 'Legion.' He lacked only a kerchief up his sleeve to make him a real nice girl. Hobart Bosworth is as good as ever but he could not be expected to hold up the whole cast. Poor business seven straight days."

"Mickey" (State Rights—Mabel Normand)—"A picture for all classes. Best drawing picture we have ever played. Playing return two more days later on. Extra big business for three days."

NEW THEATRES BUILDING

CALIFORNIA

Alhambra—Permission was granted W. E. Cooper, of South Pasadena, to build a $40,000 business block and theatre at Second and Main streets.

DELAWARE

Wilmington—By September 1st a new theatre is expected to be completed at Fourth and Orange streets, to seat 800 and be under the management of M. Glass of the Lyric.

ILLINOIS

La Salle—On the southwest corner of Second and Goodin streets, E. G. Newman is to erect a motion picture theatre to be called The New Majestic. It will have a stage and seat 750.

Murphysboro—Marlo Brothers have started work on the new motion picture theatre on South Thirteenth street to cost $50,000. A 1,600 seating capacity is called for and the name of the house when completed will be The New Hippodrome.

Oblong—Joe Wall is erecting an exclusive motion picture theatre here. The building will be of brick and measure 24 x 80 feet in

INDIANA

Gary—Plans have been approved for the new $85,000 theatre to be erected on the West side of Broadway between Sixteenth and Seventeenth streets. It will seat 1,000 persons.

South Bend—It is announced that Frank T. Milner has successfully promoted the financing to erect the proposed new Blackstone theatre and that it will be completed by Fall.

MISSISSIPPI

McComb—J. E. Alford announces the erection of a new theatre here to seat 1,500 and to be affiliated with the Saenger Amusement Company of New Orleans.

MISSOURI

St. Louis—Hy and William Scherner, now operating the Mikado theatre, will erect a new theatre on Easton avenue to seat 2,75

NEW JERSEY

Newark—Jacob Fabian, owner of two theatres in Paterson and New Jersey, owner of the First National Exhibitor Circuit franchise, has completed plans for the completion of his proposed new $1,000,000 theatre at Newark to seat 3,300 persons. The theatre is expected to be opened in October.

NEW YORK

Bronx—Max J. Kramer has acquired the site on the Northeast corner of Fordham road and Valentine avenue and plans have been filed for the erection of a $500,000 theatre to seat 2,200.

Brooklyn—Adolph J. Stockhammer will build a theatre in St. St. John's Place near Schnectady avenue to seat 2,200 and to cost $150,000.

CENTRAL STATES

NEW YORK OFFICE, 729 Seventh Avenue — CHICAGO REPRESENTATIVE, 220 So. State Street

Two Managers Resign in Detroit, Michigan

TWO important changes were announced in Detroit theatres during the past week. Charles D. Branham resigned at the Majestic theatre, of which he had been in charge since the first of the year, and Charles Darrell resigned as manager of the Adams theatre.

Mr. Branhan announced that he was going to Atlanta, Ga., to become identified with the Lynch enterprises. Mr. Darrell has not yet given out his future plans.

With the going of Mr. Branham the Majestic adopted a policy of two shows weekly. Prices are to remain the same. The first two attractions under the new plan are Dorothy Dalton in "Extravagance" and Jack Barrymore in "Here Comes the Bride."

T. H. Ealand, general manager for C. H. Miles, who now controls the Majestic, as well as the Orpheum and Regent theatres, has arranged for first run at the Majestic of the Jack Barrymore, Dorothy Gish, Dorothy Dalton, Bryant Washburn, Shirley Mason and Vivian Martin productions. The Majestic also holds contracts for the first run on Goldwyn pictures.

Johnson Picture at the Chicago Randolph

THE Martin Johnson South Sea Island picture played to about $14,000 gross on the week, at a 25c. and 50c. admission, at the Randolph in Chicago.

The Randolph theatre was beautifully decorated for the occasion. Special lobby display was painted by the well-known artist, Eugene Cox.

Mr. and Mrs. Johnson appeared personally and both were given a rousing reception.

Mr. Johnson called the projection of his picture in the Randolph perfect, and was so pleased with it that he remained over to see the picture in its entirety.

The music was especially selected and rendered by the Randolph Symphony Orchestra, under the able direction of H. A. Erlinger.

Dreamland in Dubuque Tries Serial

THE Dreamland theatre in Dubuque, Ia., has succumbed to the lure of the serial and on Monday, March 24, the first episode of "The Silent Mystery," with Francis Ford, was shown. Judging from the first chapter the picture will be a serial among serials, where mystery, thrills, stunts, novelties and adventures are concerned.

Hamilton Club Entertains the Johnsons

MR. AND MRS. MARTIN JOHNSON, of Cannibal Picture fame, were the guests of the Hamilton Club, of Chicago, on Tuesday, March 25.

The Johnsons arrived from New York on the Century. The reception committee, consisting of Mr. Roderick Ross and Mr. Max Levey, manager of Exhibitors' Mutual Distributing Corp., were on hand to meet them with a flock of taxis and press representatives. After short interviews for the papers they were escorted to the club, where more than 200 guests were already seated. Everybody that is anybody in Chicago was there, including the Movie Critic sextette of the six Chicago dailies.

Both Johnsons were called upon for speeches and related incidents from their thrilling exploits and adventures in the South Sea Islands among the man-eating inhabitants. After the dinner the "Captured by Cannibals" picture was shown, through the courtesy of the Exhibitors' Mutual Distributing Corp.

Mr. Ralph Kettering, congenial publicity seeker for Jones, Linick & Schaefer, then tried to pull a stunt by getting them to appear upon the stage of the Randolph theatre, where the Cannibal pictures are being shown, but the crowd was so great that Mrs. Johnson refused to fight through the Cannibal fans. At last after a most strenuous half-day the explorers boarded a Santa Fe train for the coast on their way to the South Seas for another three years, and we hope, more such pictures.

Just before leaving Mrs. Johnson presented Mr. Max Levey and Mr. Roderick Ross with souvenirs. Mr. Levey received a Cannibal Nose-Ring and Mr. Ross a Cock-a-too. Being among the press present, we can say that Mr. Levey deserves the Nose-Ring, but we think Mr. Ross cheated to get the Cock-a-too, because the darn thing calls him "Uncle."

Theatre at Springfield is Leased

FRED DEEMS, operator at the Amuse-U theatre, and Gus Condos, another local man, leased the North End Circle from Joe Hand, the owner, and took possession about April 1. The North End Circle is a neighborhood house, seating about 800, and is located in a fine residence part of Springfield.

It is right on a very busy corner, and 1,500 employees of the Illinois Watch Company and Sangamo Meter Works pass by it twice daily. It is the intention of the new owners to redecorate it throughout, and put in the highest class features obtainable.

Both men are experienced in the picture business, and there is no reason why they cannot make the North End Circle one of the best paying playhouses in this city.

THE CENTRAL STATES

April 12, 1919

Rumor Persists Anent New Elgin Theater

ELGIN picture men and professional men are wrangling again over revived report of the several-times-told tale that the town is to have a new $60,000 theatre on the Miller property in Grove avenue.

This report has been circulated for a number of months and is every so often revived. With talk of spring building it came forth again, local papers carrying report that local and Chicago business men are definitely making their way to the project's completion this summer.

Report that the story is "bunk," maintained by theatre men and others who claimed to know, is refuted by other men about town who claim to know that the settlement of the lease and the financial adjustment are expected to be made within a week.

It is claimed that the plans for the structure are nearly completed and only the question of the exact location in Grove avenue remains to be settled. A leading business man interested in the matter has made statement, according to report, that the new theatre would cost between $50,000 and $60,000, and that it would be located either directly north of the Star theatre on the Plummer property, or on the Miller property just across the street It is asserted that plans for the place have been practically completed by a local architect and call for a seating capacity of 1,800.

The building would be three stories in height, constructed of brick, and aside from the housing of a motion picture and vaudeville theatre, the structure would have ample space in front to be used for stores and for a considerable number of offices in the upper stories.

Actual construction, states the report, may be begun within a month.

New Theatre Proposed For Indianapolis and One is Enlarging

FAITH in the bright future of the theatre business in Indianapolis was demonstrated by two amusement companies within the past week, when one announced the forthcoming of a large new motion picture house and another started work on a four hundred seat enlargement.

Ed. G. Sourbier, county treasurer of Marion County and head of the Ed. G. Sourbier amusement enterprises, announced last week that he plans to construct a large movie theatre at 126-128-130 East Washington street, within a block of the heart of the business district, within the next two or three years.

He stated that he holds ninety-nine year leases on all the land needed for the enterprise, and that he probably will gain possession within a few months despite the fact that several tenants hold leases which still have five years to run.

The need for another large motion picture house in Indianapolis has been clearly shown within the past few weeks.

All of the downtown film shows have been crowded to a point where fire prevention authorities have threatened to take action on Sunday nights, as a result of Mayor Charles W. Jewett's recent edict closing the vaudeville shows, but allowing the movies to run.

The vaudeville houses have been substituting concerts for their regular bills on Sunday nights, since the mayor permits musical entertainments, but have not been able to win the crowds away from the screen.

The Lenwood Amusement Company already has started work on the enlargement of the Rialto, motion picture and vaudeville house, planning to increase the seating capacity four hundred. In addition a playroom and nursery, smoking room and rest room are being constructed.

The improvements are expected to cost between $25,000 and $30,000. The architect has created some new and novel decorations for the lobby, which is to be much larger than at present. The illumination will be of the indirect type from concealed lamps.

An unusual interruption temporarily halted the remodeling for a few days when F. J. Geile, a tailor who has a shop in a building which is being wrecked to make room for the addition to the theatre, obtained a temporary injunction against the amusement company from Judge Hay in Superior Court.

He charged that he had a five-year lease on his room, which will not expire until the summer of 1921, and refused to move. After several days' delay a compromise was effected.

Manager Gus Cook Adds Concert Musician at Both Theatres

SPRING renovation and redecoration has been begun at the Strand, St. Charles, Ill., by Manager Gus Cook. He promises an improvement in a variety of ways and has invited press representatives and his friends down to take a squint at things when they are shipshape.

Despite spring housecleaning, the Strand is continuing the showing of pictures four nights a week and Sunday afternoons. A number of big features were being planned for the spring bill there and for Mr, Cook's Crystal theatre at Dundee.

He showed "The Shepherd of the Hills" to big crowds at St. Charles on Thursday, March 20, and the following night it played at Dundee to crowds. There were matinee showings in both towns on the afternoon of evening shows. The pictures went big at both places.

In the early week Mr. Cook showed "Mickey" in matinee and night shows for two days at the Crystal. Crowds were good, although Mr. Cook advises that two consecutive afternoon shows do not pay, they should both be put into one on the first day. Audiences were "mad" about "Micky" and its success is encouraging the booking for late spring at the Strand.

Mr. Cook has augmented his pianist at both playhouses with a violin concert player, Miss Helen Dworak, who is attracting by excellent music.

Jones, Linick and Schaefer Lease Another House

THE largest lease ever closed in Chicago has just been consummated whereby the Orpheum Theatre Co., owned and operated by Jones, Linick & Schaefer, has leased from the Ledyard trustees the Frederick Ayer Building, on the southwest corner of State and Monroe Streets, Chicago, for a period of fifteen years, from May 1, 1922, at a rental, which with taxes and insurance, will aggregate over $3,000,000 for the term.

Jones, Linick & Schaefer state that they already have plans prepared for one of the finest theatre buildings of the country, with a capacity of 3,500 seats, and propose that the new house will eclipse anything ever before attempted from the standpoint of comfort, elegance and startling innovations in construction.

Harry Carry Gets Reception in Racine

HARRY CAREY, cowboy star in Universal productions, was a recent visitor to Racine, Wis., in connection with the showing in that city of his picture, "Hell Bent." The natives of Racine turned out en masse to give Carey a big reception, and according to reports the event went off without a hitch.

Seeing Shows Around Dubuque

CONSTANCE TALMADGE made a hit at the Star theatre at Decorah, Ia., on March 30, when she appeared there in "A Pair of Silk Stockings." There was a good attendance at the special matinee at 3:30 o'clock and a better one at the evening performances. On Friday and Saturday Geraldine Farrar was presented in "The Hell Cat." The supporting cast, Milton Sills and Thomas Santschi in particular, was very good.

ONE of the best plays shown at the Orpheum theatre at Savanna, Ill., during the month of March was "Cheating Cheaters," Clara Kimball Young feature. The picture was presented on March 20 and was as satisfactory a play as one could wish to see.

MONTFORT, WIS., has quite a fine motion picture house, the Joy. Pictures are shown on Wednesday and Saturday nights and always attract large houses. Features, comedies and serials are shown. On Wednesday evening, March 19, a five-reel feature, "Over the Hills," and a comedy comprised the program; the Saturday, March 22, bill consisted of a feature, "The Loaded Dice," and a comedy, "The Furniture Movers." Wednesday, March 26, marked the beginning of a serial, "Hands Up," starring Ruth Roland.

"T'OTHER DEAR CHARMER," with Louise Huff, proved a big attraction at the Grand theatre at Galena on March 21. Little Miss Huff was a charming heroine and had the sympathy of her audience from the beginning to the end of the picture.

BILLIE BURKE played at the Grand theatre at Anamosa, Ia., on Saturday, March 22, in "Let's Get a Divorce." Pretty Miss Burke was a fine drawing card and drew good houses at both shows.

SUNDAY, March 23, was a great day for comedy at the Cozy theatre at Dyersville, Ia. Charlie Chaplin and George Walsh were starred, the former in his first million dollar picture, "A Dog's Life," and the latter in his Liberty Bond film, "On the Jump." It would be hard to say which was the better drawing card, for the popularity of each star is immense. There were three shows that day, one in the afternoon and two in the evening, and needless to say, there were capacity houses each time.

"HER FINAL RECKONING," with Pauline Frederick, was the program at the Dreamland theatre at Galena, Ill., on Thursday evening, March 20. The picture drew an average house.

THE Wednesday, March 26, feature at the Belknap theatre at Hopkinton, Ia., was "Somewhere in America," with Mary Miles Minter.

"Unpardonable Sin" Detroit Bookings Changed

DETROIT bookings on "The Unpardonable Sin" were suddenly shifted around March 28 and the picture went into the Ferry Field March 30 for a four-day run and into another residential theatre for the last three days of the week, rather than into the Colonial, where it was originally booked. The reason for the change was the advertising policy. The picture was booked in on a percentage basis, and the Colonial management and the film people could not agree on the prices. "The Unpardonable Sin," it is stated, will not be shown anywhere except at prices that range from 25c. to $1.

"The Unpardonable Sin" will be shown in every principal city in the State by the middle of May, it is said.

Three prints are now in Detroit and two more have been ordered, as Phil Gleichman and Art Blankmeyer, who control the picture for Michigan and Indiana, expect to play most of the territory before hot weather.

DOLL-VAN

We have just secured six special two reel comedies starring Fatty Filbert which are equal to any comedies on the market with the exception of Chaplin's.

They have been acclaimed everywhere as record breaking box office attractions and are guaranteed to keep your audience rocking with mirth.

The humor, brilliance and drollery of the situations, sub-titles and stars are such that no human could refrain from unbounded laughter.

These comedies mean enormous profits to exhibitors.

A chuckle a foot,
A laugh a rod.

DOLL VAN FILM CORPORATION
207 S. Wabash Ave.
Chicago, Ill.

1606 Merchants Bank Bldg.
Indianapolis, Ind.

NOTE: We control the exclusive rights to the entire states of Indiana and Illinois.

DOLL-VAN

They Say in Chicago That—

J. SILHA, manager of the Stadium theatre, Chicago, bounced into the News office, left his money for a year's subscription, and bounced out again with the remark that business was great.

PAUL BIESE, director of the Pantheon Theatre Orchestra, has sprung a new one. All his men, about thirty in number, dressed as rubes, playing an overture as grotesque as their costume.

RALPH KETTERING, the champion dispenser of publicity dope sheets for the Jones, Linick and Schaefer organization, certainly was in his glory at the recent dinner given by the Hamilton Club in honor of Mr. and Mrs. Martin Johnson of South Sea Island picture fame. After chirruping pleasantly with Kitty Kelly of the Herald-Examiner, Ralph settled himself comfortably at the feed table with Virginia Dale of the Journal on one side and Hazel MacDonald of the American at the other. Could it be possible that the gentleman was looking for extra mention—you never can tell.

I. N. PARNAS, the old-timer, is now traveling Indiana, out of the Chicago office of the Exhibitors Mutual.

L. G. KLAR, for two years with the Metro organization, has been engaged as chief clerk by the Exhibitors Mutual Chicago office.

CHAS. H. RYAN, manager of the Garfield theatre, the popular West Side house, deserves success, and the Garfield is having it, right along, week after week. Charles keeps his little old program plugging for him, in bright, snappy, up-to-the-minute style that makes his clientele look for it. That is the way to run a program, say something that means something. He does, and he puts it over, the business done by this theatre proves it.

J. T. FLANAGAN is now with the Universal Chicago office handling their specials, Star series, Jewel productions, on the North side and in the Loop. Every indication is that Flanagan has struck his gait and from the contracts he is turning in will be able to make I. L. Lesserman, the manager of Chicago office, feel that he has secured a live wire.

C. E. IRVING of the Irving theatre, Bloomington, has been a Chicago visitor looking over the films.

THE F. I. L. M. Assn. are a busy bunch, meeting every week. The City Club rooms proved too small, and they had to call for help from Harry Moyer, owner of the Alcazar, Rose and Boston theatres. The gentleman tendered them the use of the large dining room for their meeting in his Hotel Morrison.

MAX LEVEY, Chicago manager of the Exhibitors Mutual, has turned a neat little trick. He wanted a street all to himself, so booked "What Every Woman Wants" in all the houses on Twelfth street from Halsted to Fortieth, to be run in a week. Some stunt, Max.

DAN BARTON, inventor of the Bartola Musical Instrument, has just returned from a successful trip. Mr. Barton carried a member of the Bartola office sales force and a demonstrator with him, which made a combination hard to beat—the head who made the Bartola possible, able to explain the reason for each little part of the instrument, from a technical standpoint; the man, able to explain all its uses from a salesman's standpoint, and a man whose ability as a musician can make the instrument practically talk—the combination should be billed as "The Big Three" when they travel.

SAM LEVINE, Ralph Kettering and Louis Jones of the Jones, Linick and Schaefer organization enjoyed immensely the latest bead creations worn by the natives in Martin Johnson's South Sea Island pictures, shown at the dinner tendered Mr. and Mrs. Johnson by the Hamilton Club, Chicago, Tuesday, March 25. They sang in unison, "How simple and alluring; such a time saver in dressing."

O. C. LINDEMAN of the Ideal theatre, Lamont, Ill., has been a Chicago visitor looking for features.

MISS RENA I. LARSON has been promoted to the sales department of the Bartola Musical Instrument Company's Chicago office, where the lady will have an opportunity of demonstrating her well-known ability as a saleswoman.

A NEW YORK daily paper may have been able to detect grammatical errors in Martin Johnson's recent address in that city, according to his own statement, while his pictures were being shown there, but all that the poor, unintelligent natives of Chicago were able to discover is a big, handsome, entertaining, 100 per cent red blooded man that would make a splendid model for anaemic scribes, with pigmy intellects, to try to emulate—but why expect impossible things?

SINCE it has become generally known that Penny Ross's Mother's Angel Child was to be made into a film production, Marie Sadler, the authoress of the book, has been approached by a number of producing companies who are anxious to secure the rights to some other scenarios from that lady's prolific pen.

FRED AIKEN, manager of Select Pictures Chicago office, the man with the regular fellow's smile, is up to his eyes with business—is it any wonder?—a regular man selling regular pictures for a regular organization?

HARRY CAREY (Cheyenne Harry), Universal's hero of many Western thrillers, stopped over in Chicago and appeared personally at some of Ascher Bros. theatres. While in Chicago Harry appeared in twenty of the largest houses and, incidentally, there was a reunion between the star and his mother and brother who came to Chicago from New York to meet him after nine years' separation. Mrs. Carey is the widow of the late Judge H. P. Carey of New York, one of the well-known Tammany Hall leaders.

P. A. POWERS, Vice-President and Treasurer of the Universal, has just passed through Chicago on his way East, stopping long enough to give the Chicago office the once-over.

EDW. HAMILTON, Manager of the Bowen theatre, 92nd St., South Chicago, has made a sworn statement that on Friday, Saturday and Sunday, March 21, 22, and 23, the Jewel production "Heart of Humanity" took in $1,093.17 gross, which is terriffic business in view of the fact that the theatre only seats 298 people.

EDDIE ECKELS, of Willis & Eckels, of Filmcraft fame, is a busy little gentleman; in addition to the detail work of handling Filmcraft, he is chaperoning several large film advertising campaigns.

S. W. HATCH, of the Gardiner Velvet Gold Fibre Screens, Detroit, is in Chicago preparing to open a Chicago office.

A FEW GENTLEMEN from New York and a few gentlemen natives of Chicago tried to wreck the Council Chamber in the Windy City, Friday, March 28th—answer:—Billy Brady, Walter Irwin and P. H. Cromelin appeared before the Moving Picture Censorship Commission and told the members a few things about themselves that it was really hard for them to believe. Mr. Brady was trying to find out if they were going to eliminate vice by censorship or murder by censorship.

Interesting Items of Elgin

AN April shower of good things in the film feast is promised patrons of the Grand. "The Greatest Thing in Life," for which Manager Newman has had many requests, was shown April 7, 8 and 9. Nazimova in "Out of the Fog" comes the 10th, 11th and 12th. Enrico Caruso in "My Cousin" will be the attraction on April 14 and 15, and later dates will be given to Norma Talmadge in "Saturday to Monday," Constance Talmadge in "The Probation Wife," Elliott Dexter and star cast in "The Squaw Man," and other specials and regular bookings.

FRED STONE first played to an Elgin audience when he came in the picture, "The Goat," to the Grand the third March week. Despite the considerable criticism of the film reported to the management before the showing from other places, Manager Newman reports that the popularity and satisfaction was good and entirely justified his booking. He will have the other Stone pictures in sequence as they are put out.

BECAUSE "The Law of the North" savored more of "Bill" Hart than of the better known Charles Ray impersonations, opinions on the pictrue were divided when it was shown at the Grand, March 21 and 22. Local theatre men find it hard, they report, to get an audience to give the same enthusiasm to a picture with the trend not characteristic of the star's other pictures. But the picture was popular, nevertheless, and audiences good.

WALLACE REID in "The Source" began the last March week's entertainment program at the Grand. Other offerings of the week were Shirley Mason in "Come On In" and Clara Kimball Young in "Cheating Cheaters."

CARLYLE BLACKWELL and Evelyn Greeley in "Live in a Hurry" ended the third week of March at the Orpheum with good audiences afternoon and evening. Pictures of the following week included Bert Lytell in "Faith," Olga Petrova in "Tempered Steel," Evelyn Nesbit in "Woman—Woman," and June Elvidge in "The Bluffer."

ARRANGEMENTS were made with the National Cash Register Company of Dayton, O., for showing here on March 27 of the film, "Troubles of a Merchant and How to Stop Them," in illustration of a lecture on merchandising. The film and lecture portray the most comprehensive reasons for business failures and has been shown to numerous civic and commercial organizations throughout the country.

Happenings in Madison

THE CENSORSHIP BILL now before the Wisconsin Legislature is still agitating the managers in this state. The managers of the local theatres visited the three daily newspapers and succeeded in securing their co-operation in opposing the bill. Several editorials to that effect have been printed in these papers.

THE FLU situation has also hit the theatre men rather hard. The "ban" is still on and every house is allowed only one-half its seating capacity. The conditions locally are so bad that the board of health found it necessary to make the university postpone the biggest social event of the year—the Victory Prom.

THE SPRING vacation for the university students has just started and is noticeable in the reduced number of attendance. The vacation will be over on April first.

ANOTHER thing that drove the habitual smile from the managers' faces was a three-day rain. It certainly was an appropriate time to show "Out of the Fog"—but even Nazimova couldn't make the people plow through the rain and mud to see her at the Grand theatre.

MANAGER MACWILLIAMS witnessed the screening of the "Turn of the Road," and was so impressed that he booked it for six days. This is the first time a feature has been booked for such a long period of time at the Grand theatre since the "Birth of a Nation" was screened. Among the other attractions coming to this theatre is "Cannibals of the South Seas."

THE big drawing card at the Strand during the current week was Henry Walthall in "False Faces." Hundreds of people were turned away because of the lack of seating capacity.

"ROMANCE OF HAPPY VALLEY" is the big attraction booked by Manager Desormeaux for the New Strand for the coming week.

THE FULLER THEATRE has not shown many pictures lately, owing to an increased number of road shows.

THE MAJESTIC showed among other pictures "Every Mother's Son," "Why I Would Not Marry," "Child of M'ieu," and "The Queen of Hearts."

In Indianapolis and Indiana

WILLIAM R. RATZ, formerly special representative of the W. W. Hodkinson Corporation in this territory, has resigned to go with the Exhibitor's Mutual Corporation as a salesman.

O. P. FAUCHIER, manager of the Indianapolis branch of Pathe Exchange, Inc., reports tremendous bookings of Fannie Ward in "Common Clay" in Indiana. The advance success of the film in this territory is due partially to the special drive for business being made by the Pathe representatives in commemoration of Brunet Anniversary Month.

IT IS ANNOUNCED that Harry Carey, Universal star, will appear here personally in the near future.

THE INDIANA MOTION PICTURE EXHIBITORS' LEAGUE hereafter will have offices over the Crystal theatre in North Illinois street.

FRANK REMBUSCH is planning to put out a film road show of "Uncle Tom's Cabin," with a colored jazz band as an extra attraction this summer.

JOE SCHNITZER, general sales manager for the Universal, was in town this week. He is on the last lap of a coast to coast tour.

"THE HEART OF HUMANITY," the Universal's big Dorothy Phillips production, is to have a run at English's here, starting May 4.

Griffith Films Makes Hit in Dubuque

DAVID W. GRIFFITH'S photoplay, "The Greatest Thing in Life," opened a three-days engagement at the Grand on Wednesday, March 19th. The picture went big the first night and drew better than average houses the other two days. In story, cast, detail and direction this picture was all that a first class photoplay ought to be. The splendid artistry with which the battle scenes are depicted has seldom been equalled.

The acting of the players was excellent. It was a treat to see dainty, fragile Lillian Gish jumping over counters, turning hand springs, and in a word, acting like a little hoyden. Mr. Lincoln, while cast in a small role, did a fine bit of acting as the husky American soldier, who wanted to trade "one big cootie for two little ones." Robert Harron was pleasing as the fastidious young American and Peaches Jackson proved to be a most winning little miss. As a whole the cast was like that of all Griffith productions—talented and well chosen.

News and Gossip of Springfield Theatres

THE Vaudette booked "The Heart of Humanity" for April 10-11-12. This great picture had previously run a week at the Gaiety, . W. Watts other theatre, and played to capacity all seven days. It is expected that big business will be done on the repeat engagement.

THE Gaiety has booked "Mickey" for a run, starting some time in April.

"THE SHEPHERD OF THE HILLS," big motion picture, will be played at the Majestic following the regular vaudeville season.

GEORGE HICKOX, owner of the Chatterton, says he may adopt the policy of the Lincoln Square, Decatur. The plan is to run pictures the first part of every week, and play big dramatic productions the last part.

"THE BRAND" was put into the Gaiety for a run following W. S. Hart in "The Poppy Girl's Husband," which did not seem to exactly meet with the approval of Hart fans. The regulars want Bill in his old time Western stuff, with lots of action. "The Poppy Girl's Husband" was thought slow and draggy, with very little action.

BILLIE BURKE delighted Vaudette patrons for four days in "Good Gracious, Annabelle," her newest Paramount. Miss Burke is certainly good to look at, and has had but few pictures that were not to top grade. Probably the only Billie Burke picture the fans did not care for locally was "Gloria's Romance."

THE Princess had three Exhibitors' Mutual pictures for the week of March 23-29. Billie Rhodes was seen on Sunday, Monday and Tuesday in "The Lion and the Lamb," Sessue Hayakawa was here on Wednesday and Thursday in "A Heart in Pawn," and William Desmond closed the week with "A Prodigal Liar." All three pictures were of high grade. Fannie Ward in "Common Clay" was the attraction at the Princess for three days starting March 30.

THE Capitol continues to do nicely with attractions of the kind listed for the week of March 23-29; Sunday, "The "Lightning Raiders," and other pictures; Monday, Geraldine Farrar in "The Turn of the Wheel"; Tuesday, Julian Eltinge in "The Countess Charming"; Wednesday, Gaby Deslys in "Infatuation"; Thursday, William Farnum in "The Sign of the Cross"; Friday, Pauline Starke in "Irish Eyes"; Saturday, W. S. Hart in "Blue Blazes Rawden." The Capitol has signed for the new Olive Thomas Triangle plays, Mr. Bradford of the Chicago office closing the contract. The Gaiety has also signed for the same productions.

THE Princess has contracted for the Taylor Holmes Triangle plays, and will show the first one, "It's a Bear," at an early date.

THE Princess had Harold Lockwood in "Shadows of Suspicion" on Sunday, April 6.

THE William Fox company boasts of nine accounts in the city of Springfield. As yet "Salome" has not been booked at any of the theatres.

YOU couldn't get near the Royal Sunday, March 23, due to Eddie Polo in "The Lure of the Circus." Helen Gibson in "The Robber," was on the same program. On Monday, March 24, the Royal had Bessie Barriscale in "A Trick of Fate"; Tuesday, "Red Blood and Yellow"; Wednesday, a special production; Thursday, "The Triumph of the Weak"; Friday, "The Master Mystery," with Houidini, and "The Danger Zone," a Fox drama.

D. W. GRIFFITH'S "The Girl Who Stayed at Home" came to the Gaiety, March 30, for four days. "Reilly's Wash Day," Sennett comedy, was on the same show.

THE EMPRESS is reported as doing well, in fact, the Empres has almost always done well.

PICTURES coming to the Princess include Bessie Barriscale in "Heart's Asleep," Florence Reed in "Her Code of Honor," Alma Reubens in "Diana of the Green Van," and "The Turn of the Road."

THE SAVOY is doing nicely with "The Man of Might," and the third chapter was shown on Sunday, March 23, and going over big. Helen Gibson in "The Black Horse Bandit" and a two-reel L-Ko comedy were also on the program. On Monday Louis Kerasotes had Frank Keenan in "More Trouble"; Tuesday, Goldwyn's special production, "For the Freedom of the World"; Wednesday, Mae Murray in "Modern Love"; Thursday, Priscilla Dean in "She Hired a Husband"; Friday, Marguerite Marsh in "Conquered Hearts"; Saturday, G. M. Anderson in "The Son of a Gun."

HARRY LOPER reports business as being quite good at the Lyric. George Walsh in "Never Say Quit" had two good days, March 23 and 24, and Bert Lytell did well on the following two with "Blind Man's Eyes." Mitchell Lewis in "The Code of the Yukon" was the Lyric attraction on Thursday, Friday and Saturday, March 27, 28 and 29. The Lyric advertised it as being by the author of "Three Faces East," Anthony Paul Kelly, the stage play having made a great hit here last week at the Chatterton.

HARRY LOPER and W. W. Watts are very active on the censorship and have been devoting quite a good deal of their time in putting obstacles in the way of the measure. Both gentlemen are of the belief that the Buck bill will be defeated.

BEN ROVIN is still wearing his prosperous smile down at the Amuse-U. When it comes to picking money-making pictures, Ben is in Class A-1. The new car is riding easy, and helps kill the spare time in the mornings. In the afternoons and evenings Ben is on the job, and overlooks no bets to get patrons into his house.

On the Screens of Dubuque

ALICE JOYCE graced the Princess screen on March 23 in "The Captain's Captain," a story of youth and love. Miss Joyce is as great an actress as she is beautiful and her plays always draw exceptional houses.

WHEN ETHEL DELL wrote "The Safety Curtain" she never imagined that she was creating a vehicle for Norma Talmadge. And it was some vehicle. Miss Talmadge, as the little dancer Puck, captivated the audiences, and Eugene O'Brien came in for more than his share of credit for his splendid characterization as an Indian Army officer. According to manager Yount of the Family theatre, his patrons liked this play almost as well as "De Luxe Annie," which is saying a great deal. The picture was presented on March 23.

THE STAR had another western play for March 22 and 23. It was "Pay Me," featuring Dorothy Phillips, with Lon Chaney and William Stowell in the supporting cast.

SUNDAY, MARCH 23, will go down in the records of the Liberty theatre as a day when business was extraordinarily good. The reason for the big attendance was because George

Walsh was featured in "I'll Say So," a first rate comedy drama. In this picture George Walsh did more stunts in one reel than an ordinary star could do in five.

THE FAMILY has secured another serial, "The Lure of the Circus." The first chapter was shown Monday, March 24, and an episode will be shown every Monday in the future. The star of the serial is Eddie Polo, who became popular at the Family theatre when he played in "Liberty" with Marie Walcamp.

ONE of the lovliest ladies on the screen is Ethel Clayton, and her pictures are always appropriate settings for her talent and beauty. Her latest picture to be shown in this city was "Women's Weapons," which played at the Grand on Monday and Tuesday, March 24 and 25.

CLARA KIMBALL YOUNG was starred at the Princess theatre Monday and Tuesday, March 24 and 25, in "The Savage Woman." The picture took well, and as one fan declared, "its charm was in its unexpectedness." Miss Young was very appealing, and her portrayal of the leading character was that of a finished actress.

CHARLES REED, the operator at the Dreamland theatre, has resigned his position.

FOUR World players, June Elvidge, Madge Evans, Frank Mayo and Johnny Hines, appeared at the Liberty theatre on March 24 in "The Power and the Glory," adapted from the novel by Grace MacGowen Cook. All the players handled their roles in a most satisfactory manner, especially Miss Elvidge, who is an actress of no common ability. Besides this feature a Tom Mix play, "Twisted Trails," was shown.

G. M. ANDERSON is winning a large following at the Star theatre. Several of his plays have been shown there this year, and each one brings an increase in attendance. The latest Broncho Billy play to be shown was "The Square Gambler," which held the boards on March 24. Mr. Anderson's leading lady, Marguerite Clayton, is also getting to be quite popular.

A MARGARITE FISHER attraction, "The Mantle of Charity," was presented at the Dreamland theatre on March 25. Miss Fisher's work in this play received many favorable comments.

MARY ANDERSON and ANTONIO MORENO were featured at the Star theatre on March 25 in "The Right of Possession," a five-act Vitagraph production. In spite of the rather murky weather on Tuesday afternoon the picture drew good matinee houses and larger evening crowds.

Heard in Detroit

E. R. KEEF and W. E. LONG are now working Michigan for the Capital Film Co.

DETROIT'S newest theatre, the Ferndale, opens on April 5 with Nazimova in "Out of the Fog."

SAM LUDWIG, of the State Film Co., has bought 20 western dramas in one reel featuring Tox Mix and 12 Bill Duncan pictures of one reel each.

"FIT TO WIN," now being shown to women only at the Washington theatre, has gone into its second week. The business has gone upwards every day.

DETROIT detectives descended on a penny arcade in Monroe avenue last week and confiscated 38 pictures of Mack Sennett's bathing beauties.

HOWARD O. PIERCE, director of Liberty Cantonment theatres, has resigned and is expected to return to Detroit early in April.

NAT LEFKOWITZ, of Fox, and Henry Zapp, of Goldwyn, have both resigned to go in the States Right business. Their first picture will be a reissue of "The Spoilers." Both are very popular among Michigan exhibitors.

HARRY CAREY, Universal star, spent two days in Detroit last week. He made eight personal appearances in local theatres in cowboy costume, called on the mayor and was the principal speaker at a meeting of the Kiwanis club. Harry also was the guest one morning of the Detroit Riding club, where he cantered about on their best horses.

FOR a second time a contest was staged in Detroit last week between the Talmadge sisters. Norma appeared at the Madison in "The Probation Wife" while Constance was just across the way in "Romance and Arabella." Patrons of both houses were asked to name their preference on cards distributed with the program. It was a stunt that brought good business to both houses.

A. J. REED, recently assistant manager in Detroit for Vitagraph, and formerly manager of the Kleine exchange, has returned to his home in Kansas City, Mo., because of ill health.

ROBERT J. CHURCHILL has resigned as manager of the United exchange in Detroit.

THE EXHIBITORS' ADVERTISING SERVICE, capital $5,000, has been incorporated by Fred P. Fisher, Bert Deiner and Earl W. Fisher.

With Dubuque Exhibitors

"IRISH EYES," with Pauline Starke and Joe King, played at the Liberty theatre on March 20. The picture afforded the musicians an excellent opportunity to render all the sweet Irish melodies during its showing. A good sized audience was in attendance at the evening performances.

"THE GIRL OF MY DREAMS," with Billie Rhodes, delighted the patrons of the Dreamland theatre where it was shown March 19 and 20. The story was one of the best that Miss Rhodes has ever had; it was a kind of a picture that everyone likes to see.

THE STAR had a big bill on March 20, a feature and two short subjects. "Tapering Fingers," with Fritzie Ridgway and Lee Hill, was the feature, while a Tom Mix film, "Pals First," and a Billy West comedy, "He Is In Again" completed the program.

NORMA TALMADGE played to a large and appreciative audience on March 30, when she appeared at the Family theatre in "De Luxe Annie." This play easily ranks among Miss Talmadge's best. It was presented in a most able manner, from the acting of the stars and the cast to the settings and direction. Eugene O'Brien received much praise for his clever work as the crook.

HALE HAMILTON made his debut in Dubuque as a full fledged star on March 21 and 22, when he was starred at the Dreamland theatre in "Johnny on the Spot." Mr. Hamilton proved to be a most pleasing player; he handled his role in a day that deserves much credit. The picture played to good sized houses both days.

GRIFFITH productions take well in Dubuque. A large crowd always attends as everyone is sure of seeing a picture worth while when David Griffith has anything to do with it. "The Great Love" shown at the Princess theatre March 19 and 20, proved no exception to the rule.

THE producers of "My Own United States" had an eye for business when they selected that title for their picture. The picture was in eight acts, each one more interesting than its predecessor. The star, Arnold Daly, was well liked by patrons of the Family theatre, where it was shown on March 21.

Heart to Heart

Showing how ten minutes of your time can help us —and help you.

¶ The Central States Edition of Motion Picture News costs us a lot of money. It costs just as much as would a separate publication published locally in Chicago or Milwaukee. But it's worth it to us—Because it enables us to say that NO OTHER FILM PUBLICATION covers the Central States as thoroughly, and with such intimate news and gossip as does Motion Picture News.

¶ We have often thought though—What a wonderful Central States Edition we could get out, how much more money we could spend, how much more Service we could give—If every theater manager in the Central States territory sat down one night and wrote a twenty word note to his exchanges and the New York offices telling what the Central States Edition meant to him because of its crisp, human, local items. Has it ever occurred to you? Why we could break speed limits in Service!

¶ Will you do it? Will you let us know about it? And then watch our smoke!

THE WEST COAST

Communications Pertaining to "West Coast" Section Should Be Sent to Our
LOS ANGELES REPRESENTATIVE Telephone Pico 780 618 WRIGHT & CALLENDER BLDG.

San Francisco Worries Over Censorship Bills

THE San Francisco film managers are worried over the progress made by the Censorship bill now before the State legislature. While the bill is not as drastic as it might be, it is believed to be a genuine menace as an indication of what may follow if it is allowed to become a law. The only organization which is seriously fighting the bill is the United Motion Picture Industries of Northern California. Last week they managed to have the bill, which is before the Senate, referred back to the judiciary committee where it was expected it would slumber until the end of the session. However, news comes today that the bill has been reported back to the Senate with the recommendation that it pass.

Flagg Studios Design for Hoyt

THE Flagg studios are designing the complete scenic investure for Otis Hoyt's new theatre now under construction in Long Beach, Cal.



One of the Newest Douglas Fairbanks Poses, in the Artcraft Picture, "The Knickerbocker Buckaroo"

Montana Exhibitors Dine at Meeting in Butte

FORTY Montana exhibitors and film men from the States of Washington, Idaho, Oregon and Montana were the guests of the Northwest Film Board of Trade at a dinner at the Thornton Hotel, in Butte, Friday, March 21, when Attorney Harry Sigmond, of Seattle, chief counsel, explained its plans and purposes. Every exhibitor present took out an associate membership in the organization started in Seattle two years ago and which expects to cover the four northwestern States with a network of co-operation. That is its fundamental basis —co-operation between the film men and the exhibitors and working for general welfare of all in fighting Sunday closing laws, epidemic shut-downs, unjust taxation of the industry, and unfair discriminations of any kind.

Later another meeting will be held in Butte and a Montana branch, to affiliate with the parent body in Seattle, will be formed, according to present plans. The movement started by twenty-five film men in Seattle two years ago is said to be spreading and may cover the entire United States.

At the Butte dinner Ralph Ruffner, of the Rialto, presented the chairman, Harry Arthur, district representative of the United Picture Theatres Corp., one of the best liked men in the game, who visits Montana. Mr. Sigmund was the principal speaker. All exhibitors who spoke voiced their approval of the organization and its objects. Butte was quite a picture centre on that day. The local press featured the gathering with front page write-ups.

Auditorium in Spokane Books "Mickey"

ACCORDING to an announcement from Spokane, Wash., Manager Charles W. York, of the Auditorium theatre in that city, has secured on the competitive bidding basis the film production, "Mickey," for presentation at the Auditorium. It will be exhibited for one week, the announcement states, beginning Easter Sunday, April 20.

The exhibition rights for the larger cities of the Northwest have been secured by Mr. Guterson, a visitor in Spokane last week. Mr. Guterson will personally direct an augmented orchestra during the Spokane engagement of "Mickey" and will bring over some of his noted soloists from Seattle. He expects to have a 16-piece orchestra for the production here. Mr. Guterson had a 40-piece orchestra playing at the Clemmer theatre in Seattle a year ago.

THE WEST COAST

Flickers on the Screens of Butte

BENJAMIN F. SHEARER, mustered out six weeks ago from the army, where he served as a lieutenant, will be local manager of the branch house of the Rialto Theatre Supply Co., of Minneapolis. The firm is looking for quarters and expects to open a branch in Butte in two weeks. As an adjunct which exhibitors will appreciate there will be a "pre-view" room.

INDICATING that women are "breaking" into various angles of the picture game is the fact that there was a sprinkling of the feminine in the crowd of "film men" and exhibitors at the Northwest Film Board of Trade dinner. Miss Jo Donnelly, with the "Barbary Coast" feature, represented the former, while Mrs. J. B. Ritch, of Lewiston, and Mrs. William Lloyd, of Walkerville, were representatives of successful exhibitors and managers, officiating in that capacity when friend husband chances to be on a trip to Europe or working in the projection booth.

FRANK BAILEY, of the American, was the pioneer exhibitor from Butte in attendance at the Thornton meeting. At present he is also head of a theatre supply company and in days agone he was head of the old Montana Film exchange, the first to establish an exchange in the State.

GEORGE BOURKE, of the Universal, is back from a trip to Spokane. The manager of the Butte exchange reports good business conditions.

MARSHALL TAYLOR did a lot of unique advertising for "The One Woman." Anonymous letters, in pretty feminine writing and on perfumed stationery, were sent to local men—married men—signed by the "one woman," and asking for opinions on "free love," etc. Much newspaper space was devoted to it and an attempt made by the press agents to make it a mystery affair. Churchmen, ministers, etc., were quoted as complaining of the method and there was talk in the press stuff of turning the letters over to the police. Taylor said he did not send the letters and would see if he could find out who was responsible, hinting that probably some one connected with the film company did so. It was advertising at any rate, and whether it would "go" in any other city than Butte is problematical.

H. H. BROWNELL, branch manager of the Exhibitors' Mutual Film Distributing Co., Seattle; H. R. Rosenbaum, head of Famous Players-Lasky Seattle exchange, and president of the Northwest Film Board of Trade; W. S. Brewster, Sherman-Elliott attractions; George Bourke, Universal branch manager; George Colladay, Vitagraph road man; Joe Stout, with Metro; Mr. Nelson, with Johnson's Cannibals at this time, and others were in Butte during the week.

GEORGE H. WARREN, formerly with the advertising department of the Butte Daily Post, has succeeded R. N. Welling as manager of the Liberty theatre, the latter being no longer connected with the business. Mr. Warren was manager of the Lyria for two years and also was at the helm for the Liberty for some time about a year ago. He is experienced and well known. The Liberty was recently purchased by the Rocky Mountain Amusement Co., composed of Butte people. Mr. Welling took charge and business continued very good..

A. C. RALIEGH, advertising manager of the American, liked Harry Carey in "A Fight for Love," but he did not like the title and so changed it locally to "The Square Shooter." He figured the former had little appeal in Butte, while the latter is the kind of title that attracts local theatregoers.

With West Coast Exhibitors

THE SYMPHONY THEATRE, Los Angeles, has booked the Harry Carey series of four pictures, and will begin the showing of these on April 20 when "A Fight for Love" will be the greater portion of this Los Angeles theatre's program. This is a Canadian northwoods story filmed in the vicinity of Bear Valley.

A MR. HERB, former Denver exhibitor, is shortly to open a new theatre at Monrovia, California, and also has plans providing for the purchase of a Los Angeles house.

C. H. COYLE has purchased the interest of Jo Johansen in the Gandolfo theatre at Yuma, Arizona.

WILLIAM MENHENET, of the Majestic theatre at Mesa, and the Chandler theatre at Chandler, Arizona, was a visitor on Los Angeles film row the week of March 29.

W. J. NEWTON, who since the death of W. Marcus has served as manager of the Marcus theatres—Mission and Portola—at Santa Barbara, was in Los Angeles this week making future bookings.

HERMAN BOSELY, manager of the Alhambra theatre, is to again make this the home of Fox pictures beginning the week of April 6 showing "Treat 'Em Rough." Following this will come Evelyn Nesbit in "Woman, Woman"; William Farnum in "The Man Hunter," and other Fox subjects. Fox pictures were formerly shown at the Alhambra theatre continuously.

"Fool's Gold" Gets Ten Thousand in Advance

IT was announced from Spokane, Wash., this week that Judge Oswald, of the Superior Court for Spokane County, has signed an order authorizing F. K. McBroom, receiver of the Washington Pictures Corp., to accept a $10,000 cash advance payment for a lease on the Spokane-made film, "Fool's Gold." The company will also get a percentage on the State rights. Mr. McBroom in his petition to the court declared that Reginald Warde, Inc., of New York, had an offer of $10,-



Lee Kohlmar, popular vaudeville star, was initiated into the realm of motion picture comedies recently when he visited President Julius Stern at the L-Ko studios, Hollywood. In the above group are, from left to right, President Stern, Eva Novak, featured comedienne, Helen Lynch and Mr. Kohlmar

000 advance lease money from the Arrow Film Corp. of New York, and that the Arrow company would pay the receiver 70 per cent of the proceeds until $25,000 had been paid.

The company in Spokane would then receive 50 per cent of the proceeds for five years. Mr. McBroom had previously obtained an order to negotiate with Reginald Warde for the $25,000 lease. The lease provides that the company is to pay 1 cent per foot for producing thirty films for use the next five years.

With Los Angeles Exchanges

J. G. CONNER, Los Angeles American representative, is now on a tour of Arizona for this company. Prior to his departure and after spending three weeks at the Los Angeles office, he was much encouraged at the change in business here during his stay, and the number of bookings made for American subjects through the Pathe Exchange.

THE film clearing house is enjoying good bookings on all subjects released to date, as is evidenced by the fact that Manager H. J. Roberts has found it necessary to increase the number of prints of each subject in this territory.

H. F. CHARLES, who for the past eighteen months has served as manager of the Los Angeles branch of the American Photoplayer Company, left this week for the East where he will be in charge of sales of the American which is handled in New York by John Wanamaker Company. In this work he succeeds E. B. Barron, who will in the future be associated with the home office of the American at San Francisco.

CHARLES ROSENTHAL, of the M. & R. Feature Film Company, who makes his headquarters at their San Francisco branch, is spending two weeks at the Los Angeles exchange, and since his arrival has made contracts with the management of the Alhambra, Herman Bosely, and the Symphony theatre for showing of the Medburg Mutterings in conneection with their appearance in the Los Angeles Express. The Imperial theatre at San Francisco is using this short subject, and the stories are running in the San Francisco Call-Post.

AS the result of the very successful run of "Ashes of Love" and "When Men Betray," Graphic releases, Charles Rosenthal, of the M. & R. exchange, made a contract with the Symphony theatre for the rental of ten additional subjects of this brand which are to come in the rate of one each month.

THE M. & R. people have purchased the California rights of "The Lady of the Dugout," and future bookings of the exchange provide for a showing of this at the Symphony theatre April 13. This exchange has also rented "Mother I Need You" to this house for the week of April 6, and "The Echo of Youth" for the week of May 4. The M. & R. exchange is to be materially increased, Mr. Rosenthal stated, and within the next few weeks three or four additional feature subjects are to be added to the big rental list.

THE Los Angeles Metro exchange is receiving a great number of bookings for future Nazimova Productions, regardless of the fact that "Out of the Fog" has not been shown, and is not booked for exhibition in a Los Angeles theatre until the second week of April. At the present time bookings on the forthcoming release are as great as those made to this time for the most recent subject "An Eye for an Eye," all of which leads Metro Branch Manager A. B. Lamb to believe Nazimova productions will continue to attract additional business with each release.

EVERY week is bringing more re-booking dates to the Los Angeles Universal exchange for the Allen H. Holubar production starring Dorothy Phillips, "The Heart of Humanity." The Laughlin theatre which used the film for the seven days beginning March 1, showed it to more people than any other film exhibited to this time in Long Beach, and Manager A. P. Allison of the theatre, has re-booked the subject for four days beginning April 27th.

Seattle Exchanges and Accessory Firms

GREATER FEATURES COMPANY 2020 THIRD AVENUE Phone—Elliott 941 SEATTLE, WASH.
Starting on Third Year—Now Batting 600%
Short Reel Subjects Also Features JACK LANNON, *Owner*

MANAGER D. H. SCHUHMAN of the Florence theatre, Pasadena, showed this subject from March 11 to 15, inclusive, and has re-booked it for three days beginning March 23. The C. & C. theatre at Taft had the film on March 16 and 17, and will show it again in April.

THE greatest endorsement of the film received up to this time by Manager Dave Bershon of the exchange, is that from Manager Peebler of the Majestic theatre at Maricopa, California. This village has a population of 1000. The film was booked there for one day and at one performance in the evening, the gross receipts were $249.85. The theatre has but 300 seats. This house will have the film again the latter part of April.

THE Exhibitors' Mutual exchange had three subjects in Los Angeles down town houses for the week ending March 29. The Victory theatre was showing the Barriscale subject, "A Trick of Fate"; the second release of the Martin Johnson cannibals of the South Sea Islands was featured at Grauman's Million Dollar Cinema Temple, and the Billie Rhodes subject "Hoop La" was at the Garrick theatre for a second run.

A. R. PATTEN, manager of Exhibitors' Mutual Distributing Corporation branch in Los Angeles, has returned from spending two days at San Diego where he booked services in all of the first run houses, Grand, Plaza and Superba, in addition to making contracts with the managers of the Casino, Broadway and Dream theatres.

C. J. TABELIN, auditor for the William Fox Company, is spending a week in Los Angeles while touring the country installing a new system of booking and billing.

RETURNS from every Fox exchange on the Pacific Coast to Special Representative Paul C. Mooney respecting the second annual drive for new business, shows this to be as successful, if not more so, than the first. Every exchange greatly increased its business, the average for the several exchanges being 36 per cent increase.

UNIVERSAL SALESMAN W. J. QUINN is home from a very successful trip through the San Joaquin Valley where he made bookings in all of the principal towns.

In and Around Denver

A MAJORITY of the members of the state senate, including the lone woman senator, Agnes M. Riddle, were guests of the Rocky Mountain Screen club at their regular weekly luncheon on Thursday, March 27. The menu was flawless and there was an excellent musical program. Among the speakers were President Nolan and District Attorney Foley, the god-father of the organization, who drew their articles of incorporation. It was one of the most enjoyable occasions in the history of the club.

THE first three episodes of "The Midnight Man," starring James J. Corbett, were reviewed a few days ago at a private screening at the local Pathe exchange by Denver and Colorado Springs exhibitors. They were loud in their praises of the opening episodes, which they pronounced "the best of any three in any serial so far released which they have seen." The picture will be released in Denver territory in the near future.

L. P. QUILL, local manager for William Fox, announces that

Los Angeles Exchanges & Supply Houses

UNIVERSAL FILM EXCHANGES, INC.
Successor to California Film Exchange
DAVID BERSHON, MANAGER.
Distributors of Universal, Jewel and Lois Weber Productions, Blue Bird Photoplays, Century and Lyons & Moran Comedies
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Send for Catalog

he has since his arrival about two months ago, practically covered every town in Denver territory with splendid results. "The future looks very good," he says.

A LETTER received from the Salt Lake Board of Trade advises that all exchanges there have discontinued the shipping of films by parcel post, except to extreme inland points. They state that shipments were often seriously delayed, entailing much loss, and sometimes did not reach destination for three or four days. Shipments are now being made by express.

IRVING ERDMAN, owner of the Princess at Douglas, Wyo., was a recent visitor, and lined up for the entire Paramount-Artcraft service.

H. E. BRENNAN, who was here last week, has also contracted for Paramount for his Lyric theatre at Casper, Wyo.

O. F. WOODY, who for the past seven weeks has been covering Utah territory out of Salt Lake for Select, has been transferred in the same capacity to the Denver exchange.

EARL RADCLIFFE, who recently resigned his road position with Select to accept a traveling position with Supreme, changed his mind at the last minute and is now lined up with Ben S. Cohen. At present he is extolling the merits of Foursquare and Clearing House pictures to the exhibitors in northern Colorado, Wyoming and the Black Hills circuit.

MR. COHEN announces that "Wanted for Murder" has been booked at the America theatre by Manager Talbot.

JOE KOHLER has sold the Orpheum theatre at Sheridan, Wyo., to Ben Collier. Mr. Kohler has made no plans for the future.

On the American Lot

SYDNEY A. BALDRIDGE, in charge of the technical department of the American studios, has a large force of men at work this week erecting a pretentious hotel suite for the production of "Yvonne from Paris," in which Mary Miles Minter is appearing under the direction of Emmet J. Flynn. The set will represent a costly suite in one of Manhattan's big hostelries, which Miss Minter, as a French dancer, occupies upon her arrival in America.

VERA LEWIS, widely known for her Griffith characterizations, has been secured for the current Minter subject at the American studios, which bears the working title "Yvonne From Paris." Miss Lewis has been cast as Marie Provost, tyrannical aunt of the little French dancer impersonated by Mary Miles Minter.

J. BARNEY SHERRY, veteran character man, was engaged this week to appear in support of Mary Miles Minter in "Yvonne From Paris," a serio-comic vehicle from the pen of Joseph Franklin Poland. He will be seen in the role of a powerful New York theatrical producer, one of the important links in the chain of circumstances that entangles a little French dancing girl.

OLGA GREY, a graduate of the Griffith school, has been selected for the cast of "Trixie From Broadway," a new American subject by Agnes C. Johnston, in which Margarita Fisher soon will be presented. Miss Grey has a long list of enduring portrayals to her credit, but will be remembered principally for her work in "Intolerance."

FRANK CLARK, pioneer character man, will play one of the important parts in "Trixie From Broadway," a forthcoming subject starring Margarita Fisher. Clark has been appearing on the screen since the earliest days of the photoplay, and has a long list of memorable character delineations to his credit. In "Trixie From Broadway" he will be seen as a shiftless and improvident rancher.

BERT GRASSBY, regarded as one of the screen's most popular villains, is going to do some "villaining" at Mary Miles Minter. He has been cast for the heavy role in "Yvonne From Paris," a new story by Joseph Franklin Poland, just started at the American studios under the direction of Emmett J. Flynn. It is said he is admirably suited to the role, which is that of a society idler, a type of parts in which he excels.

EMORY JOHNSON, leading man for Margarita Fisher, has gone to the trouble of growing a genuine mustache, rather than wear a crepe-hair adornment for his part in "Trixie From Broadway," Agnes C. Johnston's rollicking comedy in which Miss Fisher is now appearing, under Roy Neill's direction, at the American. Johnson has repeatedly experimented with false mustaches, but declares that the real thing puts it all over the best of them. In "Trixie From Broadway" he plays the role of a young orange rancher who becomes involved in a romance with a Broadway chorus girl.

What They Say in Seattle

FOR the first time in the history of filmdom have the Talmadge sisters opened the same week in the same city. Norma Talmadge opened at The Coliseum in "The Probation Wife" and Constance Talmadge opened at The Strand. Both houses did well with the pictures and both were Select pictures. Both houses are under the direction of Jensen and Von Herberg.

MANAGER VON HERBERG of The Greater Theatres Company recently auctioned his herd of prize cattle, which he has been collecting for the past five years for $45,000. Sixty-eight animals were involved.

JOS GARGANO, formerly owner and at present manager of The Victory, Seattle, has purchased The Good Luck theatre from Mr. and Mrs. Winkler. Mr. Gargano has a good name as a motion picture manager. Mr. and Mrs. Winkler purchased The Yesler, from Messrs. Rosenberg and Brown.

MR. WRIGHT of The Manhattan, Charlestown, Wash., has sold his interest in the theatre to his partner, Mr. Counter.

R. A. LANDSTROM, formerly booker at the Fox exchange, has made connections with the Mutual Affiliated exchange.

¶Every time an exhibitor mentions his favorite trade paper to a film salesman, exchange manager, or the New York office—

¶He helps his favorite trade paper to give him a still better paper and still more Service.

¶Which is your favorite trade paper?

¶Do you give it a boost at every opportunity that presents itself?

¶Think it over.

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News of the Week in San Francisco

NEWTON E. LEVI, West Coast Supervisor of the Exhibitors' Mutual Distributing Corp., left the Denver office recently for New York, where it is expected that he will remain for two weeks. During his stay he will attend the sales conference of the supervisors from all districts.

GEORGE ROY, impressario of Burlingame, has sold his theatre, the Photoplay, to W. P. Archibald. Mr. Roy has been one of the oldest exhibitors in this section of the State. He is now having some repairs made on his car with the intention of touring in it to New York.

THE Rialto theatre of this city has cancelled the contracts it previously had and signed up for the complete Goldwyn service commencing on April 13 with Rex Beach's picture "The Brand."

J. C. COHEN, president of the Consolidated Amusement Co., of Honolulu, where he operates four theatres and runs a film exchange supplying all the island theatres with films, has signed a contract for the entire Goldwyn service and specials.

CHAS. WILLNER formerly president of the Guardian Trust Co., of Denver, Colo., has been visiting Film Row this week. He is reported to be looking over the motion picture field of the Pacific Coast with the idea of opening a chain of high class picture houses. It is understood that he will buy several houses already established and that later he will add to his string by building others.

E. A. MASKE, of the Bell theatre, Livermore, was in San Francisco looking after bookings for his theatre.

EUGENE H. ROTH, managing director of the California and Portola theatres, has just returned from Los Angeles where he has been in conference with the master producers. Mr. Rother says that the "Big Four" have arranged to establish a string of motion pictures houses throughout Europe and the British islands. Speaking of the industry in general in Los Angeles, Mr. Roth says that ninety per cent of the studios are working day and night on productions to supply American motion picture houses and that they are using studio sets as much as possible.

TO confer with Mack Sennett, producer of "Yankee Doodle in Berlin," Sol Lesser, president of the All Star Features Distributers, Inc., leaves for Los Angeles tonight. Lesser goes to Los Angeles to make final arrangements for the appearance of the film in connection with the Bathing Girls in that city. He also plans to have a conference with David W. Griffith concerning several new releases this producer is now finishing.

H. M. WILSON, better known as "Orpheum" Wilson, manager of the Orpheum theatre at Gilroy, visited the film managers this week.

MURPHY & McKENZIE have opened up a new theatre at Yearington, Nevada, to be known as the "Metro."

J. A. PARTINGTON, manager of the Imperial theatre, together with his orchestra director, Gino Severi, has returned from a visit to the Hollywood studios. While there he succeeded in obtaining the signature of D. W. Griffith's "Little Disturber," Dorothy Gish, for all her future special productions. The first of these is to be "Pepper Polly." While there Severi was induced to arrange all the incidental music for Miss Gish's photoplays. This does not mean that Severi will abandon the leadership of the Imperial orchestra, for on the contrary he is now arranging to increase the number of musicians in that organization.

THE Exhibitors' Mutual Distributing Corp., announces that it has booked "The Turn in the Road" and "What Every Woman Wants" with all the theatres which make up the United Theatres Association.

"THE MEDDURY MUTTERINGS," 250 feet of cartoons constructed by an artist on a local paper has been booked in every district house in San Francisco on a six month contract by the Mutual.

THE M & R reports that it has booked Al Jennings' picture "The Lady and the Dugout" for the next five months solid. Charles Rosenthal, Jr., of the exchange, is in Los Angeles, where he has just signed up for three features, the names of which are not yet known to the San Francisco office.

A. W. THRESHER, proprietor of Wasco Hall, Wasco, Cal., has just installed a new Powers Excelite equipment.

J. W. ERDINGTON, of the Gaiety theatre, Santa Maria, Cal., was one of the visitors to Film Row this week.

HARRY WOLF, who is well known in theatrical circles in this section of the State, and who is especially an expert in the projection end, has just returned from a long visit to India, where he went for his health. He announces he is going to remain in San Francisco.

W. R. POPE, of the Pastime theatre, Chowchilla, Cal., has just installed some new equipment, including a new machine.

HERMAN WOBBER, district manager for the Famous Players-Lasky Corporation, has been appointed Director of Motion Pictures for the Victory loan of the Twelfth Federal Reserve District. Wobber performed valiant service for the Fourth Liberty loan in directing the motion picture program in seven States of the district and he believes that films will play even a greater part in the Victory loan campaign. In addition to twenty "star" releases made exclusively for the loan, a wonderful five-reel government film, "The Price of Peace," will be shown in San Francisco and other large cities.

VICTORY IS OURS!

What are You Going to do with It?

If you have asked yourself that question there is not a doubt in the world that you have answered it: "I am going to make it a still greater victory by progressing the motion picture industry as far as possible.

It will take advertising to do it. Your business will stand still without it.

And the West Coast section of MOTION PICTURE NEWS is the place for your advertising.

IT DOMINATES THE FIELD!

Additional News of Seattle

C. D. BEALS of the Film Clearing House is now in the Portland district and is meeting with marked success with the 10-20-30 Series that are put on by this house. It has been definitely decided that Lieut. Fred Hall, star in "The Romance of the Air" and author of "En Lair," will appear in person in the Northwest theatres, wherever his play is shown. This picture is being handled by the Film Clearing House, Seattle.

MIKE ROSENBERG, manager of The De Luxe exchange, who recently took a trip to Los Angeles, is now on his way to the East and probably will go to New York City.

E. A. HALBERG, of Port Angeles, Wash., was a recent visitor on the Row.

THE McKENNA CLUB, of McKenna, Wash, has taken over all the Famous Players-Lasky contracts formerly held by and run by A. P. Arkin, and will operate them, themselves, as they wish to be sure of having continuous showings of these pictures.



Directory of San Francisco Exchanges

MICKEY THE BIG SUCCESS
Yankee Doodle in Berlin
Mack Sennett's 5 Reel Attraction
Rentals and Percentages on D. W. GRIFFITH'S
HEARTS OF THE WORLD
"TIMELY TOPICS" FROM LITERARY DIGEST — "GAUMONT" NEW AND GRAPHIC
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POWER'S MACHINES—
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San Francisco, Cal.

M AND R
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ONE A MONTH
730 So. Olive St. Los Angeles
107 Golden Gate Ave. San Francisco

BRECK PHOTOPLAY SUPPLY COMPANY
DISTRIBUTORS OF
Simplex Projectors
Theatre Equipment and Supplies
NATIONAL CARBONS
98 Golden Gate Ave., San Francisco

H. O. HALDEN, manager of The Queen Anne, Seattle, has recently signed up for more Paramount and Famous Players-Lasky pictures, as he claims they bring him business.

L. PERUNKA, manager of The Sunset, Tacoma, has recently signed for three changes per week with the Famous Players-Lasky exchange in Seattle. H. Tartleson, of The Lincoln, Tacoma, has done the same thing and is also remodeling his theatre and doubling his seating capacity.

THE H. A. JOHNSON COMPANY announces the sale of a new Powers 6A machine to manager Mack Davis of The Dream, Pt. Angeles, Wash.

MOSCOW has been closed for one week again, as the officials thought someone had the Flu there. Since the mines in the Wallace, Idaho, district were recently closed, film houses in that section were compelled to close also.

ADVERTISE HERE!

And you will beat Old Man High Cost all around.

The West Coast edition of MOTION PICTURE NEWS reaches the people you want to reach—without any waste circulation whatever.

They read this edition each week because it carries the local news—and that's what counts.

Heart to Heart

Showing how ten minutes of your time can help us --and help you.

¶ The West Coast Edition of Motion Picture News costs us a lot of money. It costs just as much as would a separate publication published locally in Los Angeles or San Francisco. But it's worth it to us—Because it enables us to say that NO OTHER FILM PUBLICATION covers the West Coast as thoroughly, and with such intimate news and gossip as does Motion Picture News.

¶ We have often thought though—What a wonderful West Coast Edition we could get out, how much more money we could spend, how much more Service we could give—If every theatre manager in the West Coast territory sat down one night and wrote a twenty word note to his exchanges and the New York offices telling what the West Coast Edition meant to him because of its crisp, human, local items. Has it ever occurred to you? Why we could break speed limits in Service!

¶ Will you do it? Will you let us know about it? And then watch our smoke!

Simplex

AN OMISSION AND A CORRECTION

IN a recent issue of the Motion Picture News—Mr. E. K. Gillett, the editor of the Equipment Department, had an article devoted to the prevailing custom of elaborating in detail the beauties of a new theatre, but neglecting to tell of that most vital equipment—the apparatus used in the projection room—with Mr. Gillett we heartily agreed for he said in part * * * **"The installation of an organ costing from $3,000 to $200,000 is made without a thought, or at least the price is considered a natural charge. No serious objection is made to it."** * * *

And in making his final point, he says * * * **"And yet if it were not for the projecting machine and the wonderful results which it produces—the architect, the organ manufacturer—and all the other equipment manufacturers—would be looking for other fields to sell their wares. The projector is the heart of every house and the one excuse in the last analysis for its existence."**

In a more recent edition of the News, in the same department, we read a striking story describing in detail with words and pictures the beauties of the mural decorations—the splendor of the furnishings and the glories of the lighting effects at Tom Moore's new Rialto Theatre at Washington. But the article goes no further—not a word about the "Heart of the Theatre"—the projection room—but only those things were featured that are pleasing to the eye.

SO NOW WE'RE PAYING FOR THIS SPACE IN ORDER THAT THE READER MAY KNOW THAT TOM MOORE—"AN EXHIBITOR OF NATIONAL PROMINENCE AND ONE OF THE KEENEST JUDGES OF PICTURE VALUES IN AMERICA" AND OPERATING THE STRAND, GARDEN AND PLAZA THEATRES IN THE CAPITOL CITY, HAS USED DURING HIS VAST EXPERIENCE EVERY MAKE OF PROJECTOR, AND DECIDED, WHEN THE RIALTO WAS BUILT, THAT NO MATTER HOW LOVELY THE EXTERIOR, HOW BEAUTIFUL THE FURNISHINGS—THE RIALTO WOULD NEVER BE BETTER THAN THE PROJECTION MAINTAINED, AND **HE INSTALLED THREE SIMPLEX PROJECTORS.**

Thus—Mr. Moore has not only furnished beauty for the eyes of his patrons, but has furnished protection as well.

THE PRECISION MACHINE CO. INC.
317 East 34th St.-- New York

When "The Birth of a Nation" was first shown in the city of Atlanta, Georgia, the Griffith Masterpiece played three weeks straight, with two performances a day---***but***---

"The HEART OF HUMANITY"

Allen Holubar's Super-production

The Picture that will Live Forever

featuring

Dorothy Phillips

has run in the ***same*** city for ***four*** weeks straight with ***six*** performances a day, or ***four times the business*** of the picture generally accepted as the standard.

Released thru **JEWEL** Productions (INC.) 1600 Broadway

APRIL 19, 1919

Motion Picture News

Reg. U. S. Patent Office

DOMINATES THE FIELD



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They *know* that the theatre that shows

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is the theatre that is trying hardest and succeeding best in giving them day in and day out the best moving pictures that are made.

Paramount Pictures — FAMOUS PLAYERS-LASKY CORPORATION — ARTCRAFT PICTURES

ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General

NEW YORK

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IN
"WHEN A GIRL LOVES"

"A BEAUTIFUL story," says the St. Louis *Republic*, "replete with dramatic situations and, throughout, a perfect exhibition of photoplay mastery."

Why not? The master-mind of "When a Girl Loves" is that of Lois Weber, the Belasco of the Screen, and this, her first Western drama, is just as far superior to ordinary machine-made Westerns as "Borrowed Clothes" is superior to the day-to-day society picture. See this remarkable Lois Weber production at your nearest Jewel Exchange today. Make it the *keystone* of your Mrs. Charlie Chaplin Week.



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INCORPORATED
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Pants Won the War
Wear Pants

ADOLPH ZUKOR PRESENTS A

JOHN EMERSON - ANITA LOOS

PRODUCTION

OH, YOU WOMEN!

STARRING

ERNEST TRUEX

AND

LOUISE HUFF

A Paramount Picture

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Who'll Show It in *Your* Town?

HERE'S an up-to-the-minute comedy built on a subject of tremendous importance.

"Oh, You Women" is about the unscrupulous folks who are trying to steal the soldiers' jobs.

And about the lovely genuine women who are true patriots, true mothers, true sweethearts.

It's a clean-up! A laughing riot!

Available for every exhibitor—everywhere!

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Adolph Zukor Presents-

JOHN BARRYMORE

IN

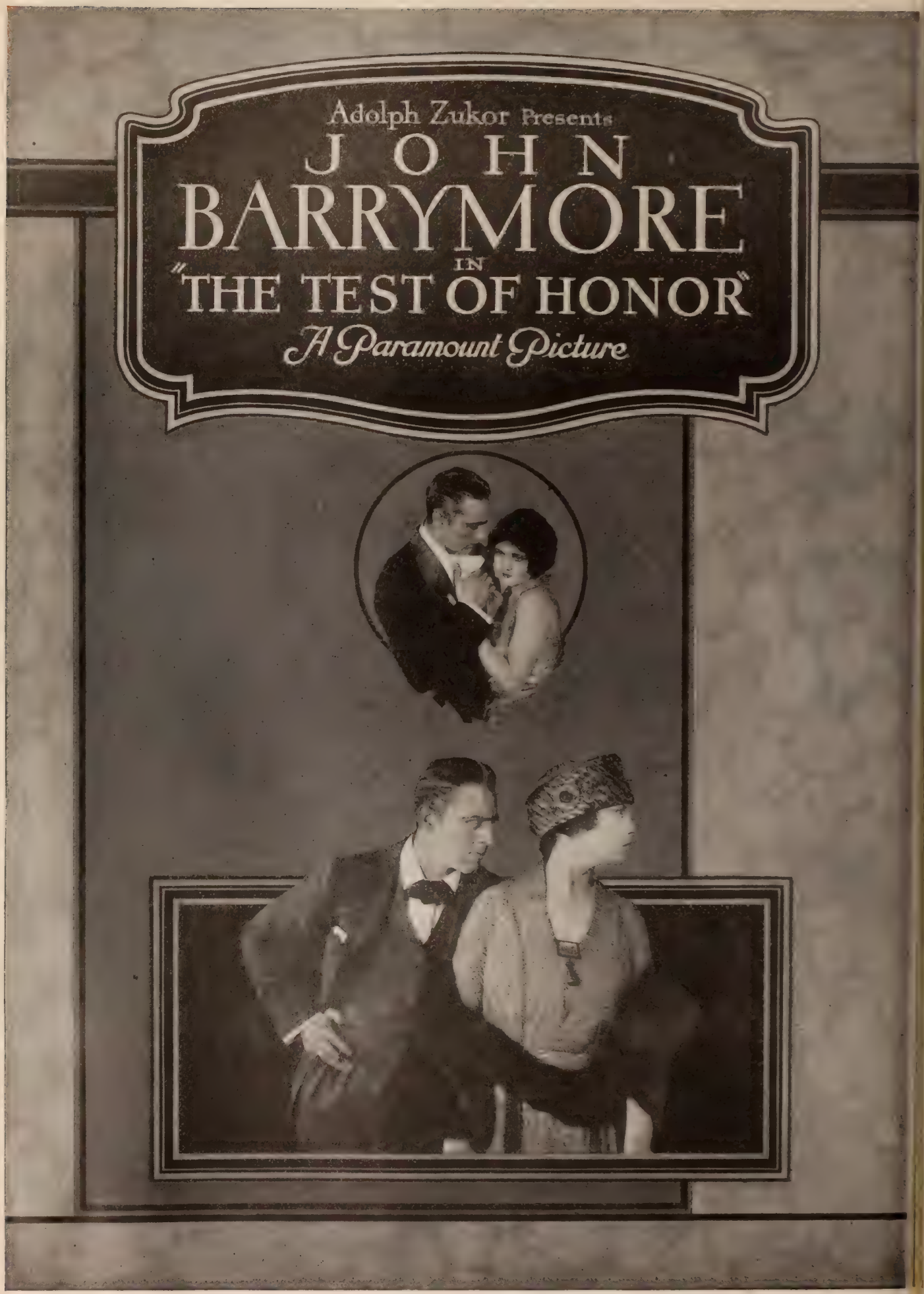
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Founded on THE MALEFACTOR by E Phillips Oppenheim. Scenario by Eve Unsell, Directed by John S. Robertson.

A Paramount Picture

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ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK

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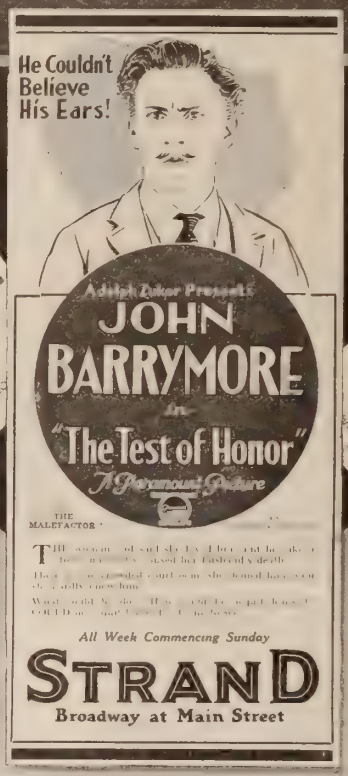

Adolph Zukor Presents
JOHN
BARRYMORE
IN
"THE TEST OF HONOR"
A Paramount Picture



We have secured good advertisers to talk to YOU. Listen to them!









"THE Test of Honor" is an unusual picture. It should receive an unusual amount of exploitation. The result will be an extra unusual amount of attention.

THESE advertising accessories are striking, people-pulling. Go after the crowd with these posters and ads and the picture itself will do the rest.

FAMOUS PLAYERS-LASKY CORPORATION



Paramount-Drew Comedy



He wasn't one of the regulars

HE was only a volunteer. But when he tried one white little lie he rolled up trouble enough to start everybody laughing who sees this funny new Paramount-Drew Comedy.

By Albert Payson Terhune. Produced by V. B. K. Corporation. Under personal supervision of Mr. & Mrs. Sidney Drew.

"They keep you smiling"

Paramount Pictures

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JESSE L. LASKY *Presents*

CECIL B. DeMILLE'S



More power to him!

WITH every succeeding production the name of Cecil B. DeMille becomes of increasing box-office-money value to the exhibitor.

Today he is the giant of his profession, the leader of them all, the record breaker of box-office statements.

Consider "Don't Change Your Husband," "Old Wives for New," "We Can't Have Everything," "The Squaw Man," "Carmen," "Till I Come Back to You." This is the one director of them all, whose name is synonymous with success — not only artistic success but real cold cash, box-office success.

Now comes his "For Better, For Worse," more splendid than his best, with all the wealth of detail that have made his name famous.

With a superlative cast of players including Elliott Dexter, Gloria Swanson, Wanda Hawley, Tom Forman, Theodore Roberts, Raymond Hatton, Jack Holt, Sylvia Ashton and others.

For Better, For Worse"

BY EDGAR SELWYN

An ARTCRAFT Picture

SCENARIO BY JEANIE MACPHERSON

THIS is the story of the men who couldn't go—of the misunderstanding, disrespect, and isolation that came to some real heroes who did the work at home.

In it is told a love tale, poignant, throbbing, compelling, heart-warming.

It is surrounded with all the luxury and wealth of investiture that characterize every Cecil B. DeMille production.

A one hundred per cent money-winner.

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NEW YORK

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How can an advertiser continue advertising? By giving YOU value.


"THE WOMAN THOU GAVEST ME" was directed by Hugh Ford, for years the master craftsman of stage and screen—the greatest of his long list of successes.
It is the biggest and most popular work of Hall Caine, the famous author, who gave us "The Eternal City," "The Christian" and "The Prodigal Son."
FAMOUS PLAYERS-LASKY CORPORATION
Jesse L. Lasky Presents
"THE WOMAN
By Hall Caine Scenario by Beulah Marie Dix Directed by Hugh Ford


THE story of a great love of a woman's soul, revealing in startling intimacy the unfolding of a woman's life in its most poignant and intimate phases.
A beautiful, exquisite woman who goes through some of the fiercest tests of married life.
Her heart is the heart of every woman.
FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK.
FAMOUS PLAYERS
THOU GAVEST ME"
A Paramount-Artcraft Special



DYNAMITE!

The big W. W. Hodkinson Corporation productions, beginning April 20 and including all past product released through this organization—

Can be rented singly by the exhibitors, on their value and on their merit, without signing up for series or groups. Can be booked on the sane and only sound principle of permitting the exhibitor-customer to buy what he wants with his money.

You can buy one, two, four, ten or thirty productions without signing away your own liberty and the independence of your theatre.

What a misfortune it has been for the great Rialtos and Strands and the equivalent theatres like them in the large cities of the country to have to sign up solid from thirty to fifty-two weeks of their calendar year, thereby shutting themselves out of available big productions in the market.

This would not be a misfortune if the thirty to fifty-two pictures they contracted for were of a maintained standard, but they have not been and under present producing faulty conditions never can be.

The producing allies of fine talents and capacities who are now making productions for release through W. W. Hodkinson Corporation are working slowly and carefully under selective operating conditions to deliver the best productions in the market and to insure better pictures by making fewer pictures.

Under such conditions they not only desire us but prefer us to offer them singly to exhibitors of the nation.

HODKINSON

means eleven years of pioneering in motion pictures.

means confidence and trust by the nation's exhibitors.

means much bigger profits.

W.W. HODKINSON CORPORATION

527 Fifth Avenue, New York City

Distributing through PATHÉ *Exchange, Incorporated*



Harry Raver
presents
AUGUSTUS THOMAS'
Famous American Success

AS A MAN THINKS

Starring
LEAH BAIRD
The Picture Girl Beautiful
Directed by George Irving

Four elements have been called into combination to make this a powerful outstanding production —the *first* of the *Four Star Pictures*.

AUGUSTUS THOMAS. America's greatest playwright; now giving his personal attention to the proper production of his biggest plays.

"AS A MAN THINKS"—a dynamic play built on the theme that only a man's ***faith in a woman*** makes him feel he is the father of his child, ***while a woman always knows.***

HARRY RAVER. The producer of ***better type pictures*** who has always had the shrewd vision to present money-making productions for exhibitors.

LEAH BAIRD. A beautiful star whose popularity with the public and whose drawing power give further strength to this all-star combination of elements.

GEORGE IRVING. One of the strong, capable directors of the industry; a consistent maker of powerful pictures. You'll remember he directed "The Witching Hour."

"As a Man Thinks" is released April 20 and is offered singly to exhibitors under the remarkable new Hodkinson sales policy.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ *Exchange, Incorporated*

NEW 10-20-30 SPECIAL

THE FAMOUS NOVEL BY
GOUVERNEUR MORRIS



PRESENTED IN MOTION PICTURES WITH JANE

ANOTHER SURE-FIRE BOX-OFFICE SUCCESS

Booked by

INDEPENDENT SALES CORP.

Frank G. Hall,

Foreign rights controlled by Apollo

NOW READY FOR RELEASE



GREY

AND A POWERFUL SUPPORTING CAST

ARRANGE YOUR PLAY-DATES IMMEDIATELY

Distributed thru

FILM CLEARING HOUSE, INC.

President

Trading Co., Longacre Theatre Bldg., New York



Announcing

Triangle's 1919 Series of

OLIVE THOMAS

Special Presentations

Each picture is *brand new*—Spick and Span

None were ever heretofore released. Take our word for that. We say this because we are *proud* of our Olive Thomas Specials.

We agree with you, Miss Thomas—"*Toton*" released March 30th, is a wonderful production. Every critic acknowledged your wonderful portrayal of that difficult dual role.

Do you know that the way the Exhibitors and their Audiences are responding, proves beyond a doubt the justice of the critics' most lavish praise?

"*The Follies Girl*" your second Triangle special, will be released April 27th. And we know that this will receive a splendid reception.

But wait Olive—until we release "*Love's Prisoner*" that great mystery story. The date will shortly be announced. Then there's one more, it's that play of the demure little Quakeress, "*Prudence on Broadway.*" Yes indeed, they'll respond to this with like enthusiasm.

You certainly did great work for us, Miss Thomas. We're glad that we are the distributors of these, your first special presentations.

You've the youth and energy to insist upon productions up to the Triangle standard. So we know that continued success marks the path of the talented little girl whom Triangle started on the road to stardom.

Triangle Distributing Corporation

1457 Broadway New York

TRIANGLE SPECIAL PRESENTATION



Olive Thomas

" The Follies Girl "

Poor, wealthy, old grandfather.

Perhaps he wanted to die. It almost seemed like an expected vacation. Anything to get away from three nagging relatives.

But along came Olive from the "Follies."

Then he quickly sat up and took notice.

So did the relatives, who expected to inherit so much wealth. For all their chances of shortly mourning this invalid as one of the "Dear Departed" quickly vanished.

Of course the relatives scheme to rid themselves of the little intruder. But even they are shocked when they discover their married cousin Ned and the Follies Girl—in negligee.

She leads them a merry chase. And then———?

Say fellows—this is Olive Thomas at her best. You know what that means to your box-office, especially when it's a Triangle production with Triangle photography.

Book this great attraction now and cash in your profits on the Triangle square-deal policy.

Story by W. Carey Wonderley.
Direction Jack Dillon.
Photographer Steven Norton.

Released April 27th

Triangle Distributing Corp.
1457 Broadway New York





Harley Knoles

M. P. D. A.

Directed and Adapted

"Bolshevism on Trial"

Current release:—"Little Women"

SELECT SP PICTURES

presents—

the timeliest picture ever filmed"——

a photoplay which has for its theme the *THING* which is clawing today at the throat of nations—



The Lure

"BOLSHEVISM ON TRIAL"

founded on the novel "COMRADES"
by THOMAS DIXON
produced by
MAYFLOWER PHOTOPLAY CORPORATION
Isaac Wolper, Pres.



Columbia's sword is unsheathed
to keep Bolshevism from the
Land of the Free!



SELECT SP PICTURES

presents

OLSHEVISM ON TRIAL"



SELECT PICTURES

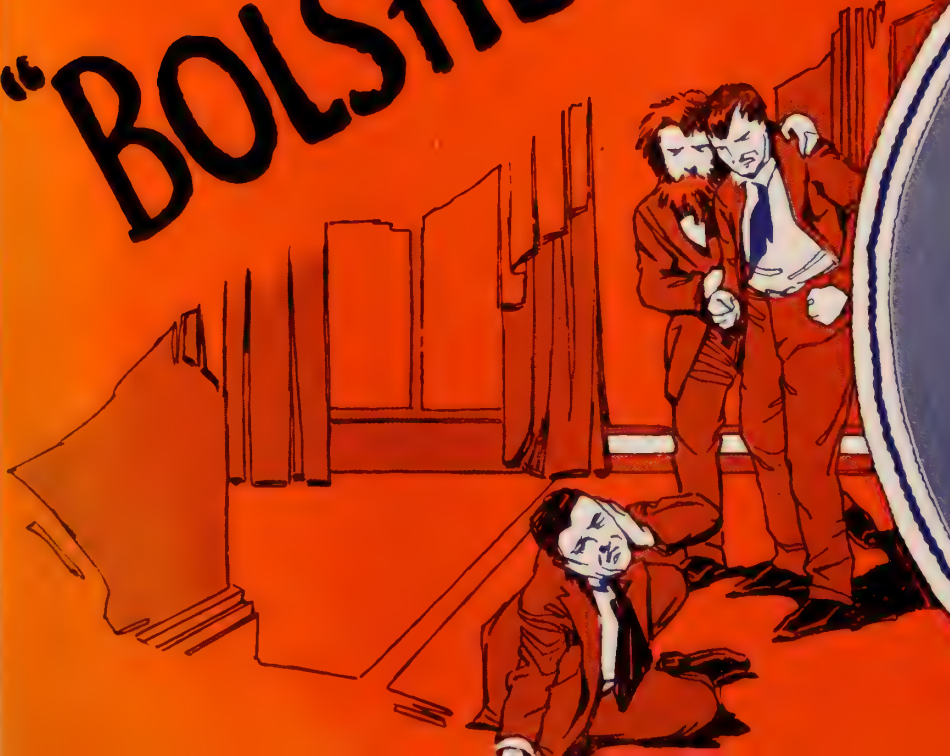


The business-builder, who doubted

Book now for immediate returns at the box-office

through all Select exchanges in the U.S. *and* Canada

"BOLSHEVISM ON TRIAL"







It's Got the Kick of a Mule—and the Comedy is as Hard to Shake Off as a Mortgage on the Old Farm!

JAMES AUBREY'S

New Big "V" Special Comedy

"MULES and MORTGAGES"

Directed by J. A. HOWE

VITAGRAPH

ALBERT E. SMITH, President

Here's peppy reasoning for your program—

ALBERT E. SMITH

PRESENTS

"MONTGOMERY and ROCK"

in

A Big "V" Special Comedy

"Girlies and Grubbers"

Directed by GILBERT PRATT

VITAGRAPH



BESSIE LOVE

is going to *get* you and your patrons in this original drama of human hearts.

She'll appeal to all classes, all tastes. She'll cause tears, mostly of laughter—maybe a few not of laughter.









"A YANKEE PRINCESS"

A Drama of Ancestry That Was Bought and Love That Was Given

By Bernard McConville Directed by David Smith

SOCIETY SALONS! BACKYARDS!
PERFECTLY BLENDED—
and pulsing human hearts in both places



Whether as ragged little Patsy O'Reilly who shows the neighborhood gamins that they "can't pick on an O'Reilly," or as the debutante, Patricia O'Reilly of exclusive sorority circles. Bessie Love is going to instill that enthusiasm into your patrons that means satisfied audiences, boosting audiences, capacity audiences for your theatre.

Arrange *now* for an extended booking—and extended receipts—on "A YANKEE PRINCESS."

VITAGRAPH

Albert E. Smith, *President*

ALL TOWNS LOOK ALIKE TO "THE UNPARDONABLE SI

TELEGRAM

W. H. RUDOLPH
Blanche Sweet Film Corporation, 33 W. 42nd St., New York.

San Francisco, April 7, 1919.

Accept heartiest congratulations—our California theatre was packed to capacity all day—consensus of opinion San Francisco being that Miss Sweet has again demonstrated her splendid dramatic ability and perhaps is shown at her best in the "Unpardonable Sin." Marshall Neilan can be proud of his excellent production—the powerful story is richly and delicately handled—present compliments to Harry Garson and tell him for me that pictures such as "The Unpardonable Sin" fulfill all of his promises of delivering one hundred per cent. pictures.

EUGENE H. ROTH, Managing Director, California Theatre.

TELEGRAM

BLANCHE SWEET FILM CORPORATION
Attention W. H. Rudolph, 33 W. 42nd St., New York

San Francisco, Cal., April 7.

"The Unpardonable Sin" opened at the California Theatre; twenty-seven hundred seats capacity business all day—hundreds turned away unable gain admittance—enthusiastic audiences. This opening establishes production as a big success in my territory. Regards.

SOL LESSER.

TELEGRAM

W. H. RUDOLPH
Blanche Sweet Film Corporation, 33 W. 42nd St., New York.

Toronto, Ont., April 3RD 1919.

"Unpardonable Sin" opened Allen Theatre Monday; immense crowds; receipts sixteen hundred five; going big; holding over second week.

JULES & J. ALLEN.

OTHER OPENINGS TO FOLLOW:

NEW YORK	And for an entire Summer Run: Broadway Theatre	MAY 2nd
LOS ANGELES . .	Beginning Friday— Kinema Theatre	APRIL 13th
CHICAGO	Randolph Theatre	APRIL 20th
NEWARK	Broad St. Theatre	MAY 26th
MINNEAPOLIS . .	New Lyric	MAY 4th
ST. PAUL	New Liberty	MAY 11th

The Broadway Theatre has been leased by B. S. MOSS for a long term of years, will be repainted, renovated and re-decorated, and "The Unpardonable Sin" selected as the opening attraction.

THE UNPARD

IF - YOU - WANT - TO - GET - THE - SURPRISE - OF

Address
HARRY GARSON

AEOLIA

EARLY ALL TERRITORY SOLD!!

THANK YOU!!

It is only necessary to glance at the names of the men who came—who saw—who bought!!!

LAWRENCE WEBER and BOBBY NORTH,	NEW YORK STATE
LOUIS MAYER	NEW ENGLAND
F. J. JANS	NEW JERSEY
ROWLAND & CLARK	WESTERN PENNSYLVANIA, WEST VIRGINIA
FRANK HATCH	OHIO
GARSON PHOTOPLAYS	MICHIGAN, INDIANA
SOL LESSER	CALIFORNIA, ARIZONA, NEVADA
JENSEN & VON HERBERG	OREGON, WASHINGTON, IDAHO, MONTANA
FRIEDMAN FILM CORPORATION	MINNESOTA, WISCONSIN, IOWA, NORTH DAKOTA, SOUTH DAKOTA
JONES, LINICK & SCHAEFER	ILLINOIS
JULES & J. ALLEN	CANADA
APOLLO TRADING CO.	FOREIGN RIGHTS

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East Pennsylvania — Maryland, Delaware, District of Columbia — Missouri, Kansas, Nebraska — Colorado, Utah, New Mexico — Southern States.

BLANCHE SWEET

in Major Rupert Hughes' Astounding Story

ONABLE SIN

Directed by

IARSHALL NEILAN

OUR - LIFE—BOOK - FIRST - RUN - IN - YOUR - TERRITORY!

HALL NEW YORK

Pictures that please
make patrons that pay.

Florence Reed



"A wonderful
star that you'll
go miles to see.
A picture that
beyond a doubt
will make money
for the exhibitor."

Morning Telegraph

Her Code of Honor

Produced by Tribune Productions Inc.

Now Released

United Picture Theatres of America Inc
J.A. Berst, pres.
1600 Broadway, New York.

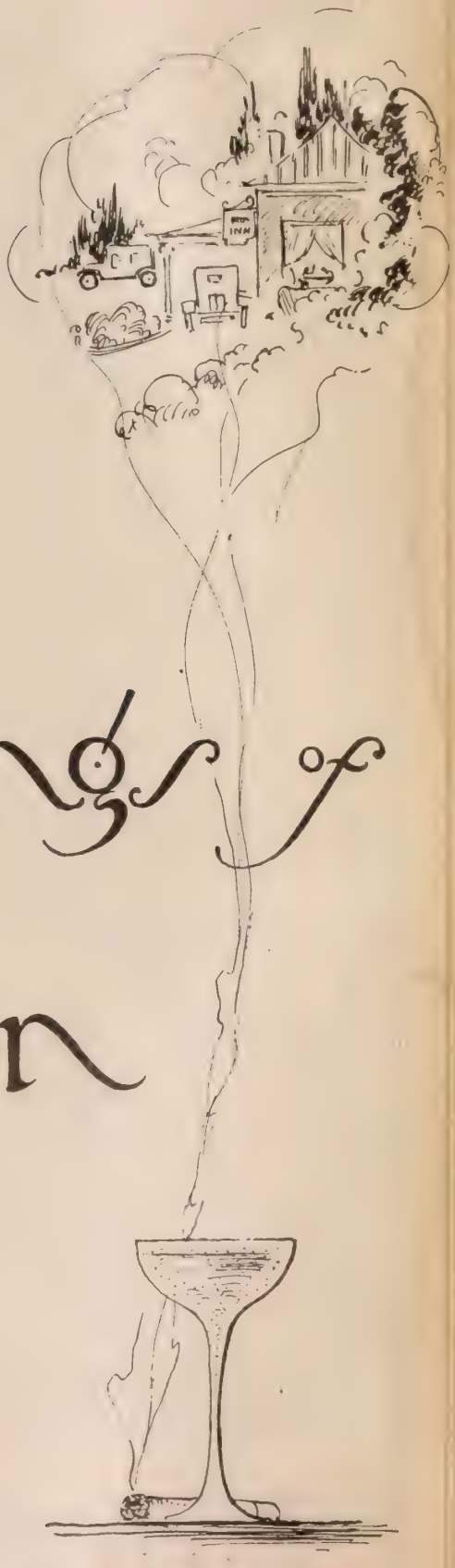
SOON

Biggest box-office attraction in two years.

Kitty Gordon

in

Playthings of Passion



by
Wm. Anthony McGuire.

United Picture Theatres of America inc.
J.A. Berst pres.
1600 Broadway, New York.

Supervised by Robert Brunton
Directed by Wallace Worsley

CAPACITY HOUSES

THE BIRTH

—HIGHEST ACHIEVEMENT OF

BOOK ←

What Representative News

(Has Been Shown in a Few Larg

CHICAGO

Never has the art of the camera produced more artistic effects. There's good acting all throu the production. (Tribune.)

It was an ambitious take the makers of "The Birth of a Race" set for themselves, but they su ceeded with it, and the result is a truly great photoplay. (Post.)

"The Birth of a Race" in construction suggests a composite of Griffith's "Intolerance" a "Resurrection," and highly more desirable artistically and in point of recitation than the latter. (Da News.)

A lot was invested in the picture, and wisely, for there are scenes of rich beauty. Beautiful ph tography rules everywhere and arrives at unexpectedly artistic and discreet scenes in the Garden Eden episode. All the Biblical and historical incidents which form the prologue are richly done. T music is effective, descriptive, and entirely original. (Herald-Examiner.)

"The Birth of a Race" might modestly say of itself: "I am the Alpha and the Omega, the fir and the last, the beginning and the end." And then some. (American.)

PITTSBURGH, PA.

Efforts of the producers have been carried out on a stupendous scale. (Leader.)

It is the most elaborate and one of the best staged films ever seen in the city. Hearty approv was given the new spectacular film. (Dispatch.)

GRAND RAPIDS, MICH.

Most human picture production of the season. Challenges favorable comparison with such maste pieces as "Intolerance." (News.)

A vaster subject than anything ever before attempted on the screen. (Herald.)

A big picture, impressive, difficult to produce. (Press.)

TERRE HAUTE, IND.

Something like 1,200 people, including prominent citizens, last night pronounced "The Birth of Race" a great picture. There was no mistaking the verdict of that splendidly representative audienc The picture made a profound impression and was received with mingled demonstrations. (Tribune

OMAHA, NEBR.

The scope and elaboration of the picture make it one of the most ambitious film offerings ev offered. (Herald.)

The composition is good, the photography excellent, genuinely impressive. (Bee.)

GALESBURG, ILL.

The photography is the best ever seen here in screen production. The cast is excellent in eve respect. "The Birth of a Race," a wonderful production. (Mail.)

KOKOMO, IND.

"The Birth of a Race" is well worth the price. It is worth the time and worth seeing more tha once. In fact, it should be seen more than once to catch the greatness of its lesson. (Dispatch.)

Direction John W. Noble ——ALL ST

Jane Grey, George Le Guere, Ben

FINEST LINE OF PICTORIAL LITHOGRAPH

THE BIRTH OF A RACE

3 Months in Chicago

Blackstone Theatre

(Chicago's Most Exclusive Playhouse)

$2.00 Top

"Biggest Film Record - in - Many Moons"

(Chicago American)

THE BIRTH OF A RACE

CHOICE TERRITORY AVAILABLE

EVERYWHERE

OF A • RACE

IE PHOTOPLAY SPECTACLE~

→ NOW!!



BY THE SHEER MAGNITUDE OF ITS NUMEROUS SCENES, BY THE ENTHRALLING AND ABSORBING INTEREST OF ITS STORY, AND BY ITS WONDERFUL MUSICAL ACCOMPANIMENT "THE BIRTH OF A RACE" HAS PROVEN A PHOTO SPECTACLE THAT WILL LIVE FOR YEARS. ITS APPEAL IS TO ALL CLASSES. IT EULOGIZES THE WORKING MAN, IT GIVES DUE CREDIT TO ALL RACES AND CREEDS. THE PRODUCTION HAS BEEN TOWN TALK EVERYWHERE WITH PRESS COMMENTS PUNCTUATED BY ALL THE COMMENDATORY ADJECTIVES IN THE ENGLISH LANGUAGE.

per Critics Said About It:

es, at the Big Legitimate Theatres)

QUE, IA.
his great drama of the film was in preparation for about two years and employed the services best scenario writers, most competent actors, cleverest directors and most efficient photographers. Birth of a Race," the big photoplay, has been the talk of Dubuque. It is truly a great photoplay. ul music score. (Times-Journal.)

U LAC, WIS.
The Birth of a Race," a great Picture, there was no mistaking the verdict. (Reporter.)
ithout exception, the biggest photo offering submitted to Fon du Lac this season. It is on the agnificent and extended scale of "The Birth of a Nation," "Hearts of the World," and other oductions. A great movie with a real purpose. (Commonwealth.)

A, ILL.
e biggest photoplay production of the age. (Journal.)
n ambitious photoplay done on a tremendous scale, to fit one of the biggest themes in life. Like n, the past rises before one in the unspeakable colossal spectacle. (Star.)

PORT, IOWA
sorbing in its dramatic construction, thrilling in its grasp of human impulse. For a time "The f a Nation" stood unchallenged. In "The Birth of a Race," however, the first named has been l regardless of where the critic cares to begin. Peer of "Birth of a Nation." (Democrat.)

E CREEK, MICH.
e greatest photoplay of the period. (Journal.)

BEND, IND.
e theme encompasses a vaster subject than anything ever attempted. (News-Times.)

ORT, ILL.
pacity houses greeted the silent players of the really wonderful "Birth of a Race." Words like ful," "Wonderful," "Sumptuous," "Spectacular," "Stupendous," easily at the beck and call of iewer, are rather meaningless when applied to this truly monumental cinema drama. (Journal-d.)

Y, ILL.
The Birth of a Race" is a stupenduous picture. One can readily believe, after seeing it, that it ot of money to produce it. The photography is rare. (Journal.)

OWOC, WIS.
e of the greatest pictures that the present age has produced, and the Herald-News guarantees ure as first class. (Herald-News.)

BAY, WIS.
e most striking scenes ever witnessed on the screen. (Press Gazette.)

WA, IOWA
o much cannot be said of the picture, for it embodies the best that has been seen in all the ures of the past few years, and nothing is omitted to make it mechanically perfect. It is a l lesson taught that captivates the audience. (Courier.)

R CAST — Music by Joseph Carl Breil

ricks, Alice Gale, AND OTHER PROMINENT PLAYERS

GIVEN A PICTURE PRODUCTION



RENCO FILM CO.

National Life Bldg.
No. 20 So. La Salle St.
CHICAGO

Write for Booklet and Full Information

Samuel Goldwyn
presents:

THE ETERNAL MAGDALENE

By Robert H. McLaughlin



The Magdalene is in *your* town and every thinking and unthinking man and woman in the community comes face to face with her every day, almost every hour.

The Magdalene is a problem that has existed since the world began — a bigger problem today than ever before in human history.

The Magdalene of this day and time is the central figure in a motion picture drama that strikes at the sympathies and the heart.

Goldwyn has produced on the screen, for first release every where at Easter time, a tremendous drama of compassion; a story that draws a spark from the most deadened sympathies.

A master of the theatre, one of the pains-taking, thinking, creative leaders has directed this splendid production.

First run theatres will get an even added value by presenting "The Eternal Magdalene" first Easter week, beginning April 20.

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDWYN *President*

16 East 42*nd* Street New York City



Samuel Goldwyn
presents

MAE MARSH
in
SPOTLIGHT SADIE

By Lewis Allen Browne
Directed by
Laurence Trimble

Sadie Sullivan of Ireland and the chorus — a whimsical little adventurer drawn to the land of magic promise.

She wanted to marry a millionaire and live happy ever afterward, but a jealous leading lady blocked the way.

A story of the theatre. A picture of romance and envy behind the curtain that makes life back-stage mysterious and fascinating.

A cast that includes lovely Mary Thurman and Betty Schade; Alec B. Francis known to your patrons in a dozen fine Goldwyn productions, rotund and good-natured Walter Hiers, and Wellington Playter, who was in "Polly of the Circus." A round-up of the best players in Mae Marsh's previous screen successes for her last Goldwyn Picture. Released everywhere April 6th.

GOLDWYN PICTURES CORPORATION

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16 East 42nd Street New York City

No Man on Earth Is Rich Enough to Buy His Way in.

If he is big that is not enough; if he has power that is not sufficient; if he has fame that gives him no precedence over any other man in the celluloid pages of the Ford Educational Weekly.

If the man and the things he does in the life of America are of value to the country; if they contribute something useful and constructive; if the man and his works have power for good; if his fame is based upon service to the greatest number of people—

Such men – and women – and the things they have builded have the right to be found and *are* found pictured intelligently in the

FORD EDUCATIONAL WEEKLY

There is no other educational screen attraction of this character so ample in its scope, so thorough in its detail, so painstaking in its portrayal of personal and industrial drama, so faithful in its efforts to show the fine things in the life and affairs of the American people.

The Ford Educational Weekly is guarded carefully against the intrusion of the wrong kind of matter. Its editor and the powerful man who gives the Weekly his name are jealous of its reputation and its prestige

The more than 4,000 theatres that, under Goldwyn Distribution, present the Ford Educational Weekly rightly consider it as the greatest educational feature of the screen.

This accounts for the fact that it has "the greatest circulation in the world."

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDWYN *President*

16 East 42nd Street New York City

FITZPATRICK and McELROY Chicago

Sole Representatives FORD MOTOR CO. Motion Picture Laboratories







Betzwood Film Company
presents

Louis Bennison
in
SPEEDY MEADE

Written and directed by Ira M. Lowry

The difference between Louis Bennison and the average male star is the difference between one of those rangey, easy-riding, sit-and-be-comfortable, high-pummeled Western saddles he uses, and the postage stamp thing they put on an Eastern riding horse.

It's a difference that theatre patrons recognized the minute they saw the first Betzwood-Bennison picture, "Oh, Johnny!" It brought them back to see "Sandy Burke of the U-Bar-U" and it has kept them coming for "Speedy Meade". No theatre manager can afford to ignore such audience appeal.

Up-to-the minute stories, carefully chosen support, expert directing and splendid photography, have all played their part in the rapid rise in popularity of the Betzwood-Louis Bennison Star Series. But—first and foremost—it is Bennison with his breezy Americanism that has put these pictures over.

GOLDWYN DISTRIBUTING CORPORATION
SAMUEL GOLDWYN *President*
16 East 42nd Street New York City

The Record of A Record Breaker



"SMILING BILL" Parsons today plays in more theatres in the United States than any comedian *except one.*

With the one exception, to whom "Smiling Bill" Parsons pays the tribute of admiration, no comedian now plays, or ever has played in 3500 theatres under 3500 separate contracts.

Goldwyn has given "Smiling Bill" Parsons and his Capitol Comedies the same careful attention that it gives to the sale of its own Goldwyn productions and the quality of his comedies plus his own joyous personality have made history in distribution.

In two weeks from now he will reach his first anniversary as a screen star—twenty-six fine Capitol Comedies have established his international popularity.

So thoroughly satisfying are our mutual relations that we shall fare together for a second year—with fewer and better Capitol Comedies in keeping with Goldwyn's own plan of fewer and better pictures.

GOLDWYN DISTRIBUTING CORPORATION

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MELODRAMA is the standard amusement fare preferred and demanded by the great mass of the American people.

The daring riding, the outlaw battles, the thrills of a great outlaw feud in the picturesque old setting of gold-mad California are the things in "The Border Legion" that have established it as a commercial success in the largest and best theatres of the country.

In the three months since "The Border Legion's" first release at the New York Strand, Goldwyn has placed this big special in 1,500 theatres, and exhibitor demand for it is constantly increasing.

GOLDWYN DISTRIBUTING CORPORATION

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You are wasting your opportunities if YOU ignore advertising.



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FILM FEATURES

STATE RIGHT PICTURES
NEW YORK
CHICAGO
LOS ANGELES
SAN DIEGO

Five Reel Comedy Dramas

Featuring The Inimitable

SHORTY HAMILTON

IN

"DENNY FROM IRELAND"
"THE PEN VULTURE"
"THE RANGER"
"THE SNAIL"



WESTERN

FIVE REEL MONEY GETTER

By W. H. CLIFFORD

Also 15 **TWO REEL** Reissues Featuring the Same Sta
Directed by THOS. H. INCE

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What have you?

We Buy or Sell Under Guarantee

Every Territory including Foreign Markets

Medium or First Class Pictures of one reel or more, Also Reissues

Cash Customers waiting if you have the goods

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J. H. MAHER: In charge of Eastern office will be glad to give you all details

VICTOR KREMER FILM FEATURE

105 WEST 40th STREET, NEW YORK

ROTHAPFEL UNIT PROGRAMME

A TESTIMONIAL TO
SAMUEL L. ROTHAPFEL

THE Rothapfel Unit Programme has already been placed in twenty-four of the leading one-week-stand theatres in the largest Cities of the United States, all for presentation beginning May 25th.

Special representatives will have covered every territory by the end of next week and we can now promise to announce the securing of contracts for more than forty-five opening-week-runs in first class theatres by that time.

By arranging a Rothapfel week to take place in forty-five of America's leading theatres at the same time, backed by a national advertising campaign of gigantic proportions, we are doing things on perhaps the largest scale ever attempted in the history of the theatrical business. The Rothapfel Unit Programme is the first complete performance to be presented in forty-five theatres at the same time.

Booked by
INDEPENDENT SALES CORP

Distributed thru
FILM CLEARING HOUSE, INC.

FRANK G. HALL, President

FRANK G. HALL
to the
EXHIBITORS OF AMERICA

WHEN Mr. Rothapfel and I,—both being Exhibitors—created the Unit Programme, we were confident that the Exhibitors of America would back our judgment regarding the great value of an entertainment of this character:

The fact that we have booked twenty-four leading theatres in two weeks, and that we will undoubtedly arrange for at least forty-five presentations of the first Unit Programme for a full week's run beginning May 25th, should be conclusive evidence of the popularity of the plan.

Following the playing of these week stands will come the bookings for one, two, three and four day showings. The regular "Independent" salesmen, working through the Film Clearing House Exchanges, take up the work of closing these contracts immediately.

The novel manner in which the Rothapfel Unit Programme will be presented in the high class theatres running it for the opening week, and the up-to-date methods used in advertising it, not only to Exhibitors but to the patrons of the theatres as well, is bound to make this programme a tremendous success from the very start.

If you have not sent in your application for the Rothapfel Unit Programme, do so at once.



AMERICAN FLYING "A" PICTURES
MADE BY AMERICAN FILM CO. INC.

Tell your patrons this picture presents Mary Miles Minter in the very kind of a story they'd pick for her themselves if the selection were up to them—

Tell your patrons the cast includes good looking Alan Forrest, dependable George Periolat, and Margaret Shelby, Mary's very own sister—

Tell your patrons the story reaches its climax in the home of a millionaire where little Miss Minter has gone because she believes she has been invited there, whereas she is really regarded as an intruder—

THEN watch the box office for results.

American Film Company, Inc., Presents

Mary Miles Minter IN "The Intrusion of Isabel"

By JOSEPH FRANKLIN POLAND

Directed by LLOYD INGRAHAM

Here's What Exhibitors Say of Recent Minter Releases:

Wonderful clean-up on ...t Mary Miles Minter." —*Bijou Theatre, Racine, ...isconsin.*

"All box office records were broken on Sunday with the 'Amazing Impostor' and hundreds were turned away."—*Manager A. S. Megahan, Strand Theatre, Denver, Colorado.*

"'The Amazing Impostor,' a good subject well worked out." —*Fred Busman, Electric Theatre, St. Joseph, Missouri.*

Produced by
ERICAN FILM COMPANY, Inc.
Samuel S. Hutchinson, Pres.

These Mary Miles Minter Subjects Now Available at Pathé Exchanges:
"The Eyes of Julia Deep" *"Wives and Other Wives"*
"Rosemary Climbs the Heights" *"The Amazing Impostor"*

Distributed by
PATHÉ

The more YOU read these advertisements the more useful to YOU we can make the "NEWS"











TURN back three pages of success and consider *"Hitting the High Spots"*, then the *"Spender"* and *"Faith"*. They were and are big successes that are already standing out as *"repeat"* pictures because they are so fine in story, in acting and altogether human.

BERT LYTELL is the star in all three and now he comes forward in another.

It is "BLACKIE'S REDEMPTION"

METRO PICTURES CORPORATION



Splendid acting in fine pictures have established him as a star whose popularity is growing by leaps and bounds.

In *Metro All Star Series Productions* his box office value is already an accomplished fact.

METRO PRESENTS

BERT LYTELL

in a new success production

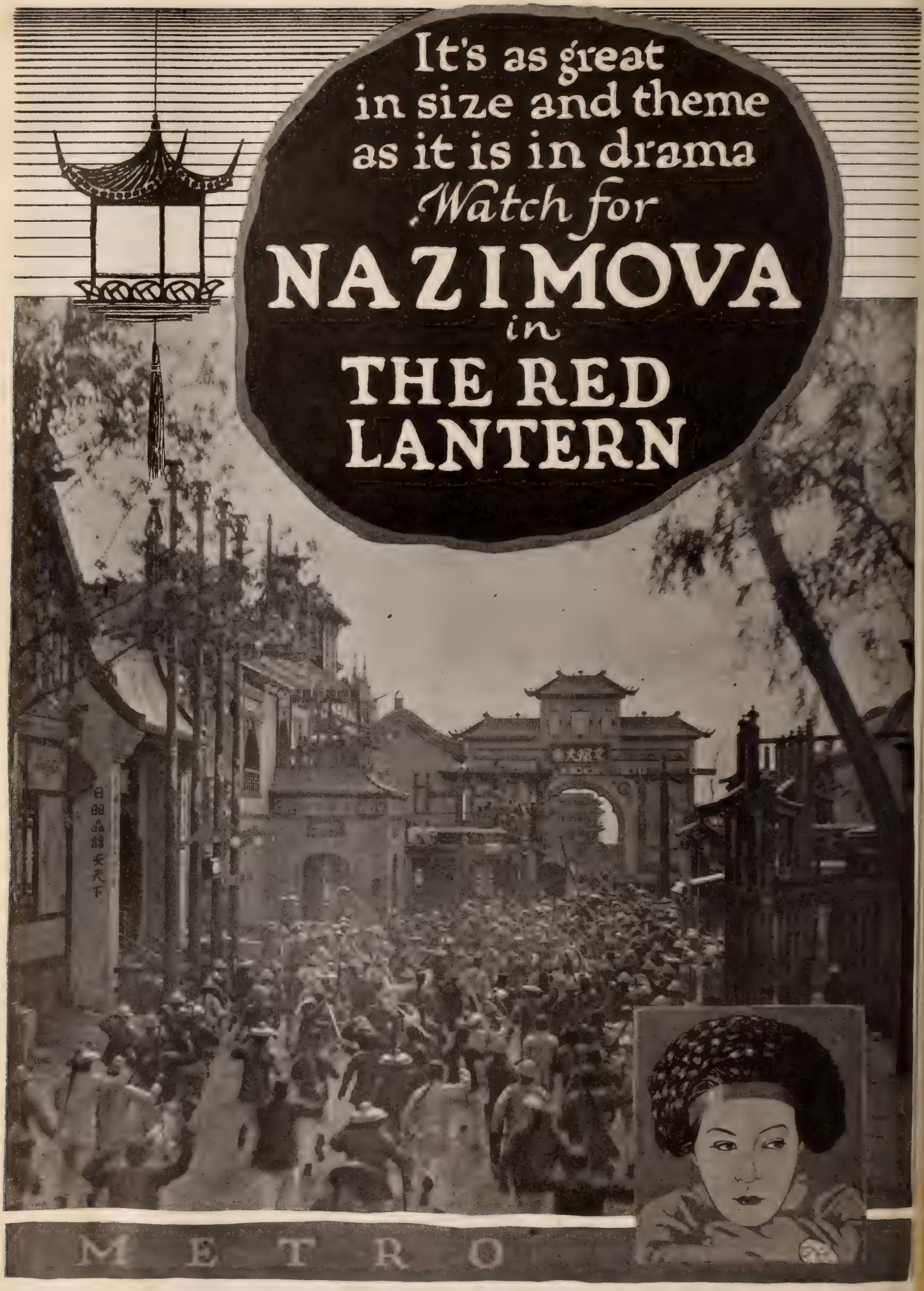
BLACKIE'S REDEMPTION

Adapted by Finis Fox from Jack Boyle's Red Book Magazine novel and directed by John Ince in 5 acts

RELEASED BY METRO APRIL 14 th

MAXWELL KARGER *Director General*

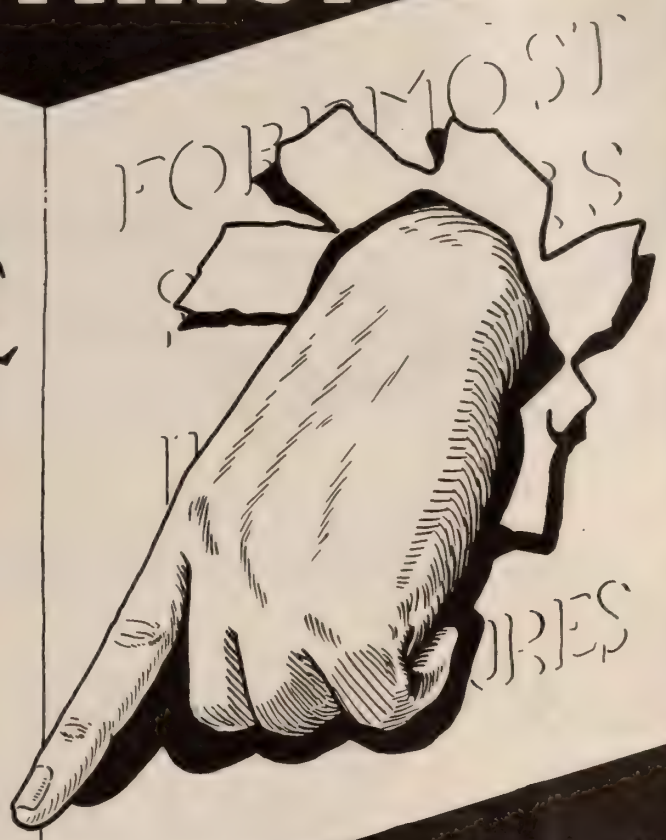
The more YOU read these advertisements the more useful to YOU we can make the "NEWS"


It's as great
in size and theme
as it is in drama
Watch for
NAZIMOVA
in
THE RED
LANTERN
METRO

WHEN YOU SIGN THIS YOU SIGN A CAPITAL CONTRACT

I want to GIVE THE PUBLIC WHAT IT WANTS

SIGN HERE.....
Mgr.....Theatre



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CLEVELAND: 407 Sloan Bldg.
INDIANAPOLIS: 211 Wimmer Bldg.
MINNEAPOLIS: 421 Loeb Arcade
ST. LOUIS: 3431 Olive St.
KANSAS CITY: 3rd Floor, Gloyd Bldg.
PHILADELPHIA: 1314 Vine St.
MILWAUKEE: 415 Toy Bldg.
DETROIT: 63 E. Elizabeth St.
DES MOINES: 702 Mulberry St.
OKLAHOMA CITY: 214 S. Hudson St.

CAPITAL 2-REEL FEATURES | CAPITAL 2-REEL COMEDIES

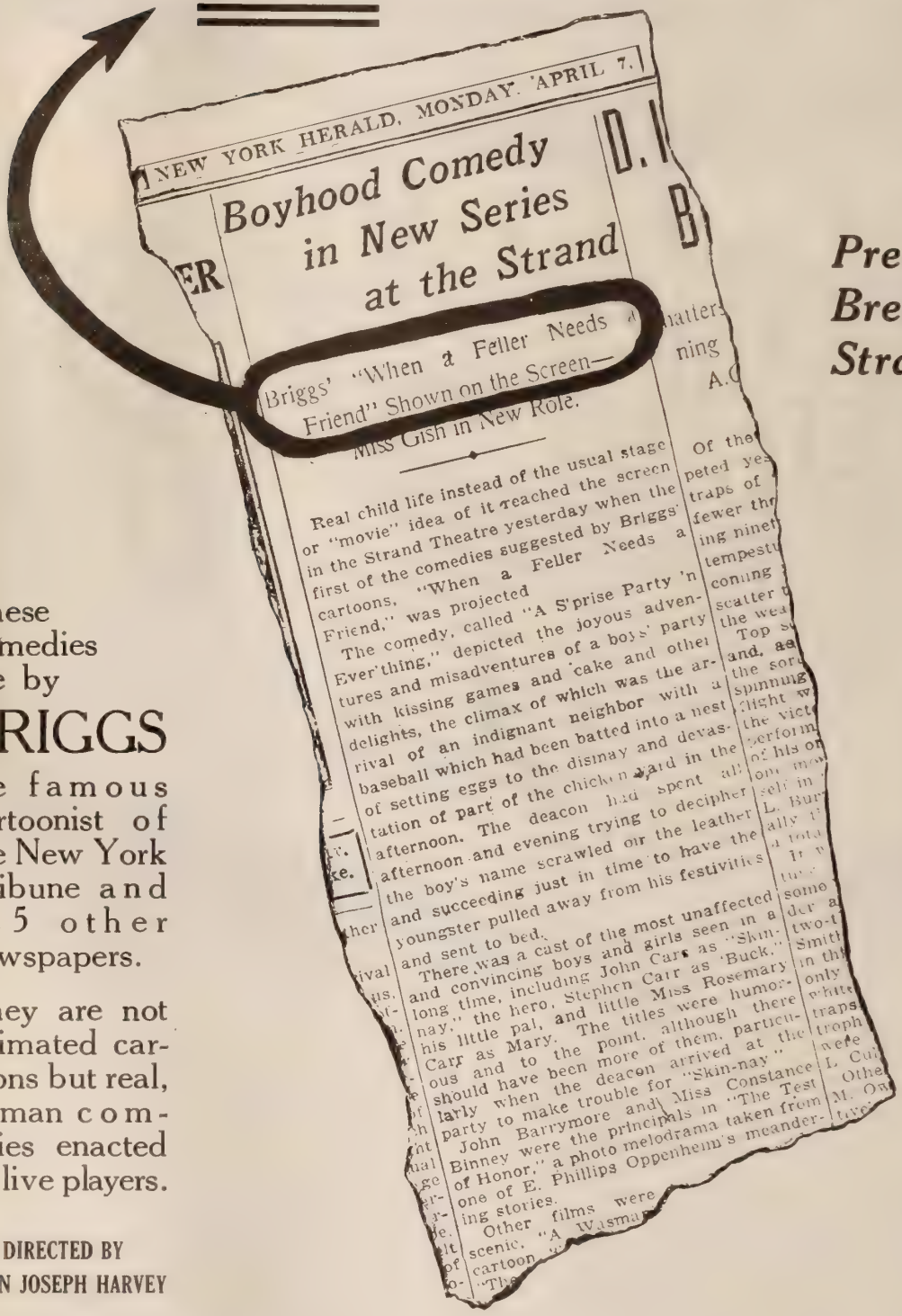
You'll Book 'Em All

FILM CO.

Ike Schlank, Pres.

BRIGGS COMEDY

The Feature at Strand



Pre-release Showing Breaking Record at Strand This Week

These comedies are by **BRIGGS** the famous cartoonist of the New York Tribune and 125 other newspapers.

They are not animated cartoons but real, human comedies enacted by live players.

DIRECTED BY
JOHN JOSEPH HARVEY

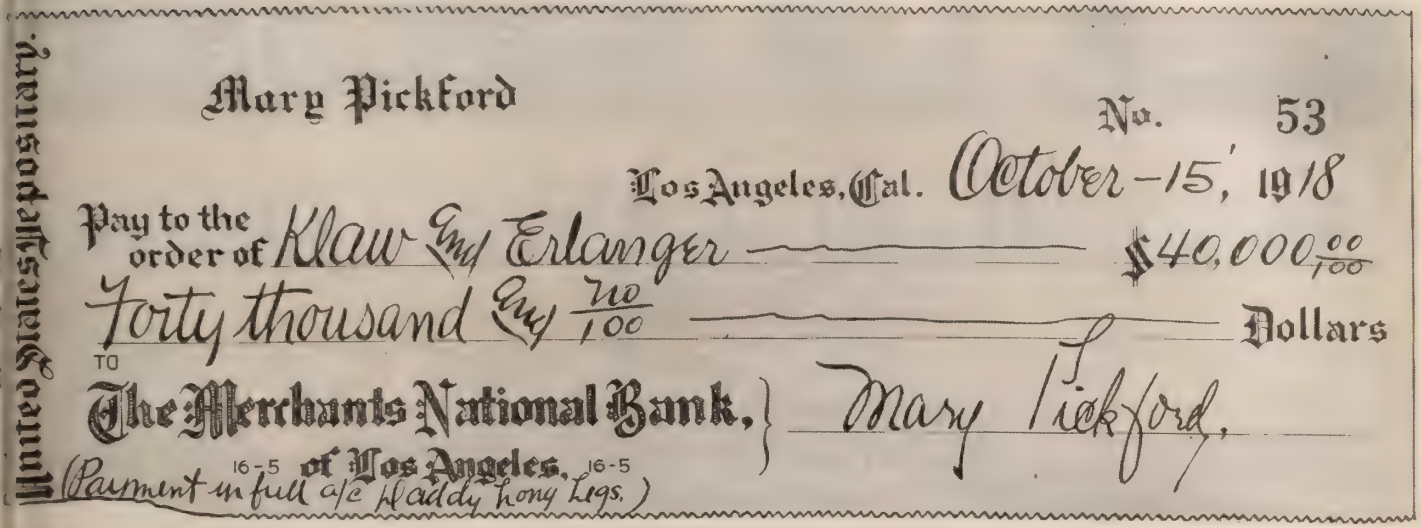
Releasing Arrangements Announced Later

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Mary Pickford paid



— *and the story was worth every cent of it*

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Photographed by Chas. Rosher

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A First National Money-maker

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WHY First National is distributing THE GREAT Macauley Feature

"Whom the Gods Would Destroy"

From the famous novel by Chas. R. Macauley

By unanimous vote of the board of directors
of MACAULEY PHOTOPLAYS, INC.

will be distributed by

The First National Exhibitors Circuit

and

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BECAUSE

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It is a Dignified Production
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Its cast is Extraordinary
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It is Absolutely Timely
Its Theme is Big and Unusual
It is a Romance of the Rugged Sort

It is worthy of the big First National Theatres

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The KATHERINE MACDONALD Pictures Corporation

Presents

"The Thunderbolt"

AN EPIC ROMANCE OF EVERYDAY LIFE
by
J. GRUBB ALEXANDER

All Star Cast: Katherine Macdonald, Thomas Meighan, Forrest Stanley, Adda Gleason
Spottiswoode Aitken, Master Breezy Reeves, and others

Directed by **COLIN CAMPBELL**

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STUDIOS — Girard and Georgia Streets — LOS ANGELES



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GEORGE WALSH

IN

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WILLIAM FOX PRESENTS
MADLAINE TRAVERSE
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The LOVE THAT DARES
DIRECTION OF HARRY MILLARDE
GREATEST PICTURE—A PHOTO-PLAY THAT EVERY HUSBAND AND EVERY WIFE MUST SEE
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THEY COMBINE THRILLS AND FUN

BOOK THEM TODAY

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ALL FOX EXCHANGES


ARROW FILM CORPORATION
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A STRONG CAST
THIS IS BY FAR THE BEST MITCHELL LEWIS PICTURE EVER RELEASED. FLORENCE TURNER, EVELYN BRENT, SARAH TRUEX AND A STRONG CAST OF PLAYERS ABLY SUPPORT THE STAR IN THIS GRIPPING STORY OF THE NORTHWEST.
FOR TERRITORY INQUIRE
ARROW FILM CORPORATION
TIMES BUILDING, NEW YORK



FOR STATE RIGHT BUYERS!

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REEL SUPER-PRODUCTION

GOLD"

TRIMBLE FROM STORY BY M.A.MILLER

A BIG STATE RIGHT OFFERING

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"SHANGHAIED"
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WEEK'S IMPORTANT
ANNOUNCEMENT
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SELZNICK PICTURES

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"It is a big melodrama, with excellent comedy relief—possesses real entertainment qualities—the *ball room scenes* are the most extensive ever shown on the screen."
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"Will make big money for the exhibitor."
—*Morris Kashin, Managing Director, Symphony and Broadway Theatres, New York.*

"A spectacular forest fire marks one of the high points. E. K. Lincoln is admirable selection for the star."—*Wid's.*

"*Numerous Mob Scenes*—all of them realistically directed by Ralph Ince. E. K. Lincoln was seen to advantage in star role."
—*M. Head, N. Y. Herald.*

"Strong melodramatic appeal—full of action—extraordinary fight scenes—photographic effects excellent—acting of a high order—*a sure fire climax.*"
—*Helen Rockwell, Exhibitors' Trade Review.*

"It is a real entertainment—is sure to be a *big box office success.*"
—*Henry Cole, Exec. Secy., M. P. Exhibitors' League of N. Y.*

"Every man, woman and child should see it."
—*Paul Sweinhart, Managing Editor, N. Y. Clipper.*

"Virtuous Men" is big melodrama with rapid series of big punches. The production is extraordinarily staged and excellently played by notable cast.
—*Martin Quigley, Managing Editor, Exhibitors Herald-Motography.*

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Starring

E. K. LINCOLN

Personally Directed by

RALPH INCE

Something new in the picture industry—"THE PICTURE PLUS"
The most comprehensive, unique and original
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"VIRTUOUS MEN"

The Greatest Money Getting Title of the Year

A Ralph Ince Film Attraction

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¶ Ninety-four more pages of paid advertising have appeared in Motion Picture News since January 1st than in any other trade paper.

¶ This covers the fifteen issues of picture trade papers from those dated Jan. 4th to April 12th.

¶ Convincing proof that more and more advertisers are discovering that they can reach the entire exhibiting field through Motion Picture News alone; that they can "*put the picture over*" with the use of Motion Picture News exclusively.

¶ The figures talk.

¶ The figures are the reward of results.

As Usual—16 Pages of Exploitation Aids in the Service Bureau This Week—See page 2451

Motion Picture News

Vol. 19 No. 16. April 19, 1919

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ROBERT E. WELSH, *Managing Editor*
HENRY F. SEWALL, *Vice-Pres.*
E. KENDALL GILLETT, *Sec. and Treas.*
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"The Eagle and the Fawn"

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"Twinkle, Twinkle"

A cartoon comedy you will find worth featuring—the funniest of the "International" black-and-white comics, with Judge Rumhauser and the Silk Hat Harry Livestock Company. "Simply mix with good music and serve."

"Photoplay Magazine Screen Supplement"

The Stars as They Are—Exclusive Journeys to Filmland

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No. 1	No. 2	No. 3
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Mr. and Mrs. Sidney Drew	Thomas Ince and Charles Ray	William Russell
Douglas Fairbanks	Bessie Love	Mae Marsh
John Emerson and Anita Loos	Cleo Ridgley	Warren Kerrigan
	Ben Turpin	Edith Story

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KANSAS CITY MILWAUKEE BALTIMORE

EDUCATIONAL FILMS CORPORATION OF AMERICA

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Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

Volume 19, No. 16 April 19, 1919

It Is Started—Who's Next?

W. W. HODKINSON'S hat is in the ring.

Who will answer him?

Last week we proposed an editorial discussion on a subject broached by an exhibitor.

He asked for advice on exhibitors co-operative booking concerns—those national in scope—and said that some such plan was necessary if he and several thousand other small theatres were to remain in business.

We welcomed the discussion not as bearing specifically and only upon the question of whether a theatre should or should not tie up with an exhibitor owned and co-operative booking concern, but also and principally because such a subject would necessarily involve the bigger questions facing the entire business in this, its most momentous year.

—The question of pictures, their adequate supply and quality and source.

—Their rental prices.

—The service to go with them.

—And above all the kind of contract basis upon which they should be sold.

* * * * *

The Questions Are Many

WHERE is the exhibitor to look, this year, for enough good pictures at rental prices fair to all—and next year and next?

What is the big ground wave, in the picture business, this year?

How is it shaping the industry?

Are we to have fewer and better pictures?

If so, how?

What is the distribution policy that will give the producer an incentive to make better pictures and again furnish them to the theatres so that even the smallest can have them and live?

Is this to be an open booking year?

These are the big and vital questions to which this discussion should give answer.

We feel that the men who have shaping this industry's policies know these answers. And we feel they will want to talk freely. Why not?

Mr. Hodkinson's statement is the first to reach us.

Who will answer him?

* * * * *

When Is a "Special" Not a "Special"?

EVERYBODY is talking "Specials" these days. Programs are offering them. Independent producers are keen to make them. Exhibitors want them. Policies are being shaped around them.

So it is pertinent to inquire just what the special picture is and what it means now to the picture business and what it signifies in the industry's advance.

We shall be glad to tackle this interesting subject more at length.

In the meantime we suggest that a special is not a special unless it is given means of special exploitation.

We learn from an exhibitor of a special which reached him with very inadequate advertising aids. It had no more than the weakest picture on the program which supplied it.

The exchange was not at fault. The exchange received mostly a series of letters and telegrams exhorting extra bookings and high rentals. It was the fault of the home office which evidently believes that a special should be specially exploited to its exchange but not to the exhibitor nor by the exhibitor to his public.

A special, let us repeat, is not a special, nor should it get special rental prices unless the exhibitor is helped to put it over and so get *his* special crowds and prices.

That demands special *service*.

* * * * *

Use All This—Gentlemen!

WE learn that extracts from our editorials on the organized reform element and its coercive efforts upon the State legislatures have been cited at recent legislative hearings upon Sunday opening bills.

The reformers brought them forward in an effort to show that the motion picture interests were organized and intended to do just what the fanatics with immense and practical zeal have been doing for some years—namely, to get an expressed sentiment from every legislative district, through petitions, in favor of their own schemes of regulation.

With characteristic dishonesty only extracts were read. May we suggest, right here, gentlemen, that this lying and contemptible trick was tabooed among decent people shortly after the printing press was invented.

But at any rate, we cheerfully go on record again in the matter, taking care this time that no unprotected paragraphs may be filched by quick fingers.

We said and reiterate that the reformers, with their thorough organization, have made it a basic move to collect petitions in each legislative district; that these names, while representing in reality only a decided minority of the population, had considerable effect upon Legislators because they represent votes; that the American public should have an opportunity to express itself before they were robbed of their liberties, and that the exhibitors of the United States must therefore arouse interest, circulate petitions, and hand them to their legislative representatives.

That's all. We lack organization; we have no funds; we don't hiss, jeer and lie; and we're pretty busy paying

(Continued on next page)

Editorially Speaking:

Use All This, Gentlemen

(*Continued from preceding page*)

taxes, advertising the Liberty Loan, helping returned soldiers get jobs, and doing all the multifarious charities expected of the screen. And we may not be able to beat the fanatics with their own weapons; but, if not, we would like to convey a sensible warning that some day the American people, unappealed to, will arise in their honest wrath and do this job conclusively and permanently.

The reformers are at liberty to use this editorial in their characteristic manner.

* * * * *

We Welcome Aid

MAY we also call the attention of the organized reformers to the fact that the work of the American Recreation League has no connection whatsoever with the motion picture industry.

The mere fact, of course, that this organization is advocating Sunday motion pictures is enough on the face of it to bring strident yells from the reformers' gallery and gleeful accusations of collusion with the motion picture interests.

Your plan, Mr. Reformer, of course, would be to create or subsidize such an institution in your own interests, but the picture people haven't the wonderful organization you possess.

The interesting truth, gentlemen, is that the American Recreation League—altogether of its own initiative and belief—is advocating the healthful recreation of motion pictures on Sunday in an effort to counteract Bolshevism among its working classes and to teach instead the ideals of American life, prosperity and happiness.

It is regrettable, of course, that this interferes with your own plans, but again we call attention to the fact that this is a free country and that the American Recreation League has every right to its own opinion.

* * * * *

Facing the Crisis

FRANK REMBUSCH, fresh from the fight in Indiana for Sunday pictures, says the motion picture is facing its most serious era of adverse legislation.

"The next two years," says he, "will put us out of business unless we are able on all sides to down the blue laws and the well organized reformers.

"We need immediately a committee of defense and progress in every city in the country. These committees will find their hands full.

"They should be constantly supplied with plenty of propaganda, for we must carry the fight for the picture to the people—through slides, speakers' arguments and editorial facts for the newspapers.

"The motion picture seems to be able to spread propaganda for any interest except its own.

"Let's decide to put over a Victory Loan for ourselves, a rousing campaign on the screen and through the press, combatting the lies against the picture and asking the people to demand that their favorite recreation be kept free from fanatical regulation and ruinous restriction."

Mr. Rembusch agrees with our editorial contention—that the opposition to the pictures only represents a decided minority, though a decidedly well organized one; that it deals in practical politics, and that the only way to tread down the fanatic is with his own weapons, on his own ground.

The main weapon is the expressed sentiment, through petitions or otherwise, of the majority of the public.

* * * * *

Here's an Idea for You

"YOU'VE got to be different," is the exhibitors slogan of Thomas D. Sorierio, of Boston.

"Give 'em novelty—all the time."

Mr. Sorierio's latest novelty is "Hero Week," at the Strand theatre, Lowell, and the Park and Franklin theatres, Boston. He is performing a fine charity and drawing packed houses at the same time; and it would seem that many other theatres could adopt the idea with success.

He puts on four acts, consisting of performances by wounded soldiers. They sing or tell stories of their experiences at the front. Other soldiers, wounded or out of work, replace temporarily all the house employes and are paid the same wages. An announcement is made from the stage that these soldiers will be glad to accept invitations in the way of home entertainment from the audience. This brings them in more intimate contact with those able to offer employment.

Increased newspaper space is taken during "Hero Week," and the newspapers have taken up the idea editorially.

Mr. Sorierio makes another excellent suggestion in this connection. He calls attention to the fact that a million and a half soldiers have returned to this country who have not seen the pictures released during the past year or more. So re-bookings of successes are evidently in order.

For instance, in Boston and its vicinity he estimates there are over fifty thousand returned soldiers; so next week he is announcing "The Man from Painted Post."

* * * * *

A Timely Word of Warning

FROM George A. Giles, the Cambridge, Mass., theatre man, we are in receipt of a letter which suggests an editorial campaign on the part of the trade papers.

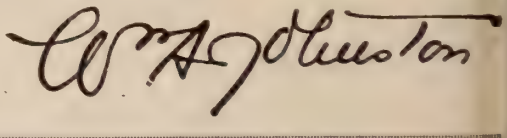
But the letter states its own message so pointedly that we can quote:

"The increasing use of slang and profanity in the subtitles of recent photoplays is to my mind very unfortunate.

"For a long time the use of profanity has been forbidden in first-class vaudeville houses although some second-rate houses and burlesque houses have permitted a greater license in this respect.

"Now the picture industry seems to be on the very eve of taking up and making use of profanity. It is easy to imagine a first-class theatre presenting a William S. Hart production on a Saturday afternoon to one thousand children only to have them read once twice or three times, titles where the worst kind of profanity is employed. This is not only going to react but is already reacting upon the business.

"Parents are not sending their children to the 'movies' to be taught profanity or to be taught that it is quite the proper thing to use. Anything that William S. Hart can do any boy will think is legitimate. Furthermore it is one more invitation for the 'censor' to get busy. And the sad part of it is, it does not add one bit to the effectiveness of the picture."



Dealing in Personalities



"His Insert Ideas Bring Forth the Adjectives."

WE saw the engraver's color proofs the other day on a wonderful insert that will soon appear exclusively in MOTION PICTURE NEWS.

"Wonderful" isn't exactly the word. What we need is an adjective that will combine the meaning of "exquisite" and "striking"—or, "beautiful" and "effective."

But you'll supply your own adjectives when you see the insert, which will appear in the issue of MOTION PICTURE NEWS dated May 10—timed with the release of its subject, "The Red Lantern."

And we are forestalling time by giving you the picture now of the man who created the insert—Arthur James.

They say "The Red Lantern" is a knockout. We know the advertising on it will be a revelation. Some combination!

We knew it would happen. Just as soon as Fred Warren got over in the Hodkinson camp he started to explode "Dynamite." The first crash comes with the announcement of a wide-open marketing plan—each picture sold on its merits. No groups, series, or anything approaching the program idea. With the biggest theatre season in years in sight, with more worthy independent productions than ever—the Hodkinson lead seems to point to a grand and glorious year for those who crave excitement. The Hodkinson story is on page 2445.

We met FRED WARREN at the hour of one A. M. in Mrs. Astor's sipping coffee and reading the morning papers before he hit the hay. "Can't get out of the newspaper habit," he explained. "Have to read the papers before I can sleep."

Fred spilled some of his ideas for the coming months to us. And all we can say is, "Heads up. The war is on!"

Lewis J. Selznick is the happiest man in ten counties these days. You can feel enthusiasm bubbling all around him. With Select entirely under his own wing now he's making plans by the minute. "The happiest moments of my life," he tells you. Then murmurs something about a half million. Then tells you he's "the happiest man alive." Then something else about a half million. He's steaming up and preparing for full speed ahead. Watch his dust. The new Select plans are told on page 2442.

Those are appreciative words Lewis J. says about keeping the present Select organization intact. "Their enthusiasm and hard work put us where we are," he declares. "I couldn't improve on a single member of the personnel."

Having frequently talked with ARTHUR KANE, VIVIAN MOSES and others in the organization we agree with Lewis J. that such enthusiasm can't be bought—or duplicated.

EUGENE O'BRIEN is to be starred by Select. Somebody pulled a ten-strike right at the go-off.

Dick Rowland isn't worrying about stars—so he says in an exclusive News interview this week on his coming year's plans. He's willing to bank his chances on the right production brains and the right stories—plus distribution methods that give producer and exhibitor a chance. He looks with favor on percentage playing to put a picture on its mettle. Altogether an important announcement.

MR. ROWLAND says we will be within sight of the millennium when we get a university course in scenario writing to show creative brains what the screen wants.

May we amend it by saying that we will be almost there when we get one or two EDITORS.

A RAY *Cosmopolitan* LONG, f'r example.

Or a KARL *Red Book* HARRISON. Not to mention Oldtimer ROBERT *Munsey* DAVIS.

Our advice is free.

A new series starts this week in the Exhibitor Service Bureau that should be of interest to film company advertising men as well as exhibitors. "How They Advertise and Why" will be explained by the leaders in exhibitor exploitation. Nelson B. Bell, general press representative of the Moore's Theatres Corporation, Washington, D. C., contributes this week's article. It's on page 2455. Next week Jack Kuhn, of Loew's Stillman theatre, Cleveland, Ohio, will hold the stage.

MARCUS LOEW has moved his mid-west headquarters from Chicago to Cleveland. The first step in confirmation of the rumor we gave you last week. More coming.

JEROME BEATTY is a father—again. Seven more Beatty's and Jerry will have a baseball team. And the team will have the coaching of one of the cleverest sporting writers we ever read. None other than Jerome Advertising Manager Beatty of the Famous Players-Lasky.

RALPH O. PROCTOR, well known in far-west and mid-west distributing circles is now holding an office down in the same suite with Hiram Abrams.

KENNETH HODKINSON is also in the camp of the Big Four.

Florida exhibitors probably wonder why they are threatened with censorship. And in a recent Jacksonville paper we read such advertising lines as "With all her strength Adele forced the man back inch by inch until she managed to fling him across the bed." And "See a crowd of boarding house girls running around in their chemises." "What happens in an office when the boss loves his stenographer?" "The Adventuress 1919 model 'vamping' her victim."

F. L. GREENWALD and T. LEES, of the Exclusive Features Co., Cleveland, are in New York looking over the independent field.

Competition with four "legit" openings in Washington, D. C., last week didn't stop BERT ADLER from getting top attention with "The Better 'Ole."

HARRY REICHENBACH put something over when he got a notice on "Whom the Gods Will Destroy" in the bulletin of The League to Enforce Peace. We forget how many hundred thousand get this bulletin each week but the figures are way up.

By the way, mysterious postcards are coming to our desk—and that of every other film man. We suspect you, Harry.

HARRY NOLAN, of Denver, dropped in the office just as we send these words scurrying to press.

There will be a hearing on the Sunday motion picture bill in New York State before Governor Smith on Wednesday at the request of the Sky-Pilots Association.

One big fact stands out in the battle and victory for Sunday pictures in New York. Real exhibitor organization—left alone—can accomplish wonders the minute it organizes the power of the screens. The only worries the exhibitors had were caused by the interference of other factors in the industry. The exhibitors hold the power because they are closest to the people. And the people are votes.

To JAKE WILK we are indebted for a Minneapolis newspaper clipping which tells that Charlie Chaplin immortalized his footprints by waddling across the concrete when the new Chaplin studio foundations were laid.

Radical Policy Changes Announced By Trio

Rowland Sees Percentage Plan

Making Announcement of "Fewer and Better Pictures" Policy Finds Value in Percentage Playing

FEWER pictures, produced more carefully, and each sold individually by the distributing agency, will be the policy of the Metro Film Corporation to become effective in September, President Richard A. Rowland advised MOTION PICTURE NEWS representatives following numerous conferences at the studio with Supervising Director Maxwell Kargar, Treasurer Joseph Engle and other executives.

"The reign of the star will end shortly," President Rowland said, "for the efforts of the producer to make better pictures have in some instances, and will in others bring to the attention of the exhibitor and public, the production itself and not the star. There are a few, and it is a very small number, of players who have been able to predominate in the picture, and these few will live together with a few others that may be elevated to stardom by their own ability to predominate the picture.

"Metro's new policy, we believe, is a step forward toward improving general conditions for the industry, and bring the producer and exhibitor closer together. Ultimately, it is my opinion, the motion picture theatres will, to a very great extent, be conducted along lines of the speaking stage theatres, booking pictures of the producer through his distributing house on a percentage basis. When this day comes, the producer can make pictures spending on each subject the amount necessary to make it correctly, with the assurance that he does not have to gamble with the exhibitor to get his money back. The booking of productions into theatres on a percentage basis, is fairer to the producer in some instances, and to the exhibitor in others. I recall the booking of one picture at a rental price of $600 for the week, and the gross receipts of the theatre were above $15,000. On the other hand, I have heard complaints from exhibitors that they lost money on this or that picture because the rental price was too high.

"Metro's new policy will not effect as radical a change in our distributing department as it would seem. Reducing the number of subjects from fifty-two to thirty-six, will disturb slightly our relations with exhibitors who have taken our entire program, but it will not cause any change in relations with patrons of the past, for we are duty bound to co-operate with them. The plan we will follow will be to make contracts for the subjects, but we cannot in advance of production, tell what a picture will cost the exhibitor. We may to a degree follow the star selling plan, but contracts will be made for each subject separately, the price of each film being made according to the film and drawing power of the subject.

"The question of cost to the exhibitor must be based upon production costs. We know distribution amounts to so much, but the fallacy of the program policy has been that we fixed the price for a subject before the film was made, and to save our hides we were forced to make the picture within a given cost. This program plan has held back the improvement of photoplays greatly, and with the elimination we believe we are improving film industry conditions.

"The star elimination must come if the personality of the star is not sufficient to predominate the picture. Many good films have been made in the last year with the so-called 'all star' cast, and they proved to be the greatest box office attractions of the year. This points out that the public are coming to realize that the play is the thing.

"The producer created an opportunity for the stars to use the strangle hold. He created stars. The exhibitor created a following for the star. These acts on the part of the producer and exhibitor have been costly to both, and to insure the successful financial conduct of the industry, the star policy must be eliminated. Whatever salary is paid the star comes from the box office receipts of the exhibitor, and now that all have come to realize the mistake in permitting a personality to predominate the industry by the acts of the producing and exhibiting divisions in the matter of advertising, publicity and made-to-order stories, all must work together to eliminate the injurious condition.

"The star policy has been changed in many parts of the country. The exhibitor is selling his show, and depending upon the star's name to draw but a small portion of the attendance. Where the theatre manager has shown good pictures week in and week out regardless of who played in them, he has built a big clientele, and proved to the possible patrons of his theatre that he is giving them good entertainment every week, and they can come there with the assurance they will be entertained, regardless of who is featured in the main film of the program.

"At this time we are not prepared to say who will be our principal players. We consider that unimportant. Maxwell Kargar is to continue in charge of the work of supervising productions. Under his guiding genius we believe we will make pictures that are logical, have character, and highly entertaining qualities.

"More attention will be given to the stories. We hope to get the best writers in the country to write for the screen instead of writing for publishers, and the producing companies then remaking the story to fit the needs of the screen as is the present practice."

"Select Onl

"Facilities Open to Brai Selznick in Announcing I

SELECT PICTURES CORPORATION will be solely a distributing organization in the future, according to Lewis J. Selznick, who this week made important announcements regarding the future policy of the company and confirmed the report that Adolph Zukor had withdrawn from the Select company. Mr. Selznick stated that the price paid Mr. Zukor for his half interest in the company was $500,000 over his original investment.

"Select Pictures will be operated as a distributing organization in the future," said Mr. Selznick to a representative of MOTION PICTURE NEWS. "Its channels of distribution will be open to the brains of the producing business. Big, special features will be secured, pictures that have the possibilities and the merit of 'Bolshevism on Trial,' for instance. The distributing organization will be under my personal direction and there will be no changes in the personnel

Scenario Versus Play Up in Court

On April 2, 1919, Harry O. Davis, through his attorney, Arthur Butler Graham, instituted suit in the United States District Court, Southern District Court, Southern District of New York, against David Belasco and John L. Hobble, under a claim for infringement of a copyright owned by Mr. Davis.

When Mr. Davis was associated with Universal Film Mfg. Co., he copyrighted the literary rights to a play entitled "The Little Belgian" and produced it in a motion picture of that name. He claims that the play "Daddies" now enjoying a successful run at the Lyceum Theatres is so similar in plot and incident to the "Little Belgian" as to give him a right of action for infringement. The defendant, John L. Hobble is the author of the play and Mr. Belasco is claimed by the plaintiff to present it.

Thompson Joins Arbuckle

Famous Players-Lasky Corporation announces that Keene Thompson has been engaged as Special Publicity Representative for Roscoe "Fatty" Arbuckle.

Mr. Thompson left immediately for the West Coast. He is well known as a magazine writer of short stories. As a writer for Picture Play Magazine he is said to have made many friends in film circles and gained his first knowledge of motion pictures.

"Fewer Pictures" Keynote of Future Plans

...Distribute"

...Producing Ranks," Says ...ase of Outright Control

...f the present organization. Every po...ition is too well filled to undergo a ...hange. And it has been due to the en...husiasm of the Select staff that the com...any made such a record the past year ...hat I was able to buy out the largest ...hareholder at such a figure."

Mr. Selznick also made the statement ...hat Selznick Pictures Corporation, the ...roducing company of which Myron ...elznick is president, will continue its ...work on an enlarged scale. Besides ...Olive Thomas, Eugene O'Brien has been ...ecured to appear in a star series. Mr. ...O'Brien is one of the most popular lead...ng men on the screen today and has ap...eared in a number of Select pictures ...pposite Norma Talmadge.

Myron Selznick will hold the position ...f production manager, all pictures made ...y the Selznick Pictures Corporation ...eing made under his supervision. The ...lder Selznick will confine his duties ...olely to the distributing organization.

Arrow Sells "Huns Within Our Gates"

The Arrow Film Corporation has closed ...sale for the feature, "Huns Within Our ...ates," for China, India, Burma, Ceylon ...nd Strait Settlements.

W. E. Shallenberger president of the ...rrow Film Corporation, reports much ...ctivity in the foreign market and this is ...ut one of the many deals made during ...he past week.

VITAGRAPH'S PLANS

"Big Subjects Coming," Says Smith in Coast Interview

VITAGRAPH was another organization which during the week made an important announcement concerning production plans for the coming year.

In an interview granted in Los Angeles President Albert E. Smith outlined clearly the plans of the pioneer producing organization and gave details concerning the big productions coming. Big stage successes and well-known prominent novels are on the list.

The interview will be found in full on Page 2473.

Hodkinson Changes Sales Policy

Bids Farewell to Program and Star System of Distribution—Productions to Be Sold Solely on Merit

BIDDING farewell to the program and star series system of picture selling, the W. W. Hodkinson Corporation has this week given telegraphic instructions to its representatives in the thirty Pathe branch offices of America that, effective at once, all productions past and future that are marketed through the Hodkinson organization are to be offered and sold to exhibitors singly on their individual value and merits.

Not only does the new Hodkinson order to its representatives apply to thirty or more productions in their hands during the past twelve months, but it has emphasized application to the first of the big new productions to be marketed through Hodkinson men beginning April 20. The first production to be so offered is Harry Raver's picturization of Augustus Thomas' "As a Man Thinks," starring Leah Baird and directed by George Irving. A few weeks later the first of the Zane Grey Pictures, Inc., productions, "Desert Gold," picturized from Zane Grey's drama by T. Hayes Hunter under the executive direction of Benjamin B. Hampton, will be offered on a similar sales basis.

Old timers, as well as the newer generation in the picture industry, will rub their eyes in amazement to see W. W. Hodkinson, who was the father of the program system, so radically depart from methods which he devised and brought into being. And they will likewise wonder at his seeming daring in beginning a series of releases in mid April of a size and caliber that have always been held up for fall-time release. But while adopting a new sales method, the Hodkinson forces have decided to stage two sensations simultaneously. They foresee that the coming spring and summer are to be the most prosperous that exhibitors have ever known. Their reports from exhibitors in every section of the country indicate record-breaking patronage and an era of money spending by the public of every state in the Union. Unquestionably this condition has been stimulated by the demobilization of a million and three-quarter American troops, with the promise of an equal number to come back from France in installments from now until October. These demobilized troops are being restored to American industrial payrools at prevailing wage standards as against the limited pay that the men received as soldiers and sailors.

Therefore, the Hodkinson organization feels that this is the time to provide the exhibitor the biggest possible productions and to offer them under a sales policy that permits the buyer to buy just what he wants without having to take on other productions and stars that he does not want at the moment.

Buffalo Film Circles Active

Night Shipper Engaged by Famous Players-Lasky to Accommodate Exhibitors—Wineberg Entertains the Children

BUFFALO, N. Y. (*Special to Motion Picture News*).—Manager Richard C. Fox, of the local Famous Players-Lasky exchange, has inaugurated an innovation in service to exhibitors by employing a night shipper who is on the job from 6.30 p.m. to 2.30 a.m. This night service was installed to accommodate local exhibitors who expressed a desire to return their show immediately after the last screening in the evening. It was also started so that films could be shipped to exhibitors in the outlying territory so that they will receive their films early in the morning on the day of showing. The "all night" service is something new in Buffalo branch exchange circles, but it is sure to be popular.

Manager E. O. Wineberg, of the Elmwood theatre, this week at a special afternoon performance entertained over 1,300 children at what he advertised as "an after school matinee." Professor Murda's Humpty Dumpty circus was the attraction, supplemented by a Marionette show at which famous film stars were imitated, and a number of comedy pictures. So successful was this after school matinee for the kiddies that Manager Wineberg plans to present another one in the very near future. The house shook with the children's laughter and parents in the audience declared that "this is an ideal way to entertain our children after a day's study in stuffy school rooms."

Manager Richard C. Fox, of the Famous Players-Lasky exchange, has been appointed chief of the local Film Division for the next Liberty Loan. He has appointed as his assistants the following committee: Charles A. Taylor, Pathe; Sherman Webster, Select; J. E. Kimberly, World, and Frank S. Hopkins, Universal. These men will handle the distribution in western New York of all Victory Loan films.

Every local exchange except two has now become affiliated with the Buffalo Exchange Managers' Association, which is affiliated with the Chamber of Commerce. These two offices are the Mutual and Triangle, who desire to be "shown" before joining up. It is planned to bring a speaker from Detroit or Cleveland soon to explain to the exchange manager the advantages of the organization in ironing out petty grievances.

Sunday Bill Passes in N. Y.

THE bill providing for local option in the matter of Sunday motion pictures in New York State, which passed the Senate last Thursday and then appeared to face a stiff fight in the Assembly, went through the latter body with flying colors by a vote of 88 to 51.

On the ground when the bill passed was the committee of New York exhibitors, which has worked unselfishly and steadily for over eight months that the victory might be achieved. Those present included Sydney Cohen, Samuel I. Berman and Charles L. O'Reilly, of New York City; Harold Franklin, of Buffalo; Jules Michaels, of Buffalo; Joseph Schuchert, of Buffalo; W. H. Linton, of Utica; Louis Buettner, of Cohoes; Irving Salyerds, of Rochester; Al. Hamilton, of Yonkers, and Samuel Scheer, of Long Island.

The prospects are bright for an early signing of the bill by Governor Smith. In a telegram bearing the glad tidings to MOTION PICTURE NEWS the committee of exhibitors summed up the victory in the words, "This is a wonderful tribute to proper exhibitors' organization."

Other Sunday Notes

Through the American Recreation League a bill for Sunday motion picture shows has been prepared for introduction in the Legislature at Nashville, Tenn.

Plans are being made by the theatres of Chattanooga, Tenn., to test the legality of Sunday closing. To get the matter before the Supreme Court it was proposed to violate the law, having the operators arrested, and then take an appeal from the verdict of the lower courts.

Two well attended mass-meetings in Knoxville last week adopted resolutions condemning the bill now pending in the Legislature to permit the operation of Sunday motion pictures in Knoxville.

Finding that the public did not look kindly upon any plans to oppose Sunday motion picture plays, the Cincinnati Retail Grocers' and Butchers' League has made announcement as follows:

"Rumors that the Retail Grocers' and Butchers' League is in favor of closing moving picture shows is utterly untrue."

Petitions are being distributed under direction of the Motion Picture League of the Cincinnati Chamber of Commerce, asking for a local option election upon the Sunday question.

Sunday Shows and Bolshevism

As Seen by Paul Brunet

DO the majority of the people want Sunday moving pictures?

Does the man who works eight hours a day—six days out of the week, want to be entertained on the seventh day—his day of rest and relaxation?

I am speaking particularly of the man who works with his hands—the multitude of factory girls, sales girls, the hordes of those who cannot take an automobile ride in the country or go to the golf club, or play tennis, or go to the seashore or indulge in the hundred and one other pleasures of well-to-do men and women that do not "break the Sabbath day."

In my opinion, the great majority of people do want Sunday moving pictures, and if the question could be submitted to a popular vote, the result in favor of it would be overwhelming.

Assuming that the people do not know what is good for them—and are not entitled to say so—the next consideration is—

Will Sunday moving pictures corrupt the public's morals?

The reformer and self appointed keepers of the public's conscience tells us that Sunday moving pictures will keep the people away from church. The answer is—

First—That it is not proposed to open the theatres until after 2 P. M.

Second—That people are not forced to go to church because the moving picture theatres are closed.

Must the reformers seek only the salvation of the souls of those who cannot afford expensive entertainment?

Is a man or woman better off morally and spiritually at the moving pictures, where he sits in orderly quiet for an hour's entertainment, or at Coney Island or some jazz and dance resort?

Is it not better that the young man and girl go to a moving picture on Sunday than be turned loose on the street with no place to go and let the "Devil find work for idle hands to do?" I do not see how anyone with an open mind, who gives this subject any attention at all, can fail to be convinced of the actual benefit to the great masses to be derived from the Sunday shows. It is not a moral problem but a great sociological one, affecting the welfare of millions.

And at this particular time when the whole world is in a state of industrial, political and social unrest, this movement, as has been indicated recently by a well-known journalist, is attended by the menace of Bolshevism. He thus tersely puts it, "It seems that the alternative is likely to be—Sunday pictures or the soap-box orator!" I am not ready, entirely, to endorse this view, but here, indeed, is one possible angle to which serious thought should be given. I feel, however, that with influential commercial bodies swinging into line, as has the Watertown Chamber of Commerce and the various welfare organizations joining in the work that Sunday closing will not be an accomplished fact—to the benefit of millions of wage earners who find in it an orderly, rational recreation

Honors Shower on Arthur "Select" Kane

Two honors from outside the business have recently been conferred upon Arthur S. Kane, General Manager, Select Pictures Corporation. Soon after finishing his term as President of the Kansas Society of New York the Eastern former students of his old College elected him to the office of President for the current year. This is the New York Washburn Club, made up of Alumni and others who attended Washburn College, Topeka, Kansas.

Former Kansans in New York are cooperating with Adjutant-General Martin and the ladies, and Mr. Kane has been made Chairman of the Entertainment Committee.

Governor Henry Allen and State Officials will be given a dinner when they arrive here to welcome the Kansas boys with the 35th Division, and Mr. Kane has been made a member of the committee to arrange this banquet.

"Heroic Deeds" to Bid Liberty Loan

The National Board of Reviews of Motion Pictures has been working in cooperation with the War Loan Organization, assisting in the picturization of some of the more highly dramatic citations for bravery which were made by General Pershing during the war.

Wilton A. Barrett, Review Secretary of The National Board, has been in charge of the production work carried on in cooperation with the overseas officers at Camp Dix. The "Heroic Deeds Series" of short subjects on the Victory Loan motion picture program are now being shipped to the exchanges in cooperation with the committee on distribution of the National Association of the Motion Picture Industry.

N. A. M. P. I. to Cooperate with Exchange Bodies

Comprehensive plans are now being considered by President William A. Brady of the National Association of the Motion Picture Industry, for a very wide extension of the Association's activities whereby it will have direct representation in all important exchange districts.

It is proposed to create local branches of the National Association in the cities where there now exist local managers, associations and exhibitors leagues. In such localities where the exchange managers have no organization they will be urged to organize by their home offices in New York City.



Sidney Drew, Who Died April 9.

Sidney Drew Dies

SIDNEY DREW, actor of the screen stage, died on April 9 at his home in New York City, after a brief illness brought on by a nervous breakdown. The immediate cause of his death was uremia. The comedian had never fully recovered from the shock of the death of his son, S. Rankin Drew, in France where, as a member of the Lafayette Esquadrille, he was shot down in action. He suffered a complete physical breakdown in Detroit, Michigan, last Friday, where he had been playing with Mrs. Drew in the stage play, "Keep Her Smiling," but although the specialist who was called pronounced his condition serious Mr. Drew insisted upon being brought to New York, arriving here Monday morning. Mrs. Drew accompanied him on the journey here and was at his bedside when he died.

Mr. and Mrs. Drew had been appearing in Paramount-Drew comedies, having signed a contract last August with President Amedee J. Van Beuren of the V. B. K. Film Corporation for the making of two-reel pictures, a subsequent arrangement being consummated for releasing the films through Paramount.

Sidney Drew began his screen work with the Vitagraph Company about four years ago and one of his earliest successes was "Goodness Gracious," the first three-reel comedy to be featured on Broadway. Clara Kimball Young appeared with him in this comedy which was shown at the Vitagraph Theatre. It was at the Vitagraph studios in Brooklyn that Mr. Drew met Miss Lucille McVey who became the present Mrs. Drew.

Lewis Suit Dismissed

Attachments in the case of Robert E. Vorthem against Edgar Lewis which were brought by Worthem during Mr. Lewis' absence have been vacated and set aside.

Protest Atlanta "Trade Rules"

Plans Under Way for Organization in Southeast—W. C. Patterson Sends Open Letter

DRASTIC "Trade Rules" recently adopted by the "Film Exchange Managers' Association of Atlanta," bid fair to bring on wide open warfare in the southeastern territory within a few weeks. Already a call has been issued to exhibitors for a meeting to organize the theatre owners of the territory.

Plans are under way for a meeting to be held in Atlanta on Sunday, April 13. Among the exhibitors active in the proposal to organize the showmen of the southeastern states are W. C. Patterson, of the Criterion, Atlanta; Ralph DeBruler, Howard Amusement Co., Macon; Frank Miller, Mojeska Amusement Co., Augusta; E. A. Schiller, Loew's Southern Theatre Circuit, Atlanta; Max Wolf, Odeon Theatre, Savannah; John Evins, Strand-Vaudette Co., Atlanta; F. R. Wilby, Strand Amusement Co., Montgomery; H. L. Cardoza, representing Jake Wells; N. V. Darley, Alpha and Savoy Theatres; Sig Samuels, Atlanta; Abe Gugenheim, Savannah, Ga.

The new "Trade Rules" which the exchange managers declare to be a "re-stating of the terms of the contract," have aroused particular opposition because of a clause in the contract which declares, "all remittances covering film and advertising charges must positively be in the office of the Exchange prior to the time the film is to be shipped, otherwise the film will not be shipped."

All but two of the prominent distributing organizations are represented in the association of managers. The members represent: Southern Triangle Pictures Corporation, Fox Film Corporation, Metro Pictures Corporation, Consolidated Film & Supply Company, United Picture Theatres of America, Select Pictures Corporation, Goldwin Distributing Corporation, Mutual Film Corporation, Vitagraph (V. L. S. E., Inc.), Pathe Exchange, Inc., Famous Players-Lasky Corporation, General Film Company, Independent Sales Corporation, W. W. Hodkinson, S. A. Lynch Enterprises, Inc., Film Clearing House.

MOTION PICTURE NEWS is in receipt of an open letter of protest addressed to the distributors from W. C. Patterson, from which the following paragraphs are quoted:

"Do you think there is any business today (worthy of the name) which makes no discrimination between its desirable customers and its undesirable ones? You have confessed that because of the delinquence of the undesirable customer the good customer must suffer—and that is more than you have ever admitted before.

"You ask us for a full co-operation in seeing that your Trade Rules are carried out. Why should we co-operate? Why should we, who have all along supported your policies and conducted our business in such a way as to gain confidence and respect, embrace a new doctrine which is directed, by your own confession, to those who have ignored, abused or violated the acknowledged business principles?

"Why do you ask a good exhibitor—and one whom you recognize as being desirable—to pay you in advance for film rental when you hold this exhibitor's money on deposit, such deposit being subject to forfeit at any time the exhibitor breaks, or attempts to break your contract.

"As it stands now, we pay you in advance a great deal of money to guarantee fulfillment of contracts, and then we pay you in advance for service. We have anticipated your answer: you will say that the terms of your contract are that all film rental must be paid seven days in advance. True the clause is in the contract, but you know that it has never been observed, and that you did not expect it to be observed. Moreover, it is not enforced now in the majority of exchanges operating.

"Is it not a fact that your contracts are framed in favor of your side? You do not even guarantee to furnish film to the exhibitor, nor do you bind yourself to have it delivered on time for his exhibition dates. And how many exhibitors in the country to-day are holding your Star Series contracts calling for six or eight pictures when only two or three were delivered? This because your star left you and the exhibitor waits helplessly for the fulfillment of his contract and you hold his deposit and await litigation.

"Two distributing organizations refused to go into this combine. These two organizations are financially backed by exhibitors. One in particular you used to ridicule. And it has developed into one of the most formidable factors in the field to-day. So formidable that your representatives fairly burn the rails between New York and Los Angeles to see what is going to happen next.

"In order to bring you to a realization of what you have done: Is it going to be necessary for any more distributing organizations backed by exhibitors to go into the field? Or, are you determined to continue your policy of "Let's see how much we can get from them?".

"We are your customers. You are dependent upon us for existence. Give us, at least, ordinary consideration; and when you make up your contracts next year get your legal department to word them well, for they will have to combat the searching scrutiny of the most formidable aggregation of legal talent in the Southeastern states.

"You have made the issue—but you have not disposed of it. See to it that your position is fortified. It will need much to defend it before the justice of your action has been established, and then you will want a Daniel to plead extenuating circumstances."

(Signed) W. C. Patterson, Mgr.,
Criterion Theatre,
Atlanta, Ga.

Kensington Company to Build New Philly House

The Kensington Amusement Company which owns and operates a chain of theatres throughout Philadelphia, including the Star Theatre at Kensington and Lehigh, the Lafayette Theatre at Kensington and Cambria and the Iris Theatre, at Kensington and Allegheny avenues, the three foremost picture theatres in the northeast, have purchased from Barber, Hartman & Co., Agents, the old Empire Theatre, Frankford avenue, below Cambria, and the ground both on the side and in the rear, giving in all a plot of ground 175 ft. by 260 ft.

The old theatre will be torn down and a new and modern one erected, with a seating capacity of 2,200.

The plans, which are now under way, will include the foremost in modern architecture, giving the theatre all the benefits of the experience in the building of the best theatres throughout the country.

Director James Hogan Ill at Post-Graduate

James Hogan, formerly connected with the Douglas Fairbanks producing staff and who assisted in the staging of many Artcraft successes, is seriously ill at the Post-Graduate Hospital in New York City. Mr. Hogan has many friends in the motion picture industry who will be sorry to hear of his condition and who no doubt, will be eager to send a message of good cheer to "Jimmy."

Hodkinson First to Bat in Circuit Discussion

IN response to the invitation extended in last week's issue of MOTION PICTURE NEWS by William A. Johnston, to the leaders of the producing and distributing ranks to join in a frank discussion of cooperative circuit as they affect the exhibitor, W. W. Hodkinson is first to step forth.

MOTION PICTURE NEWS is taking no sides and giving a free field to the film men who join in this discussion. It was started by a letter from an exhibitor asking for advice on cooperative circuits, and whether they were the only solution possible for the small exhibitor in these trying days.

Our only hope is that film men will step forward frankly—expressing their opinions without hesitation.

Mr. Hodkinson's statement follows:

Mr. William A. Johnston, Editor,
The Motion Picture News,
729 Seventh Avenue, N. Y. C.

Dear Mr. Johnston:

I am keenly interested in your editorial suggestion for an open discussion of the plight of "a small exhibitor" and all other exhibitors, particularly at this crucial time.

To begin with, you suggest that there is a necessity for a new kind of distribution of pictures, a distribution that will regulate the difficulties of Exhibitor, Distributor and Producer. Why not cut away to the facts and recognize that with almost no exceptions *there is no such element as the Distributor at the present time?* The only two factors in the field today are Exhibitor and Producer; the Distributor practically doesn't exist.

It is rank inaccuracy and business hypocrisy to say Distributor when all we mean is an adjunct of a Producer, completely under Producer control. To get anywhere in this discussion we have got to recognize Producers as Producers, even if they distribute their own films, and Exhibitors as Exhibitors, even if they operate film exchanges. These people call themselves Distributors, but they are not Distributors, as I see the Distributor.

What we actually have is two groups who, under the present highly competitive system, are each more anxious of advancing their Producer or Exhibitor interests, respectively, than they are of recognizing any rights existing within the other camp. This fact is obvious to every intelligent man in the industry.

A Distributor is an independent factor (he *must* be independent) whose best interests are served by three things:

1st—Making equitable contracts with Producers for product, leaving the risk on production to the Producer.

2nd—Making equitable contracts with Exhibitors to utilize that product.

3rd—Helping the Exhibitor get from the Public the maximum amount of money for that product; doing this by reputable methods for the *joint benefit* of Exhibitor and Producer through efficient machinery for selling and exploiting films.

If we cannot make the Distributor fit this definition then there is only one answer—throat cutting tactics until the Producer takes over the Exhibitor or the Exhibitor drives the Producer to the wall. There seems to be no middle ground except through such independent, uncontrolled, efficient distribution. At the present time, however, a middle ground position seems next to useless; the Producer grip must be broken before anything else can be done.

It has been an unfortunate fact in our industry that the Producers being fewer than the Exhibitors, can always organize and reorganize to impose upon the Exhibitor, while the Exhibitors, being many, cannot successfully and permanently join together in organized form against their more compactly knit antagonists.

Why does the Producer-controlled distributing machine inevitably work to the disadvantage of the Exhibitor? Answer this question by another: How many of the executives in control of Producer-distributing machines have ever had an Exhibitor-distributing training or point of view to beget understanding or sympathy with the Exhibitor's problems?

Individually, perhaps, the Exhibitor is no better than the Producer from any angle. Collectively, however, the Exhibitor is sound and permanent, *because of his theatre properties.* The Producer, on the other hand, controls only temporary elements, as elusive as quicksilver; he has them today, his competitor may have them tomorrow. *This is the basic reason for the Producer's constant effort to exploit the Exhibitor while the exploiting is good.*

Is co-operative booking the right thing, —the way out? I would answer this with a question: What are the motives of the men behind co-operative booking plans? Are they trying to furnish a sure market for pictures which they themselves produce or have an interest in for the purpose of establishing Producer control over the Exhibitor in a little different form? A rose by any other name will smell as sweet, or a cabbage as rank.

Or—heed this—if they really represent organized Exhibitors, how is the Producer going to fare who trusts to their mercies? One side or the other has got to bleed under any such arrangement—and as long as either side bleeds, the industry will stay in its present bad shape.

Of this much we are sure. Producer control exists today; Producer control is what the psychologists call a vicious circle, which must go on, making conditions worse and worse, until some genuinely neutral factor steps in and ends it. Producer control was originally created by a Producer group's establishing itself with a superior line of product, and because of the excellency of this line securing control of the channel of distribution of its pictures to the Exhibitor. With control of the channel assured, the necessity for continued quality of product is largely removed, and the Exhibitor is imposed upon until at last he revolts and supports a new Producer movement. With the Exhibitor's support the new Producer group again secures the channels of distribution and again begins to depend upon its control rather than the quality of its product, once more imposing upon the Exhibitor until the latter again revolts, lending his support to some new movement that bids fair to make conditions better. Again the whole cycle repeats itself, and so on, world without end.

This has been the actual history of the motion picture industry from its inception to the present date. Independent Distributors have come out in an effort to help this condition, but up to now they have inevitably been absorbed by Producer control. ven in the case of Paramount, which, when I formed it, was so organized as to be impregnable to Producer influence from the outside, the Producer element finally crept in. Here it was simply a case of being sold out by my associates; and incidentally it is interesting to note that these very individuals who then succumbed to the Producer influence have since been discarded by the Producer elements.

Sinc ethen I have been able to form an organization which is impregnable to the Producer element bot h from without and within. This organization seems to be on the road to the accomplishment of what Paramount might have done had it not been sold out.

The independent Distributor is the only agency that can pick and choose its pictures, and eliminate without fear or favor it is the only agency that is not carrying a big studio overhead, that is not bound up with exorbitant star salaries and all the other items which make it necessary for a Producer to sell a flood of poor pictures in order to keep on making a certain percentage of good ones.

I am soundly convinced, after twelve years of gruelling experience in all three branches of the industry—as Exhibitor, a Distributor, and working so closely with the Producer that I know his mind from the bottom up—I am soundly convinced that the independent Distributor is the only factor now in a position to stabilize the motion picture business. Unless his help is adopted, both by the sincere Producer and by the Exhibitor, the warfare must go on. Yours very truly,

W. W. HODKINSON.

Flying Start for National Exhibitor Body

THE amalgamation of the Exhibitors' League and A. E. A. into one national organization, which occurred at Chicago last September, was perfected and completed at the national meeting of the Executive Committee of the new organization in a three-days' gathering at the Hotel Astor, April 3, 4 and 5. All details for carrying on the organization were agreed upon and a most comprehensive plan instituted. The name of the national organization is Motion Picture Exhibitors of America, Inc., incorporated under the laws of the State of Illinois, with offices in Chicago, where the president resides, and in Indianapolis, where the secretary resides. The Committee on Constitution and By-Laws entered a report and the Executive Committee made many important changes, after which the report was adopted unanimously.

Officers were elected as follows: Peter J. Schaefer, Illinois, president; Marcus Loew, New York, vice-president; Frank Rembusch, Indiana, secretary; Ernest Horstman, Massachusetts, treasurer.

There was further elected a member of the Executive Committee from every State, a list of whom will be given as soon as all have qualified. Under the plan of organization, the Executive Committee, comprising one member from each State, have full responsibility in conducting the affairs of the organization, and elect the president and other officers, and direct their work. The National Convention will occur in St. Louis June 17.

A campaign for membership will be started at once. An organization plan has been adopted, the details of which will be given later, whereby every member in the United States will be solicited for membership with such inducements and returns to every exhibitor member that there will be no doubt the largest membership in this organization in the history of the business. Solicitors will be active in every State in the Union at once, and all exhibitors are asked to send their application for membership to the National Secretary immediately. Every member of the Executive Committee was very enthusiastic over the success of the meeting. All felt a sense of responsibility as to the necessity of having a permanent and effective national organization. The national organization will depend on individual membership in each State. The State membership will elect one representative on the Executive Committee. Only questions of national bearing will have place in the work of the national organization.

The spirit of the meeting can be summed up in the address of President Schaefer, "That this organization shall work entirely for the best good of the whole industry. We shall be a means and medium of progress and defence for every exhibitor who becomes a member. Our function is to encourage every part of the industry and bring harmony and unity into the ranks of the exhibitors. We are opposed to any side issues or any plan of support except through the membership of the organization. Our organization is for exhibitors only. We have no entangling alliances with other branches of the industry, or any other organization of other branches of the industry. We believe that our work will be mainly to offset the evils of adverse legislation and bring about constructive legisladustry may assist, but the exhibitors' must be the leading tion, and these are problems that must be handled entirely by the exhibitors' organization. Other branches of the industry may assist, but the exhibitors must be the leading and guiding spirits in any matters pertaining to legislative work, as this has been proven by the past."

Exhibitors are requested to send their applications for membership to Motion Picture Exhibitors of America, Inc., Indianapolis, Ind., Frank Rembusch, National Secretary

McAdoo Joins National Committee

William G. McAdoo, of the United Artists' Association (Chaplin-Pickford-Fairbanks-Griffith) has accepted the chairmanship of a new citizens' National Committee to increase the membership of the Boy Scouts of America.

Coincident with this comes the announcement that the Boy Scouts of America will sponsor a series of motion pictures, their entire membership of 500,000 boys, 16,520 individual troops in the United States, to co-operate in exploitation and advertising with exhibitors showing the pictures.

The pictures are to be made by Boys' Life Productions, of which A. D. V. Storey is President, authorized producers of motion pictures for the Boy Scouts of America, with Jack Cohn, former editor of Universal News Weeklies and Screen Magazine, as production manager.

New Thousand Seat House for Cincinnati

Another motion picture theatre is to be erected in the downtown section of Cincinnati. The new theatre will be located at Seventh and Vine streets, and will be financed by Albert Bejach, who runs a billiard hall and bowling alley on the site. He holds a lease for 60 years on the property and plans to convert the building into a picture show that will seat 1,000 persons. The only nearby opposition to this house will be the Star Theatre, one of the four downtown picture houses that gives shows for five-cent admissions.

Eisner Visits New York

Adolph M. Eisner, manager of the Doric Theatre at Kansas City, Mo., was a busy man around New York City last week making many business calls and renewing several old acquaintances.

The Doric Theare is owned by George W. Curtiss and Mr. Eisner has been the manager since last August 29. This house seats more than nine hundred patrons and is favorably located in the downtown district. Full week runs and open market bookings is the policy.

Admission prices including the war tax, are twenty-eight cents with fifty-five cents for the logue seats. A large orchestra provides the music.

Mr. Eisner informed MOTION PICTURE NEWS that this theatre owned three Universal cameras and not only made the local interest features of its own news weekly but also had a laboratory installed which enabled the theatre to develop and print all its own film.

Gets Big Selection

After spending eight weeks in search of screen stories in eastern cities including New York, Philadelphia, Boston and Chicago, William Parker of the Jesse D. Hampton scenario staff has returned to Los Angeles with a selection of 102 screen possibilities.

"Of the 102 stories, it is probable that we will select four. This is above the average, for a very careful selection was made before the options were secured. After looking over the stories several days, two have been decided upon, and it is probable that a similar number of additional ones will be taken.

'Big Four" of Pittsburgh Go "Over the Top"

The Hollis-Smith-Morton Company, Simplex distributors in Pittsburgh and known locally as the "Big Four," report that on March 22 six Simplex projectors were disposed of, making this a red letter day at their establishment.

This progressive concern has been engaged in the supply business for many years, each of the members of the firm being well known to the trade on account of their individual activities in and around Pittsburgh. Many of the high-class theatre installations in Western Pennsylvania are the result of their energetic endeavors and the recent reports received at the Simplex factory, from this hustling quartette, show a large number of Simplex installations.

Morris in Buffalo

Buffalo, N. Y.—Samuel Morris, president of Cleveland Exchange Managers' Association and manager of the Goldwyn branch of that city, addressed the local exchange men Monday evening, March 24, on the advantages of an organization of exchange men affiliated with the Chamber of Commerce. The talk was given in the Hotel Iroquois and exhibitors and exchange men not only from Buffalo, but from towns in Western New York, including Rochester, were present. The Buffalo men have organized and have affiliated with the Chamber of Commerce and all but two local offices are members of the association. These are Mutual and Triangle. It was to enlighten these two offices and all others interested that Mr. Morris was asked to come to Buffalo to address the local men.

Meets Success with Burton Holmes Travel Club

Sam Atkinson, manager of the Hoyburn Theatre, Evanston, Ill., has reported to the Burton Holmes organization unusual success with the idea of forming a Burton Holmes Travel Club and featuring the short subjects heavily.

Manager Atkinson organized the club among the teachers and pupils of the public schools and the parents. Prizes were offered for the best answers to a series of questions based on the travel subject, the children being divided into classes according to age. The first prize winners will appear in a motion picture with their teachers and parents, this to form a two day feature at the house.

Cropper Gets "Maciste" for Three States

The Bee-Hive Exchanges at Chicago, Milwaukee and Indianapolis will distribute "The Liberator," starring Maciste, for Illinois, Wisconsin and Indiana, according to an announcement of General Manager R. C. Cropper.

This production is said to be the greatest ever attempted for "Maciste," the most massive, tremendous and masterly interwoven story ever written by Italy's greatest writer, Gabriele D'Annunzio. "The Liberator" is in the form of a twelve-episode serial of two reels each. Each episode of itself is described as an intense story, fitting into the story of the whole, affording "Maciste" a myriad of opportunities to demonstrate his gigantic strength.

"Girl Problem" Poster

In preparing its advertising aids on "The Girl Problem," the latest Corinne Griffith release, Vitagraph got out a unique three-sheet poster, showing a big head of the star breaking through a gigantic question mark. This poster, combining at once the qualities of a star portrait with a direct tie-up to the theme of the picture, has excited considerable favorable comment among he exhibitors, according to advices received from various Vitagraph branch oces.

"Particularly among the more important exhibitors who engaged in special exploitation on their pictures has this three-sheet proved of value," writes one Vitagraph branch manager.

Wayland Taylor to Exploit "Fires of Faith"

Wayland H. Taylor, formerly with D. W. Griffith, has been engaged as manager of a special Famous Players-Lasky department to exploit and publicly present "Fires of Faith" on a big scale. Several big theatres in metropolitan sections have already been engaged to present this Salvation Army special.

The Salvation Army heads, Grosset and Dunlap, publishers of the book based on the film, and Watterson, Berlin and Snyder, song publishers, are working on campaigns to aid the Famous Players-Lasky in the exploitation of this subject.



Photograph of a photograph of Marion Davies worn by her cousin throughout the war

Miss Davies Gets Souvenir from France

Marion Davies, whose latest picture "Getting Mary Married," which has received such splendid notices, and who is now working in the Paragon Studio on a new picture, which is said to be the screen version of a famous novel, is in receipt of two war mementos for which, she says, she would not take anything, however priceless, American-made.

These were brought to Miss Davies very recently when the 27th Division made its triumphant appearance in New York harbor, and were presented to her on the day of the parade by her cousin, Lieut. Edward Clark, a prominent member of the 27th Division, and a popular and well-known boy in New York. However, it is not now in its original shape, and could not be called by anyone a thing of perfect beauty, even though it is a picture of the extraordinarily beautiful film star. It is worn and torn now, as it was worn over the heart of Lieut. Clark all through the thickness of the fight "over there," in which he saw such active service.

The second souvenir is a shaft of thin copper, about eleven inches high, two inches across. Two-thirds up from the base there is soldered on a figure of Christ on the cross, beautifully wrought, with exquisite faithfulness as to detail. Above this is the Kaiser's crown, also perfectly done, and above this, on a decorated shield are the words "Gott mit uns," The whole is backed with four bullets, the spikes protruding from the shield.

Pioneer Buys Beban Film

The Pioneer Film Corporation has bought from Hiram Abrams the New York City and State rights to "Hearts Of Men," the George Beban feature. They have also purchased the New York State and City and the New Jersey rights to "The Lady of the Dug Out," the famous Al. Jennings picture.

The Pioneer Film Corporation has sold the territorial rights on "Still Alarm" and "Wives Of Men," for Kansas and Missouri, to the First National Film Co., of Kansas City, Mo.

Schwerin Returns from Booking Trip

Charles F. Schwerin, special representative for Samuel L. Rothapfel and Independent Sales Corporation in the marketing of the Rothapfel Unit program, returned this week from a trip through the South in the interest of the Programme. After visiting Pittsburgh, Columbus, Dayton, Cincinnati, Nashville, Knoxville, Chattanooga, Birmingham and Montgomery, Mr. Schwerin returns to New York with a hundred per cent sales record on the trip, having placed bookings in every city visited. The trip was made in seven days.

Mr. Schwerin reports that in his fifteen years experience in salesmanship, he has never handled a proposition that was accepted more readily.

Back to Cannibals!

Martin Johnson and Mrs. Johnson are now on their way to the South Sea Islands for their second motion picture expedition in search of cannibals, after being feted in Los Angeles and San Francisco for a week before their embarkation on April 8th.

While in Los Angeles members of Southern Californa Theatre Owners' Association tendered a special luncheon to Mr. and Mrs. Johnson which was attended by practically all Los Angeles exhibitors and film exchange men. At this, Mr. and Mrs. Johnson gave the principal speeches they made while on their way to the city of embarkation. In addition they both made a personal appearance at Grauman's Million Dollar Cinema Temple where portions of the film heretofore not shown in theatres formed an introductory for the now famous picture makers.

Syracuse Likes "Salome"

"The house was packed, jammed full, yesterday and Assistant Manager MacDowell had his hands full keeping the crowd in order; so better plan your work so you can attend the earlier performance and get a better seat."

This is the advice given by the motion picture reviewer of the Syracuse Post-Standard after the first day of a week's showing of the Theda Bara super-production "Salome" at the Strand Theatre, Syracuse. The critic continues: "The Theda Bara film is right—very, very, very film and much Bara! There are other attractions shown at the Strand, but, as I said before, you won't care!"

Extended the Run

After having played the William Farnum production "Les Miserables," three days, the Albany Theatre of Schenectady, N. Y., was obliged to extend the run for the full week to accommodate the crowds that wanted to see the picture.

In a two-column, fourteen-inch advertisement printed on Wednesday, the theatre's management printed this special notice: "Thousands have thronged the theatre every night and hundreds were unable to even get in. Never before in the history of motion pictures in Schenectady have there been such crowds. Many have asked us to continue the showing for the rest of the week. We have done it. You will have another chance."

Moss Takes Over Broadway Theatre

B. S. Moss, who owns and operates the string of popular-price vaudeville and picture theatres which bear his name round Greater New York, has taken over the Broadway Theatre for a long term lease which will go into effect on May 2. This arrangement, calls for an inaugural summer policy of feature photoplays, which will expand in the fall into a combination of vaudeville and photoplays. Among other plans of rejuvenation and modern appointments, the interior and exterior will be thoroughly renovated and retouched with ornate finishing.

Berman Forms Company

Picture camera and projectors, so simplified in construction and so moderate in cost that practically everyone who can now afford to use an ordinary still camera, may hereafter make and display their own moving pictures, is the promise of the Camo Corporation.

The new corporation, the main offices of which are in the Astor Trust Building, at Fifth avenue and Forty-second street, New York City, was organized by A. L. Berman, who has been prominently identified, for some time past with moving picture and theatrical interests. Mr. Berman heads the corporation as president.

Tom Moore Stars in Role of Traffic Cop

In the Goldwyn production released May 4, Tom Moore plays the role of a traffic policeman in "One Of The Finest."

Harry Beaumont directed the picture, and Seena Owen with Hallam Cooley support Mr. Moore in his role of Larry Hayes, the policeman. It is said that no man holding that responsible position ever went through a week without an adventure, and as more than a few weeks of Larry Hayes's life are depicted on the screen, his adventures are many.

Marshall Neilan Gives Dinner Dance

Marshall Neilan was host at one of the most brilliant private balls given in Los Angeles on Saturday evening, March 29th, when he lavishly entertained about two hundred prominent people of the west coast film colony at a dinner dance at Hotel Alexandria in honor of J. Fred Zimmerman, Jr., of New York.

Bert Lytell, Douglas Gerrard and Lou Cody assisted Neilan in entertaining and receiving his guests.

Begins Another One

Having completed "Wolves of the Night," which is scheduled for early release, William Farnum has begun the second of the series of the deluxe productions which he is to make in California. This is "The Lone Star Ranger," one of the best known of Zane Grey's books.



Irene Castle, star in Famous Players-Lasky productions

Jessen Is Guest

Members of the Los Angeles Film Exchange Board of Trade on April 1, tendered a luncheon to Carl Jessen, Los Angeles representative of MOTION PICTURE NEWS as an appreciation for handling the publicity regarding the proposed Arizona law regulating film production and distribution which was vetoed by Governor John Campbell The courses were interspersed with telegrams appropriate for All Fools' Day.

Those present were: T. E. Hancock, World; Harvey Gausman, First National; Herbert M. Lentz, United Pictures; A. R. Patten, Exhibitors' Mutual; E. A. Benjamin, All Star; B. E. Loper, Select Pictures; Dave Bershon, Universal; L. E. Kennedy, Fox; W. H. Hepburn, Vitagraph; H. W. Stubbins, M. & R.; Harry W. Schmidt, General; E. D. Tate, Pathe; Harry Lusting, Metro; H. G. Ballance, Famous Players-Lasky; A. B. Lamb, Metro; Ben Fish, Goldwyn; C. J. Marley, Triangle; A. F. Statter, Examiner; Monroe Lathrop, Express; Anthony Anderson, Times; and A. P. Michael Narlian, General Counsel of the Board of Trade.

Dennis J. Sullivan Visits Los Angeles

Dennis J. Sullivan, manager of Distribution, Division of Films, Committee on Public Information of the U. S. Government, arrived in Los Angeles March 28. and spent several days there in the interest of the several subjects released by the government. While in Los Angeles he was the guest of T. E. Hancock, manager World Film Corporation Exchange, and visited Universal City, Goldwyn at Culver City and the Charles Chaplin plant in Hollywood.

Mr. Sullivan was formerly identified with the Mutual Film Corporation, during the period that twelve Chaplin subjects were made for this company. He spent a very pleasant half hour at the Chaplin studio watching the filming of several scenes for the coming First National release "Sunnyside."

Profit-Sharing Plan for Eastman Company

Twelve millions of dollars, the largest amount ever involved in a single profit-sharing in Rochester, is to be set aside by George Eastman and the Eastman Kodak Company for the benefit of employes, in the form of distribution of stock, according to announcement made by Mr. Eastman last week. Stock to the value of half that amount will be given outright by Mr. Eastman himself, the stock to be sold at par to the employes, and the money from the sale turned into the employes' benefit fund. It will be the largest single gift of Mr. Eastman, whose generosity toward his employes and toward the city of Rochester has attracted national attention. The other half of the total amount of stock will be issued by the company for sale on the same terms to the employes and the proceeds to go into the company treasury.

Guise Succeeds Branham

After many years experience, both editorially and as a reporter, on several of the daily newspapers in Minneapolis, George E. Guise, former secretary to Mayor Nye of that city, took charge of the local publicity for the Universal Film exchange.

When Charles Branham of Minneapolis accepted the management of the Majestic Theatre at Detroit he sent for Mr. Guise to handle the publicity. Now that Mr. Branham has resigned, George Guise succeeds him as manager of the Majestic Theatre in the Michigan metropolis.

Besides managing the Majestic, Mr. Guise promotes the publicity and exploitation for C. H. Miles' other theatres, and is said to have made a very auspicious beginning.

Billboard Campaign for Alice Joyce Picture

Plans have been perfected by Vitagraph for a national billboard campaign in behalf of its forthcoming Alice Joyce production, "The Third Degree."

A splendid 24-sheet has been prepared, carrying a big portrait of Alice Joyce and one of the big scenes of the play, and this will be conspicuous on the boards of the best stands across the entire continent.

Not only have the regular billboard spaces been reserved but special stands and locations have also been contracted for, it is said, and Vitagraph anticipates that its advertising campaign will be reaching millions of picture theatre goers well before release date.

American Announces One

Margarita Fisher's next picture, following "Put Up Your Hands" in the list of this star's offerings, will be "Charge It to Me." The American Film Company, Inc., announces May 4 as the date of release.

This is said to be one of the merriest little farces ever, from the pen of L. V. Jefferson, and directed by Roy W. Neill. It deals with a problem that troubles thousands of households—the matter of a personal allowance for Friend Wife.

M. P. D. A. Activities

With a meeting scheduled for April 15 at their lodge rooms, 234 West Fifty-fifth street, New York City, the correspondent of the Motion Picture Directors' Association enthused about the previous meeting, in the following manner:

At the last meeting, Emil Chautard presented the Lodge with a projection machine for the use of the members in cutting or showing their pictures. It will be installed during the coming week.

George Archainbaud is back in civilian clothes, having finished service with the Tenth Co. at Fort Totten, N. Y.

Jack Harvey is making a series of one-reel comedies at the Thanhouser Studios at New Rochelle. He has discovered that in making a serial a room has fifty-seven walls and four thousand angles. They will all be used.

Charles Miller is bursting with news, but refuses to divulge.

Del Henderson has a million-dollar idea which will be hatched in the warm weather.

J. Seare Dawley has finished his latest picture at the Biograph studio, and gave a showing of the complete story—titles and all—three days after the last scene had been shot. If the big releasing companies ever find out how it was done there will be very little delay in future dates. It shows one of the advantages of a director having full charge of his picture from Story to Print.

James Vincent fills the eye more and more as a typical Producer—that is, the popular idea of one. As a fact, they are usually thin and worn, but see James——

It is interesting to watch the growth of our Directors in the Independent producing field, and the closer the relation becomes between Directors and Producers, the better it will be for pictures. Too much system and red tape between the man who provides the money and the man who spends it makes impossible that sympathetic relation which should exist. We need much of meetings of sales managers and producers getting together in a friendly spirit, but the Main Office and the Studio are still miles apart.

Baker and Berman Visit Chicago Universal

Universal's general manager, Tarkington Baker, and Harry M. Berman, general manager of exchanges have gone to Chicago on the third of their regular monthly visits to the Windy City territory.

After leaving Chicago Mr. Baker will go to Indianapolis to look after the arrangements for the initial showing of "The Heart of Humanity" in the Hoosier metropolis while Mr. Berman will visit Minneapolis, Milwaukee, Des Moines, Omaha and Kansas City

Indefinite Run

Such was the crush at the Allen theatre during the week of March 31 for the first presentation in Toronto of "The Unpardonable Sin" that it was decided by Manager Ben Cronk to give the feature an indefinite run. Six shows were given daily and prices were practically doubled.



Grace Darling, in S. L. Rothapfel's feature production for the Rothapfel Unit Program

Fox Takes Long Lease on St. Louis Theatre

John Zanft, general representative of the William Fox Circuit of Theatres in the United States and A. M. Frumberg, of St. Louis, western counsel for the Fox company, announced today that they have completed negotiations for a seven-year lease for the building occupied by the William Fox Liberty theatre on Delman boulevard, just west of Grand avenue.

The lease was signed with the Victoria Theatre Realty Co., and becomes effective September 1, 1919.

After spending a week in St. Louis Mr. Zanft concluded that the Liberty theatre is situated in the center of the city's best amusement district and his faith in the people of St. Louis to keep the Liberty in the lead as the city's leading photoplay theatre caused him to sign the lease.

Mr. Zanft stated that the entire theatre will be re-decorated during the summer months and St. Louis interior decorating artists will be engaged and given carte blanche instructions to make the Liberty theatre the most beautiful in Middle West.

Art-o-Graf Loses Gibson

Tom Gibson, screen writer, has resigned from the Art-O-Graf Company of Denver because of business which demands his attention in Los Angeles.

It is announced that the company will produce the seven reel story of Mr. Gibson as soon as weather conditions permit. It is entitled "The Wolves of Wall Street."

Mr. Gibson still retains his holdings in the company it is said. He is the author of "The Mid-Night Man," "High Speed," "From Broadway to a Throne" and "The Last of the Open Range."

All Jobs Back

Announcement has been made at Toronto, Ontario, that all theatre employes who have returned from overseas service with the Canadian Army and have been able to resume civil occupations are all back at work at local theatres.

Picture Shows Viola Dana in Wilkins Novel

"FALSE EVIDENCE," released April 21, stars Viola Dana in the screen adaption of Mary E. Wilkins (Freeman) novel published under the title of "Madelon."

The story deals with the primitive customs of the people found in the famous Redwood section of California, one of which is that every girl is betrothed at her birth, and is expected to marry in accordance with her father's choice. The author of the novel, Mary E. Wilkins (Freeman) has made an exhaustive study of these people and their customs and habits and the character drawings in the screen version are said to be the creations of a strong cast of players whose capability has been oft proven in this type of story.

Finis Fox, of the Metro scenario staff, has converted the plot and action of "Madelon" to the silent drama. Edwin Carewe is responsible for the production, and the photography which is said to be the last word in artistic exteriors and interior lightings is the work of John Arnold.

Madelon, played by Viola Dana, is the first of the daughters of this section, to upset the local tradition of the place by her refusal to marry the man selected for her at her birth by her father, Sandy McTavish.

Among the principals will be seen Wheeler Oakman as leading man, Joe King as the heavy, Edward J. Connelly as Madelon's father, and Pat O'Malley, Peggy Pearce and Virginia Ross.

Metro officials state that never before, since the well-remembered triumph in "Blue Jeans," has Viola Dana had a more becoming role for her versatility and magnetic personality.

Cropper Gets "Maciste" Feature

R. C. Cropper, General Manager of the Bee-Hive Exchanges in Chicago, Milwaukee and Indianapolis, has purchased the state rights for Illinois, Indiana and Wisconsin of Harry Raver for the release of "Maciste" in "The Liberator." Mr. Cropper has announced no release date as yet.

Mark M. Vance Resigns from "Variety"

Mark M. Vance, for eight years on the editorial staff of *Variety*, resigned last week to take up his new duties on the *Dramatic Mirror*.

Mr. Vance handled both vaudeville and picture work on Variety and will continue to do so in his new position.

Shauer Back from Europe

Famous Players-Lasky announces the return of the assistant treasurer, E. E. Shauer, from Europe. He has been in England and France for the past few months studying film conditions in those countries and has returned with a wealth of information and enthusiasm it is said.

Mr. Shauer declares that conditions there in the film business have greatly improved

Exhibitor Service Bureau

Best Advertising Brains To Help You

WITH this issue we take another step forward in affording service for the exhibitor. Since this department has been started a great deal of the space has been devoted to efforts to improve exhibitor advertising, and looking over the results that have been accomplished by showmen all over the country in contrast to a couple of years ago we are mightily pleased that we have been able to offer some assistance by the views that have been reflected here.

We have printed a number of articles from leading exhibitors on different phases of advertising, including the series by S. Barret McCormick. Further than that, when we undertook the constructive criticism of the work of exhibitors we announced to you that this department would not be governed by the prevailing practice of praising everything that the exhibitor sent in merely to keep him a "pleased subscriber." We realized that the time had passed when the intelligent exhibitor wanted anything of that sort.

We knew that he wanted the truth—we knew that he wanted to know how he could make the money he was spending or failing to spend for advertising bring greater receipts to his box office.

MOTION PICTURE advertising is not a thing for handbooks and set rules. In the first place conditions are changing too rapidly and in the next what might be good in one section of the country would not do in another.

With that in view we have decided to ask a number of the leading advertisers of the country to set down here their ideas illustrated by the sort of advertising that they do. We have asked them to tell why they are making the particular sort of appeals that they do make.

These will cover every section of the country and all sorts of conditions and certainly the result of this symposium ought to be, to put the very best advertising brains of the country before you.

Of course, we don't expect you to agree with everything that is said in every one of these articles. We don't expect to be able to agree with all of it ourselves. But there is not a man in the whole list that hasn't ideas and who isn't getting his share of the results.

YOU will be able to pick up from these articles ideas that will be the greatest benefit to you. The man who thinks that he knows all about advertising is a sad affair. The more of it we see the more we realize what we have to learn.

You will have here a symposium of thought on exploitation through newspapers that you could not buy for any amount of money. We want to urge everyone of you not only to read these articles as they appear, but to preserve everyone of them carefully and refer to them often.

We consider that we could not do you a greater service than in presenting this symposium.

FIRST of this new series appears in this issue. It is written by Nelson B. Bell who is director of publicity for the Moore Theatres Corporation. Mr. Bell is an experienced newspaper man and went from that work to the Tom Moore offices. He has a thorough grasp on advertising and we have been watching his work for a long time.

Conditions in Washington are in a measure different from any other city, because it is the nation's capital and without the industrial element that is found so largely in other cities. It is a case where class in the advertising counts—but let Mr. Bell tell you how he advertises and why.

But we want to say right here that the methods that Mr. Bell has employed has not only established the Rialto in the minds of the people of Washington, as one of the pre-release houses of the whole country, but that these methods have awakened the entire industry.

Next week there will be an article by Jack Kuhn, manager of Loew's Stillman theatre, Cleveland, O. Week by week after that there will follow articles from the leaders, and you will find everyone of these of interest and of great value.

These are not the work of "arm chair" exhibitors or advertising theorists, but of men who have ideas and who put them into practise to make money for their houses.

COINCIDENT with the inauguration of this great symposium we have made a change in the arrangement of the advertising criticisms printed under the heading "Your Ideas and Ours." A large number of exhibitors have written us telling how much they have been helped by following this department, but declaring that in many instances they cannot get the full benefit because in the course of reproduction and reduction to the sizes we have to use much of the reading matter cannot be deciphered.

That is quite true and in order that exhibitors may take advantage of the selling talks used by others, we will hereafter reproduce these in the reading matter, when the reproduction renders this matter unreadable.

We hope that these changes will show that there is no Spring fever here.

And if there is anything else that we can do to serve you, only SPEAK OUT.



Typical window display advertising the California's music

California and Music Stores Cooperate Week After Week and Both Parties Get Big Results

SCARCELY a week passes that some worth while idea is not put into practice by Eugene H. Roth, managing director of the California theatre, San Francisco, and his able staff. Here is one that can be employed by exhibitors in any city where there is any attention paid to the music in the theatre and where there is any store that sells sheet music.

California theatre has one of the finest orchestras in the country, which is under the direction of Herman Heller. Not only does this orchestra play the highest class of music and the most popular airs during the regular presentations, but you have already been told here of the special concerts that it gives, including those on Sunday morning, which have attracted notice.

When a catchy or particularly tuneful number is played in any theatre there are always a lot of people who want to know what is the name of the selection, and then there are a lot more who want to get the music itself. This is the element that makes the arrangement of value to the music dealer. Of course, the direct advertising of the theatre is the big return that the exhibitor receives.

Even in cases where the exhibitor has to pay the music tax on these new compositions the increased advertising that he will receive will far more than offset this.

So the California theatre has arranged with the ten leading music stores of San Francisco to devote a window display each week to the new selections that are being played by the orchestra and by Eddie Horton on the theatre's immense organ. All that the music store has to furnish in making the display is the sheet music itself, for the card that completes the effect is supplied by the art department of the Calif.

These cards are four feet by ten, and in the case of the display illustrated on this page the card was in old rose and the decorative effects and lettering beautifully done. Much is lost in the photographic reproduction. Unusual attention is given these cards and to the color effects. Each one of these bears the picures of Mr. Heller and Mr. Horton. In short, they really add to the attractiveness of the window display.

In addition to this the California has further secured the co-operation of the music dealers by having printed thousands of slips reading, "We sell all the selections played by Herman Heller and Eddie Horton, the incomparable music artists at the California theatre." These are left in the stores where they are picked up by customers, and where the clerks include one of them in each piece of music sold

It is easy to see the wonderful advertising that is given a theatre by having the leading music stores devote a window each week to direct advertising of the theatre.

It will pay you and pay you big even if there is only one music store in your city that will co-operate, but we would attempt to go out and round them all up.

You wont have the slightest trouble in convincing the dealer of the value to him if the music at your theatre is really attracting any attention. He can see where this will make a big increase in his sale of sheet music, and he will be glad to do everything in his power.

Keep your cards that you include in the display neat and attractive. Don't get careless after a few weeks and think that anything will do. There should be "class" stamped all over this stunt, even if the stores that are used for the display are of the five and ten-cent variety.

It's a real idea. The California is showing you how to make money for yourself.

WORTH MONEY

Don't Let This Idea Get Away from You

HERE is an idea worth a lot of money to any theatre with an orchestra or an organ, to any theatre that is giving attention to the music.

You can get hundred dollars of free advertising — without any shadow of graft—and the best part of it is that it greatly benefits the stores that are cooperating with you.

If you fail to read this article you are deliberately robbing yourself.

And this is one of the ideas that are being printed in these pages week after week. Here the best brains of the motion picture exhibitors of the country are working for you.

The matter is here—and our one ambition is to be able to record every one of the good plans that are used anywhere in the country.

Go out and make money with Eugene Roth's plan and then come and tell us your own idea so that other exhibitors will be benefited by your progress.

Hints for Use Go with Sherrill Exhibitors' Plan Book

Froham Amusement Corporation has just issued a twenty page press book to provide a complete campaign on its latest feature, "Once To Every Man." This book carries all the material that exhibitors are believed to need from press notices to music cue, and includes suggestions for lobby displays, stage settings and general exploitation hints. Reproductions of the various newspaper cuts, suggested advertising and photographs of the paper are included.

This press book differs from the ordinary one in that the exhibitor is advised just what to do with specific material, the proper use for everything being plainly indicated.

Make up your mind to "start something." Then your house'll keep going so long that your generation won't have to worry about the finish.

Foolish Stuff—And Mighty Bad Business

OUR attention has just been called to a foolish occurrence out in Butte, Montana, where one exhibitor has been devoting part of his space to at least "kidding" the fact that another exhibitor increased his price on a special attraction. We are not in possession of the two sides of the case and we cannot believe that this was meant for anything more than a joke—but we repeat that it is very foolish stuff.

We do not recommend that any exhibitor try to take advantage of his patrons and charge them an excessive price for admission, but this is a case where it was certainly justified, for "The Heart of Humanity" was the offering. *Exhibitors should be encouraged to raise their prices where the picture has sufficient merit and the rival exhibitor who is seeking to prevent that man from doing business—except by himself giving a better show—is hurting his own business.*

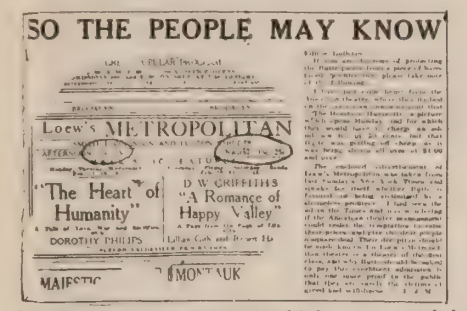
Let's play absolutely fair all the time—for that is the only way that success is coming to the industry as a whole.

We are taking the incident in Butte on the face of the newspapers themselves without hearing the two sides of the case. And on the face of it the appearance is one that other exhibitors should avoid, as they would a red flag.

The American theatre booked "The Heart of Humanity" for a week, augmented the orchestra, arranged a special musical score and increased the price to fifty cents. Without attempting to pass upon the merits of any picture in these columns, we do not hesitate to say that the American theatre was justified in making this increase and that if the picture had been shown there as a road attraction, as "The Birth of a Nation" was shown, the price would have been at least a dollar.



This was the ad of the American Sunday before opening, See story for content


SO THE PEOPLE MAY KNOW

Loew's METROPOLITAN

"The Heart of Humanity"

D. W. GRIFFITH'S "A Romance of Happy Valley"

DOROTHY PHILLIPS

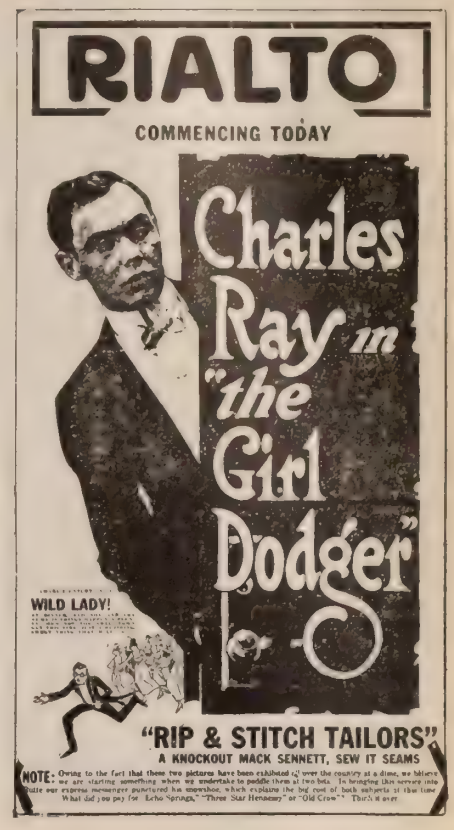
MAJESTIC

Newspaper "exposure" which was certainly misleading

So in its announcement the American theatre took occasion to say:

"In securing 'The Heart of Humanity' we believe we have taken a step towards reducing the cost of first showings on big pictures which, as a rule, are billed as road shows at regular road show prices—one dollar. While the tremendous cost of this film will make it necessary to charge fifty cents admission, we feel that we are saving you at least fifty cents on the first filming of this greater production. What did you pay to see 'The Birth of a Nation'—'Intolerance' or 'Hearts of the World'?—Just think it over."

In the same issue of the same paper there appeared a page advertisement of the Rialto theatre that at least bears every indication that the advertising writer for that house knew just about what the American was going to do, for under the heading of "Literally snowed under with the greatest galaxy etc." it proceeds to point out that the theatre has never raised the prices. *It calls this "An Additorial on the Gentle Art of Hooking the Customer."*



And Monday the Rialto comes back and takes a whack at its rivals with stuff maybe meant to be funny

But passing that by as a coincidence, the Rialto comes back the next day with this statement at the bottom of its four coumn display on Charles Ray and a Mack Sennett comedy with this statement:

"Owing to the fact that these two pictures have been exhibited all over the country at a dime, we believe that we are starting something when we undertake to peddle them at two bits. In bringing this service into Butte our express messenger punctured his snowshoe, which explains the big cost of both subjects at this time. What

There isn't any possibility of avoiding the conviction that this was meant as a did you pay for 'Echo Springs,' 'Three Star Hennessy' or 'Old Crow?' Think it over."

(*Continued on page* 2454)

ADVISORY BOARD, EXHIBITORS SERVICE BUREAU

Thomas D. Soriero, Park theatre, Boston, and Strand theatres, Lowell
Harold B. Franklin, Shea's Hippodrome, Buffalo.
Edw. L. Hyman, Liberty Theatre, St. Louis.
Jack Kuhn, Loew's Stillman theatre, Cleveland.
Mrs. Joseph Grossman, Standard theatre, Cleveland.
George J. Schade, Schade theatre, Sandusky.
H. C. Horater, Alhambra theatre, Toledo.
Mark Gates, Dayton theatre, Dayton, O.
S. Barret McCormick, Circle theatre, Indianapolis.
Theo. L. Hays, New Garrick theatre, St. Paul.
A. J. Moeller, Theatre de Luxe, Detroit.
Sid Laurence, Alhambra theatre, Detroit.
Chas. G. Branham, Majestic theatre, Detroit.
Leo A. Landau, Butterfly theatre, Milwaukee.
C. Edgar Momand, Garden theatre, Flint, Mich.
Charles C. Perry, Strand Theatre, Minneapolis.
W. S. McLaren, Majestic and Colonial theatres, Jackson, Mich.
Willard C. Patterson, Criterion theatre, Atlanta, Ga.
R. B. Wilby, Strand Theatre, Montgomery, Ala.
E. V. Richards, Jr., General Manager, Saenger Amusement Co., New Orleans.
C. A. Lick, New theatre, Fort Smith, Ark.
F. L. Newman, Royal and Regent theatres, Kansas City, Mo.
Herbert J. Thacher, Strand theatre, Salina, Kan.
H. M. Thomas, Strand theatre, Omaha.
Ralph Ruffner, Rialto theatre, Butte.
A. H. Hilton, Paramount theatre, Lewiston, Idaho.
George E. Carpenter, Paramount-Empress theatre, Salt Lake.
Sam W. B. Cohn, Spokane.
E. J. Myrick, Liberty theatre, Portland, Ore.
A. S. Kolstad, Liberty theatre, Hood River, Ore.
H. L. Percy, Rialto theatre, Medford, Ore.
P. E. Noble, Publicity Manager, Liberty and Columbia theatres, Seattle.
Eugene H. Roth, California theatre, San Francisco.
J. A. Partington, Imperial theatre, San Francisco.
Sidney Grauman, Grauman's theatre, Los Angeles.
A. C. H. Chamberlin, Opera House, Madera, Cal.



Striking lobby display at Loew's 116th Street Theatre, New York. An immense globe with a window in the middle showing the face of Alice Brady, star in "The World to Live In." This was placed on the sidewalk

Foolish Stuff—And Mighty Bad Business; This Sort of "Competition" Hurts Pictures

(*Continued from page* 2453)

distinct slap at the price being charged at the American.

We repeat: It may have been meant as "funny stuff;" but it is particularly bad business.

In the first place it is not only unjustifiable, but it is untrue. We wonder how Famous Players-Lasky like the statement that these two pictures of theirs have been shown all over the country for a dime. Certainly in New York the price at the first run showing was sixty cents.

But even worse than this is something that the Butte Evening Bulletin did. Across the first page it ran, under the heading of "So the People May Know" the reproduction of a display of the Metropolitan theatre, BROOKLYN, showing that the picture had been run there at the night prices of 15 and 25 cents at night.

At the side of this reproduction there is printed an ANONYMOUS article signed with the initial "L. J. M." which calls attention to the fact that this was taken from the New York Times and therefore leaves the impression that these were regular New York prices for the attraction.

If the patron who clipped this and sent it to the paper knew anything about amusement prices he would have known that conditions in New York City proper, not the Greater City, and Brooklyn are radically different and that for all sorts of amusement enterprises Brooklyn is notoriously one of the cheapest cities in the country.

The fair thing would have been to state that this attraction ran for eight weeks at the Broadway theatre, Manhattan, at prices ranging from 30 to 55 cents.

Please understand that we are not attempting to boost the picture itself, but in papers that come to the desk just as we write this we see the picture being advertised in Kansas City at prices up to $1.00, in Detroit at fifty cents, at Tremont Temple, Boston, at $1.00, at the Pitt, Pittsburgh, for a return after an engagement of sixteen weeks, at prices from 25 to 75 cents.

And it just happens that at the very time there comes to hand a big display of the Columbia theatre, Portland, Ore., owned by the same company that owns the Rialto, Butte, showing that this is the ninth day of the run of the picture—and that the prices are 25 and 50 cents. Certainly the Columbia theatre raised the prices for this picture. And certainly the owners of the Columbia, and therefore of the Rialto, Butte, are not opposed to raising prices when they have the goods.

There is but one effect that this sort of thing can have and that is to leave the impression with the general public that they are being "Gypped." In our opinion, there was no reason on earth for seeking to accuse the American theatre of doing this.

We believe that it gave the public full value for the money, and that management should be encouraged in raising prices rather than to be put in the attitude of robbing the public.

So we repeat that the Rialto may only have been attempting to be funny—but it was bad business.

But the display in the front page of the Butte paper was not only misleading, but absolutely unfair.

Certainly the Butte *Bulletin* is not pursuing a policy that is likely to encourage national advertising of big pictures.

The punch worth while is the sort that the audience "gets."

CONFIDENCE

It Counts in Your Exploitation of Pictures

WE take this from the sporting page of one of the New York newspapers. It is a quotation from a ring warrior, but it applies equally well to theatre managers. Here is what this winner of many battles says:

"I always fight my battles out before I go into the ring. I go through the actions, meet the sort of blows that I expect to receive, and put over the winning punch just as I would like to do it. Of course, it is seldom that the thing works out the way I planned it, but the big point is that this gives me confidence. I have persuaded myself in advance that I am a winner, and this is more than half of the fight."

That's a point in putting over pictures. Get the confidence first. Plan just how you will put over the wallop. If you don't start out with enthusiasm and the feeling that you are going to win, the chances are that you wont. There is a lot in the mental status, especially where your work is to persuade the people that they want to see a certain picture. It's common sense.

"Personality of St. Paul" Will Be Recorded in Films

Going a little further out of the beaten path St. Paul is to have a film record for itself. This is not only to be shown at the local theatres, but portions of it that record the history of the city are to be preserved by the State Historical Society. Theo. L. Hays, manager of the New Garrick theatre and Tahs, Mills and Bell, motion picture makers are the interested parties.

"Personality of St. Paul" is to be the title of the offering and it is expected that many of the scenes will have a national circulation through some of the larger news weeklies.

The fellow who doesn't believe in advertising is not hiding his light under a peck—he is using a thimble.

Advertising Leaders and the Way They Look at Film Exploitation

Dignity With a Punch

By Nelson B. Bell

Publicity Director, Moore Theatres Corp., Washington

THE two essentials of successful photoplay exploitation, obviously, are a comprehensive grasp of the advertising points of the subject to be marketed and an equally broad knowledge of what may be termed the temper of the clientele to which it is the wish to appeal.

The surest and quickest method of appraising the efficiency of an ad is to apply the formula prescribed by the late Mr. Dana, if memory serves, to ascertain the relative merit of a news story—does it answer the questions "What? When? Where? Who? Why?" Familiarity with the habits, tastes and inclinations of the community catered to, alone can supply the modus operandi whereby the talking points may best be presented.

In conducting the publicity campaigns which have played a part in making the Rialto Theatre, in Washington, D. C., one of the great successes in the annals of photoplay exhibition in America, it has been the constant aim of the Publicity Department of Moore's Theatres Corporation to keep its advertising on a par, in point of refinement both of text and of form, with



Putting the punch in with cut that really means something



This one helps to stamp Rialto as one of nation's leading houses

the dignified beauty of the house. It early became evident—the character of the theater, the excellence of the music and the probable superiority of each weekly bill having been established—that our greatest danger was in burdening our ads with too much verbiage. A cut, typical of the spirit of the picture, was found a convenient means of conveying a succinct idea of the subject's general nature and of conserving words, which hamper rather than aid effective display.

An ad cut is never employed in a Rialto display unless it is genuinely illuminating and clearly indicative of some vital aspect of the pictured narrative. It is the view of the writer that the ad used to exploit "The Turn in the Road" furnishes a splendid example of the case in point.

"The Turn in the Road" was a totally unknown quantity in Washington when its exceptional merit was perceived by the Board of Review of Moore's Theatres Corporation for whom it was privately screened and by whom it was immediately recommended for early booking. The reason for presenting a feature not announced in the Rialto advance notices was set forth in the box following the conventional house information. The only other reading matter, it will be noted, is devoted



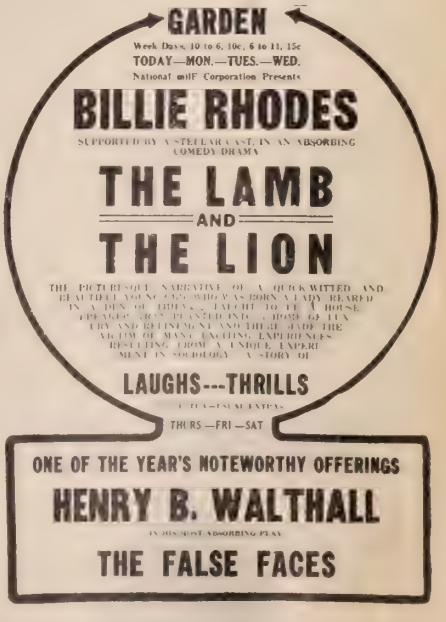
Nelson B. Bell

to title, thirty-four words of description and recitation of the six names most prominent in the cast. The cut does the rest without caption.

It is our firm belief that this cut, taken from one of Brentwood's "stills"—and an actual scene from the play, by the way, instead of a specially posed group—is one of the finest bits of advertising material ever distributed. It throbs with action. There is drama in every pin-point of it—particularly since a neutral background has been stripped out. It shows conflict—psychological, however, rather than physical. It shows fidelity to life in the naturalness of its characters. The girl is not a "flapper;" the boy is modish, but not pomaded. The elder man HAS HIS HAT ON!

There is no need to caption a cut that contains so much "stuff" as this. A thoughtful reader perceives at once that "The Turn in the Road" is peopled by

(*Continued on page* 2460)



Striking borders are often used to get the attention

Your Idea and Ours

THIS is just about as good an advertisement as we have ever seen, coming from the Liberty theatre, Seattle, Wash. It occupies a quarter of a page and appeared the day of the opening of the engagement.

Unquestionably the attractive cut of Miss Barriscale will get the immediate attention of every one and, for a change, we like very much the way the display



matter has been set up. Here the name of the star and the title have been used in black faced type, while the selling arguments are in Roman, supplying a contrast, especially with the generous amount of white space used.

This is what the reading matter says:

Bessie Barriscale as the cutest bowboy that ever tried to kill anybody with an empty gun in "Two-Gun Betty." It's a great big comedy with the melodramatic trimmings. Bessie puts on boy's clothes and bets the cowboys won't know she's a girl—even if she's as cute as Marguerite Clark ever dares to be.

They KNOW, but Bessie doesn't know they know, so they rig up a lot of Western heroics to make her squirm and make you laugh. It's all by itself as a Western comedy.

If that sort of talk doesn't make everyone want to see the picture, we don't know what will.

Misery may love company, but crowds like the happy smile.

LIBERTY THEATRE, Youngstown, O., is always a mighty liberal user of newspaper space and it went a little stronger with the booking of Fannie Ward in "Common Clay." Here it will be noted



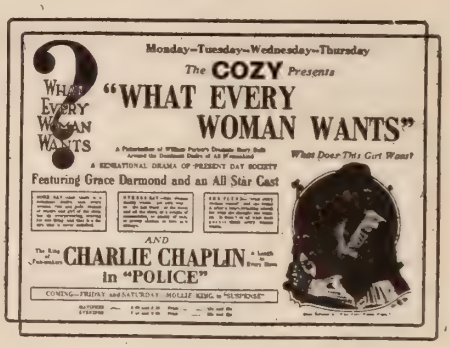
that the name of the picture is featured ahead of that of the star, and we believe that here is a case where the right thing has been done, because of the great success that the story made on the speaking stage.

There is little of the selling argument used, for after stating that this is the prize play that ran a year in New York and then saying that the picture "opens the doors of polite society and unmercifully discloses its moral weakness," the designer is content with quoting the Kipling sentence.

Liberty theatre took advantage of the impression that this picture would leave by using additional space at the side but in a separate display to listing some of the other features that are coming to the Liberty in the near future.

Don't worry about your left hand worrying about what your right hand does, but let the public know.

COZY THEATRE, Topeka, Kan., furnishes a mighty good example of the curiosity arousing form of advertising by using some extracts from the press book and one of the two column stock cuts of the star in "What Every Woman Wants." However, we think that it could have been improved by a few omissions. We would have left out the question "What does this



girl want?" which appears right over the cut, and we would also have omitted the line "A sentimental drama of present day society," for these in a measure duplicated other matter that has appeared. That, we believe, is covered in the sentence "A picturization of William Parker's dramatic story built around the dominant desire of all womankind," and then the matter contained in the boxes. From left to right this is the matter printed there:

SOME SAY—that there is a dominant desire, that every woman, rich or poor, woman of leisure and girl of the shop, has an overpowering craving for one thing, and that it is a desire that is never satisfied.

OTHERS SAY—that woman mostly wants "her own way" or "the last word" or the moon and all the stars, or a couple of automobiles, or plenty of eats, or pretty clothes, or love in a cottage.

SHE FOUND—"what every woman wants"; and she found it after a heartbreaking search for what she thought she wanted. It wasn't at all what most people think every woman wants.

Space occupied by this display was ten inches across six columns, and it was worth it.



WE have printed so much here about saving the material that you get and about taking advantage of what others are doing that we are basing the main things that we have to say about Arthur G. Stolte's advertisement of the Strand theatre, Omaha, right on that point.

He has used one of the suggestions from the Paramount press book in announcing the Dorothy Dalton picture and then when he comes along to the Chaplin announcement he has employed the line of heads that were sent out by First National in connection with "A Dog's Life" and then he has worked in the statement used by Dr. Riesenfeld in making the announcement of the revival of the Chaplin-Essanay product. Result is a hundred per cent display.

Instead of there being anything disgraceful about using any ideas of others, that practice stamps the live show man. If every one of us depended on his own ideas we are afraid that we wouldn't get very far. That is the reason that this forum of the thinking exhibitors in these pages is so well worth while.

It's always fair weather when advertising and enterprise get together.

HERE'S one of the "different" advertisements that are worth while if you don't use them too often. It's of the chatty character that gets right home. Aside from the announcement of the name of

What Live Wires are Doing



the star and the title of the picture, the selling point is centered on the boxed display in the middle. It reads: "Why don't you call her up? It has just occurred to me that you might like an excuse to call up your 'lady friend.' If such is the case it is up to me to prescribe the necessary direction. Go to the nearest phone, drop a nickel in the slot if necessary (it's worth it) and here is what you say—Hello, Peaches, this is the boy talking. Say, listen, how would you like to see beautiful May Allison in 'The Inspiration'—a bear of a picture at the Colonial this week. She'll go, Boy, take it from me. I'm the fellow who writes the ads."

This could have been improved by trimming the matter some. After the question it should have started with "Go to the nearest phone." Doesn't matter how small the type is, after you have finished every display take your blue pencil in hand and see how much you can cut out. You'll be surprised how much better results you will get.

This occupies nine inches three columns and is the work of the Colonial theatre, Seattle. We would rather have seen a larger cut of the star and some other than the heavy black type and border used.

If your business is wilting, use the advertising starch.

THERE'S lots of competition out in Los Angeles and each of the theatres is naturally trying to build up its own patronage and hold it. Therefore it is proper that each house should try to adopt its own peculiar style of advertising so that it will be the first thing to get the eye of the reader.

Superba theatre has gone rather the limit in doing this in the daily papers. It is employing two inches double column and making the name of the theatre practically the whole thing, with a mortise left for the attraction. With the reserved effect it naturally stands out and certainly will get the eye of the followers of the theatre. But it is a serious question whether it would not be better to sell the attraction every day. We are as a rule distinctly opposed to the card advertising plan, for we are more and more persuaded each day that we play this game that the goods you have today are the things to sell today—and the house as a habit with them.

THIS 8¼ inch, four column display of the Hippodrome theatre, Dallas, Texas, is highly effective, first because of the way that the hearts are used and then on account of the balance that is given it.

Manifestly the thing that should have been brought out the strongest was the



fact that the picture was held over for another week. That gets the eye even before the title of the picture. You need not be afraid that the title won't be seen quickly enough after that. And then the name of the theatre gets attention and the three big facts are before the public. Then there has been sufficient white space in the other two hearts to set off the smaller type. In the upper right hand corner we have this selling talk:

"The greatest pictuer ever shown" is the verdict of those who have seen it, and it has been shown forty-two times during the last week to thousands of people. It thrills, it fills, it satisfies.

Then follows the special price to the children. In the heart at the lower left there is reference to the music and the manner in which the picture is being presented.

By contrast the second week advertisement of the Holman theatre, Montreal, suffers. There isn't the slightest doubt that this seven inch, double column display is much the "prettier." But there it stops. The line saying that it is held over for the second week is set in very small type



when it should have been brought out strong. The entire appearance of the display is that of an entirely new attraction. We would also have brought out strong the line "The great Canadian play is the biggest motion picture Montreal has ever known."

Second week advertising on a held over attraction presupposes that it has had strong original advertising the first week and that everyone knows the bare fact that it was shown. Manifestly the one thing on which to put the emphasis is that this is such a big attraction and that there was such a demand to see it that you simply had to hold it over so as to be able to accommodate the crowds.

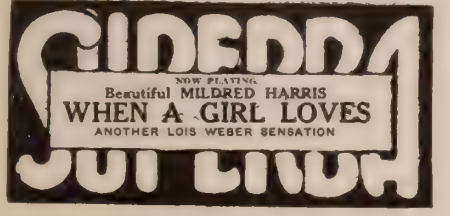
Most interest some men put in their showmanship is counting the receipts after the show is over.

LOEW'S STILMAN THEATRE, Cleveland, O., was probably the first in the country to show John Barrymore in "The Test of Honor" and therefore Manager Kuhn designed his own advertising straight through. Here he has obtained a striking effect by using a large cut of the star and then a scene cut at the side showing him with the girl. We would prefer not to have used the convict picture which appears in the upper right hand corner. There are certain people who object to pictures of convicts and the like, and this is a mere incident in this production and should not be brought out strong.

It will be noted that this display is extremely simple, the larger type being devoted to the name of the actor and the title of the picture and then there following the selling argument, which says:

In this photodrama **John Barrymore attains** his greatest achievement. He is the perfect master of dramatic power, the one actor in America able to play such a part, in which he strips the mask off emotion and rises to the most power acting that the screen has ever seen.

Of course that is rather strong, but Mr.



Scoring Hits and Errors



Kuhn has seen the picture and we believe that he was just about justified. He has used the proper balance for the bill by showing the Arbuckle comedy and in displaying it. Thank heaven that he did not refer to this as "a great double bill."

Make your promissory note to do something better fall due every day.

HERE is another case where the "Common Clay" title has been played up as the strongest thing about the display. It is the work of H. C. Horater, of the Alhambra, Toledo, O., and occupies 12¼ inches across four columns. Certainly with the small amount of reading matter employed one cannot get away from this display. There has been special emphasis placed on the fact that this has been made fram A. H. Woods' stage success, and we like the line saying that it is even greater as a motion picture.



The line "The story of a lovely woman who stooped to folly" is a good catch line, but it is not thoroughly in keeping with the real story of the picture. Here is a case of a girl who resisted the lure of the white lights and the cabarets and when she was thrown out of her home sought employment as a maid. Her wrong was not in any desire for the gay and giddy life, but because she loved and trusted a man. We believe that anything that misinterprets the real truth of the picture to a certain extent cheapens it. We especially advising against that danger in the Special Service Section that we printed.

Be sure you are right, and then go ahead —but let the people know you are going.

TWELVE inches across four columns is well employed by the Tudor theatre, Atlanta, Ga., in advertising "The Amazing Wife." The only serious criticism is that we would have made the illustration at the upper left rather larger, for it does not come out clearly here that the man is in the uniform of an American officer. The cut should have been more striking so as to get the quick catch of the eye.



We would not advise the use of these black and white effects unless you are able to get good printing from your newspapers, but this is the general rule in Atlanta. The lettering should also be very plainly done, and again the Tudor has been fortunate in having the matter readable. The greater weight of the selling talk has been placed on the star and then the line has been used: "What would you do, an officer and a gentleman, if a beautiful woman stole your name? Would you pretend that you had married her? See what this man did in the most amazing plot of love, adventure and thrills you ever saw."

The lower portion of the display is devoted to selling short subjects.



WITH the exception that the half tone does not print nearly so well as it should, here is a good appearing display in the three colums, ten inches of the Strand theatre, Birmingham, Ala. We believe that the Hart production for the latter half of the week is played a little too strong and that the name of the theatre loses prominence thereby.

The script line: "And they thought they were woman haters" is good and ought to get the eye at once and then there is a fairly good selling argument in the smaller type, but we would have brought out the comedy element all the stronger here. There is a little misleading sentence in "But—when she leaves—three bounding, admiring Romeos." We would have rather featured the bridal dress and the bathing suit idea that we suggested in the Special Service Section on this picture. Here is a case where just a little longer selling argument would have put over the appeal better and we would have emphasized that this is just the sort of a production in which everyone likes to see Miss Clark.

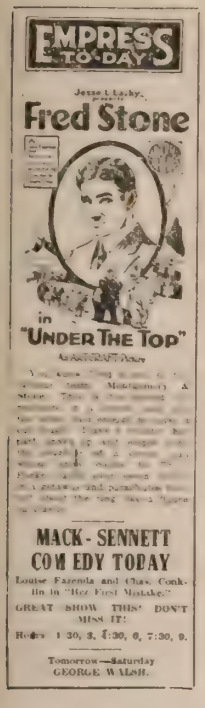
We have made these criticisms rather severe because the Strand is coming to the front so rapidly in advertising that we are anxious to help the theatre all we can to hundred per cent results.

It's safe to say that the fellow who says it doesn't pay to advertise never put any brains into it.

WE will admit that in many cases the matter that is supplied by producers is bad and that in others the exchanges are at fault because they fail to keep on hand the matter that is promised by the producer. But there are lots of cases in which the exhibitor is more to blame, because he fails to take advantage of the material that is offered him and to employ his brains at the same time.

George A. Bleich controls the situation in Owensboro, Ky., where he has the Express, Grand and Queen theatres, but he does not let this keep him from advertising every day in the week. Mr. Bleich

From 100 Per Cent to Zero





is in a small city and has no facilities for getting his cuts made, and therefore it is up to him to get the most that he can out of the material that comes to him from the Cincinnati exchanges. This he does, but he does not employ the matter "straight" as it comes to him, but employs his own ideas in its arrangement.

The two single columns that we have reproduced side by side run eight inches deep, and here he has used the cuts provided by Famous Players-Lasky for the main display and then has set the other matter. We are not reproducing his selling arguments here, for the pictures are somewhat old now, but it is enough to say that they are chattily written and right to the point.

Neither is he afraid to advertise what he considers a big feature in advance. This four column 8½ inch display was used the Sunday before the opening of the engagement on "Virtuous Wives," and then he followed this up with large space every day of the week. In this case he also took advantage of the matter that he could get from the exchange, the three heads and the line "What is virtue in a wife?" coming from that source. Here is another good display, but it would have been improved with a little more space employed. This would have allowed the name of the star to have come out better and to have been used on a single line, as it should have been. But we'll admit that where a manager is advertising only against himself that this shows mighty good business building sense.



With cuts of other producers Mr. Bleich has been able to get good results, although some of them are not so effective for display purposes.

Calling every picture the greatest ever is simply the old story of "Wolf, wolf."

WE have printed a number of specimens of the work of H. L. Percy, who has been one of the managers of the Rialto theatre, Medford, Ore., and who has now gone to Roseburg to take charge of another theatre belonging to his company. So this is his last offering for the Rialto and we must say that he has just about hit the top notch with this one, which is a bit of newspaper copy used during the run of "Panthea," featuring Norma Talmadge.

Unable to get good printing from half-tones, the Rialto has been using line effects, the drawings being made by a local artist. Here there is an appealing picture of Miss Talmadge that really looks like her, and the selling talk on "Panthea" is boiled down to a single sentence, "The story of a great love that will make you smile through your tears." We believe that this is sufficient to make the public want to see this film.



Some folks don't tear off the page of the calendar until the new month's half gone.



ALHAMBRA THEATRE, Milwaukee, makes an especial appeal to women in its advertising and it does it mighty effectively because the advertising is written by a woman who has an excellent appreciation of values.

Reproductions in the size they have to be made here really give no more than an idea of the pulling power of these displays. For instance, the one on "A Midnight Romance" is 8½ inches across eight columns, while that on "His Parisian Wife" occupies seven inches across seven columns.



Now the Anita Stewart picture was shown just a week before the style show held at the Alhambra, an account of which was printed last week, and therefore it was all the more important to get the idea of the beautiful gowns into the advertising. So the two drawings at either side show Miss Stewart as a maid and then in a beautiful frock at the right. The selling arguments are especially good. For instance, directly under the name of the picture is this:

Imagine—Anita Stewart at midnight, beautifully gowned, charming, in a love scene with a very good looking man. And then—the next morning he finds her in his hotel room—a maid of all work, and he nearly breaks her heart with the call-down he gives her for apparently fooling him. Sounds illogical, doesn't it? Well, it isn't.

And then on the other side of the smaller figure in the bathing suit we have these two lines:

It is her habit to slip away from the hotel at night for a dip in the surf. On one of these occasions she meets Roger Sloan, multi-millionaire.

And then to the extreme left next to the figure of the maid is:

Abuse and cotton by day. Anita plays the part of Marie, a maidservant from nowhere by day.

And at the right:

Love and Silks at midnight. At midnight Marie is a thing of beauty in shimmering silks.

Give the striking figure of Elsie Ferguson coming from between the parted curtains as the center display there is an excellent selling argument to either side. The two paragraphs are:

His parents said that his newly found wife was a questionable person because she came from "naughty" Paris. She helped to confirm this opinion when she appeared in a rather extreme gown. But there was nothing questionable about her except her judgment in accepting his parents at their assessed value.

The very first night she came down to dinner in a daring French creation. Wow! But Puritan husband and "in-laws" were horrified! Worse shocks yet to come! You will get even a bigger idea of Elsie Ferguson's brilliance when you see her dressed in these stunning Paris clothes.



Manager Perry had the girl ushers of the Strand in costume for "Midnight Patrol"

Perry "Sells the Street" with Chinese Setting for "Midnight Patrol" and Strand, Minneapolis

MANAGER C. C. PERRY of the Strand theatre, developed one of the most novel and successful picture exploitation feats seen in Minneapolis this year for the showing of Thomas H. Ince's melodrama, "The Midnight Patrol."

"The Midnight Patrol" is a story of police heroism and Chinese duplicity among the opium smugglers of Los Angeles' Chinatown. Having studied his picture, Manager Perry set about gathering the various elements that could be woven into a real Chinese motif, which, for the week, would give the Strand a real Chinatown atmosphere. His success was spontaneous and immediate.

First, all of the Strand employes, ticket sellers, doorwomen and ushers garbed in striking Chinese costumes consisting of attractive silk smocks and pantalettes of variegated design and color. Incense was burned in bronze bowls at several points in the house and Chinese lanterns were used for decorative effect. It was interesting on the first Sunday afternoon that the picture was shown to see people among the downtown throngs passing along Seventh street between Nicollet and Hennepin. Persons headed directly for either Hennepin or Nicollet avenues would catch a glimpse of the Chinese garbed doorwomen or an usher at the front of the Strand, pause for a second and then turn in. It was as fine an instance of selling the street as has been seen there in many moons. It was only a short time until the house was filled and the ropes were up. By this time interest in the street had been intensified several fold by the crowds waiting in line at the Strand.

"What is it?" you would hear someone say.

"I don't know," would be the reply, "but the girls in there are dressed in Chinese clothes. See the ticket seller? See that usher just inside the door? Let's go in. I want to see what it is."

It was a clever stunt for stimulating interest and piquing curiosity. It got over and got over big.

Once inside the Strand, Manager Perry had still further innovations for patrons. Previous to the showing of the feature picture, Harry Kessell, singer, assisted by a Chinaman, staged an opium joint sketch that proved highly entertaining. Both were garbed in Chinese costume. Mr. Kessell sang "Blow the Smoke Away," from Joe Howard's "Time, Place and the Girl." Then the curtain dropped, the picture screen was lowered and the first of "The Midnight Patrol" was flashed on the screen.

This effective staging and the atmosphere developed in the house beyond any doubt lifted the picture and keyed spectators up to a keen pitch of expectancy. For the picture continued to hold interest and patronage throughout the week.

Dignity with a Punch Is Used in the Advertising of Moore Theatres

(*Continued from page 2455*)

real folks, that they are involved in forceful situations, and that reliance is reposed in intelligent impersonation rather than physical violence for climacteric effect. This impression creates a sure and highly desirable reaction at the box-office. "The Turn in the Road" played a week of capacity at the Rialto, which, after all, may be said to represent the w. k. old last analysis.

In all-type ads, such as we sometimes utilize in exploiting bills for our Strand and Garden Theaters, freakish borders frequently are relied upon to attract quick attention. A specimen of such a device is published in connection with this.

Drawn to Type Appearance

One of the most important considerations when terminoligy has been decided upon, is the manner, in which advertising copy is prepared for the printer. Typesetters, usually, are not clairvoyant in their perception of an advertiser's intended effect when the best he can offer is an ambiguous verbal description of what may not have been entirely clear even in his own mind. It therefore has been our custom literally to "draw" our ads as near to printed form as hand-lettering can be made to approximate the printed word. A penchant for drawing that led close to magazine and book illustration as a profession perhaps equipped the writer to simplify the printer's work in building the Rialto displays. While Cheltenham condensed and Roycroft caps are not always perfectly reproduced in pencil, we do not present to the composing rooms copy that preserves in exact proportion the display desired. This minimizes proof correction and saves the compositor much profanity, thus militating toward the preservation of his withered soul.

One of the rules of the Moore Publicity Department that has become almost a fetich is to ignore the producer's press sheet, which in a majority of instances betrays an amazing facility in eluding its subject's most valuable advertising qualities.

Landau Scores Big Hit with Film of Milwaukee Soldiers

Leo A. Landau, manager of the Butterfly theatre, Milwaukee, has just scored a big hit by showing exclusive pictures of the landing of the Milwaukee soldiers in New York. Mr. Landau engaged a camera man here to take the picture, and 1,000 feet of excellent film were obtained. In fact, they were so good that the Milwaukee newspapers reproduced scenes from the pictures, giving them first-page positions in the Sunday issues.

As soon as he received a wire that the pictures had been successfully taken, Mr. Landau began to advertise them heavily, so that on their arrival the house did enormous business.

Convert yourself into the belief that yours is the best theatre, before you try to do missionary work on others.

How New York Stages the Show

ALL of the leading New York bills this week impress one with the attention that should be given to the comedy subjects which are sometimes ignored because they are shorter. Many times the music will bring heartier laughs and the arrangements for such pictures are well worth studying carefully. They are excellently presented.

By-the-way, a new series of comedies is being introduced at the Strand with the presentation of "A S'prise Party an' Everything," the first of the productions based on the cartoons of Briggs, "When a Feller Needs a Friend." It scored a big hit. The feature at the Strand is John Barrymore in "The Test of Honor."

Comedy rules the bill at the Rivoli, where the feature, William Russell in "Brass Buttons," is a farce. We have gone thoroughly into the musical arrangement for that picture and it's worth your while. There are two animated cartoons, a Happy Hooligan and a Jeff and Mutt.

"Peppy Polly," with Dorothy Gish, at the Rialto, is full of comedy and there is an added measure with Larry Semon in "Well, I'll Be ——." And the critic to whom we have referred might study the first three musical numbers at the Rialto as evidence that he hasn't made such a discovery.

Broadway illustrates Newton's truism "for every action there is a reaction" by presenting Charlie Chaplin in "The Bank," and Monroe Salisbury in "The Blinding Trail," the latter a tense feature. There is a musical arrangement that brings out the point strikingly.

Rivoli Theatre

RANGING all the way from "Pomp and Circumstance," one of the most impressive of compositions, down to ragtime, there is a wonderful arrangement of the music in the Rivoli Pictorial this week. It is unusually long this week and might become tiresome were it not for the splendid selections of the accompaniments that Dr. Riesenfeld has made. As a matter of fact the music all through the bill is especially pleasing and particularly does the arrangement add to the appreciation of the feature.

There are no less than four different settings by John Wenger for the overture, the first "Peer Gynt Suite." So far as we know this is the first time that this has been done in a motion picture house. This whole number is played with the lights of the house entirely out and bare lighting on the stage so that the effects are ghostly. After a few bars the curtains part revealing the dim outline of some tall trees, with a glimpse of water in the background and rocks in front. This is "Morning" and we see the tinting of the horizon as the sun begins to come up.

Immediately the lights flash out and then after a few bars more we have "Ase's Death." It represents a tomb barely outlined and there are two lights at the left, one slightly taller than the other. One flickers and goes out and then a moment later the other does the same thing. The third setting represents "Anitra's Dance." There are two columns of gauzy blue with a dais in the center and an oval window in the rear. As the lights come up slightly there is revealed a girl on the dais who does the dance with red lights on her. The final setting is "In the Hall of the Mountain King." With the lights out again there is a blast of the muffled horn and then we see a weird effect with a single column, cliffs and trees in the background. Not only did each set get applause, but the whole number got an enormous reception.

As much as this was appreciated at the Rivoli, this is something that the exhibitor with the average theatre should not attempt.

Then comes "Sunshine and Shadows," a Post Scenic. There is a novel opening with a shot through a tunnel and then shots of falls, snow scenes and a lot of varied effects. "Love Happiness" from "Leonora Symphony" is played on the organ for this.

With the lights in the center of the house in red and the orchestra flooded in gold and the outer curtains in blue, they part and Mme. Pascova sings the aria from "Mignon," "Knowest Thou That Land."

Then comes the pictorial opening with Gaumont pictures revealing the secret that England has the greatest fleet of submarines in the world, including vessels far bigger than those of the Germans. These are operated by steam when on the surface and many interesting shots show the methods. "Pomp and Circumstance" is under for these. Then Kinograms give us some views of the Princess Bay light which guided the transports into New York harbor and here "Evensong" is used. Pathe shows some interesting pictures of Greeks fishing for sponges at Tarpon Springs, Fla., to the music of "Vivienne."

With Kinogram views of the consecration of the Bishop of Baker City the organ plays the pictures and then the orchestra comes back with "Melody of Peace" for Gaumont views of the Roosevelt memorial commission. Universal Current Events has some clever views of the drills in making merchant seamen for our navy while "Before the Mast" accompanies. Kinograms goes to Oceandale, Fla., to bring back some pictures of a new speed boat being tried out and with the millionaire's "chauffeur" rising behind on a surf plank. "Gypsy Rondo" is played here, with the effects accompanying. Kinograms adds a touch of humor with "Great diving stunts," the action being reversed and the people coming out of the water back to the diving boards. "Apache Intermezzo" is played.

Now there comes a big series of hearty laughs with a Happy Hooligan cartoon, "It Beats the Dutch." First we have the trumpets imitated and then with the order "Ready, Aim, Fire," we have the command given in a very shrill voice by some member of the orchestra. "Parade Militaire," with trumpets and trombones dominating is played until the trench scene at "42 and Broadway" appears and then it changes to "Isme," with whistle effects as Happy pulls a crab and fish out of his clothing. There is a mock call of the trumpets and the roll of drums as he is taken before the German officer and then one of the kid Hooligans ask whether he was shot at sunrise, and Happy replies that he overslept, the music becomes "How I Hate to Get Up in the Morning." Then he goes on to tell of his later adventures in the camouflage division and there is a perfect shout as we see the bars he paints on the mule doing a dance, while "You Bet" is played and xylophone effects are used. Then when Happy disguises himself as a sausage and the Germans by the score follow him into the detention camp, "That Moaning Trombone" is played, there being a special moan when Happy observes, "I never sausage a thing" and asks how that is and the kids reply, "That is the wurst."

Kinograms comes back with news pictures showing a Missouri town resorting to the draft to get a mayor, and here "The Old Town Pump" gives the rural atmosphere. Gaumont shows pictures of the Philippine commission who come to ask independence arriving in San Francisco, and "Philippine Island March" is used. With Universal Current Events we go to Paris and see the Queen of Roumania, who is fighting Bolshevism. "Roumania" is played here and adds to the applause. But the big punch comes at the end with the King and Queen of the Belgians the guests of Gen. Pershing at a review of the headquarters division. Of course, there are the heartiest sort of cheers which break out again and again. "La Brabaconne" is used first, with "Hands Across the Sea" following through.

With the inner curtains the only setting and the house lights red, James Harrod then sings "Dear Old Pal of Mine." As we saw the show he got a big hand when the parting curtains revealed him, something unusual.

Then comes the feature, William Russell in "Brass Buttons," a farce. *The unusual number of forty-two changes of music are employed here to get the most out of this offering. Here is a case where three numbers are largely used and their repetition with different phases of the action give a swingy effect and put the audience in gay*

Tips From First Showings Here

good humor. "Dream Kisses" is used at the screening and then "Eileen" is played for the Irish policeman, with "Mollie Dear" following through, and then with the introduction of the mayor of the Western town we have the organ carrying a humoresque, and then a numbered selection, "Pagliacci" is played to action for the "bad man," with "Shimmee" following through. "Poppyland" is played with the title "Lemuel Hollister" and then as young Hollister calls the policeman to the auto "Eileen" is used, with "Russian Rag" introduced for the first time as the maid shows Hollister the picture of the gunman, "Jake, the Priest." As Bernice leaves the house "Forest Whispers" is used with the theme, "Love Bells," as Hollister sees her. There is burlesque music as he pretends to have a fit and then the theme again as she looks at him. Then with the change to the park scene the burlesque number is used again with sandpaper and muted horn effects and then back again to the theme as the girl laughs.

"Dance Capriccio" is used as the maid observes, "So this is the way monsieur kills his Chinaman," and then with the arrival of the mayor in the city "Sensation" is played and with the fade-out "Pagliacci," then "Sensation" as the mayor tells the confidence men why he is there, and then "Russian Rag" as they speak of Jake. "Just a Girl" is played as the maid comes out of the house, and then "Russian Rag" again as Jake confronts Hollister with the gun. When the sheriff congratulates him the chorus of "If He Can Fight Like He Can Love" is played, and then "Russian Rag" as Jake is picked up. Then as the girl begs Hollister to take the job as police chief of the Western town the theme is played, quickening into a one-step as he and the mayor walk away, and then slow again for the scene on the train.

"Eileen" is played as the real policeman awakes in the taxicab in the park, and then the organ plays to action, with a numbered selection by the orchestra with the arrival in the Western town. As Hollister jumps on the bar "Shadowland" is the music, and then as Hollister goes to the bad man and looks at his buttons "The Whistler and the Dog," and then with the job completed, "This Is the Life." Here there are a lot of laughs, especially with the whistle effects as Hollister shoots the buttons off the bad man's vest.

As the telegram is seen the theme comes in, and then when the policeman sees Hollister we have "Eileen" played once, with "Molly Dear" following through. As the girl opens the door for Hollister "First Love" is used, and then with the discovery that he is not a policeman, the theme. With the title, "A Modest Hero," "Eileen" is again used for the policeman, and then the organ with the title, "A Quiet Wedding." As Jake is seen again "Russian Rag" is played, and then when the shot is fired we have Rachmaninoff's "Prelude" played with oboe lamento and tympany rumble, and at the end with Jake's explanation the good old "After the Ball."

Mutt and Jeff in "Subbing for Tom Mix" wind up the program. There is a lot of screamingly funny stunt stuff here, of course burlesqued. "Porcupine Patrol," "Daisy Bell" and "Honky Tonky" and a world of effects are used for the music.

Final organ number is "Toccato," from Widor's "Fifth Symphony."

IT'LL HURT

Shekels for the Moment Are But a Small Part of the Game

WE picked up an out-of-town newspaper today which contained the advertisement of one of the leading showmen of the country. The picture that was being offered hinges on a wrong that is done by a woman—but a wrong that is done under the influence of genuine love.

But it seems too easy to make her an innocent who falls for the lure of the dance halls—to get the sensational into the appeal. And so this exhibitor, and others, could not resist the temptation. Undoubtedly the advertisement got the people in for the day, but it ignored the real selling points of the picture.

It ignored the things that would bring them to your theatre for that day and then leave them so satisfied that they would come again and again. And it is the sort of a display that not only keeps a lot of people away from the theatre but that works for censorship.

Why appeal to the sensational, especially when the spirit of it is not in the picture?

Strand Theatre

A BRAND new character so far as motion pictures are concerned is being introduced at the Strand theatre this week. He is "Skinnay" of the celebrated "When a Feller Needs a Friend" of the Briggs cartoons which are printed all over the country. These are stories of real boyhood days and *Managing Director Joseph Plunkett has given the picture a simple, but catchy musical setting that emphasizes the enjoyment.*

Again at the Strand there is a feeling of spring through the bill and though the feature is of the more tense character, one leaves the theatre with the distinct conviction that one has been amused with the liveliest sort of a show. And that is a mighty good feeling to have your audience in—for they go out and talk then and send others down to form a line before your box office window

The always welcome "Madame Butterfly" is the overture this week. As this starts the lights on the stage are red and after a few bars they go down to purp as the curtains part very slowly revealing special stage setting. In the immedia foreground and on either side is a blossor ing cherry tree. If these are not re they are so effective an imitation as deceive even one who is seeking to analy the intricacies of the presentation The is a water scene in the foreground and th a background of more trees and a Japane arch effect. Toward the end the ligh come up gradually into daylight, making t set all the more beautiful.

"Gate City March" is the music for t opening number of the Strand Topic Now there is the refrain in "Dixie" this selection and it is so timed as to played when the title is thrown on t screen showing that these are Pathe pi tures of the "Old Hickory Division" b ing welcomed in Columbia, S. C. Bug effects and drums add to the realism the pictures which stir the audience to e thusiasm. Current Events shows "Ridi the Blue Streak," which includes some a ventures with an ostrich at the farm Jacksonville, Fla. Here the music is "O triches." Then come the Pathe pictur of the sponge fishers, "Les Ailes" bei played. Current Events supplies some i teresting scenes of Far Eastern brides a riving at San Francisco to become wives Chinese and Japanese already in this cou try, and how they are identified by the photographs. "Chinese Wedding Proce sion" is the fitting music

Topics of the Day get their usual nur ber of laughs, especially one saying, "Ope singers in Moscow get twelve pounds flour a night. In Russia this sounds like Mary Pickford salary." And another on "So far peace is almost as exciting war." "Ja Da" is played during these.

Then we go back to the news pictur again with Pathe pictures of Secreta Baker the guest at an airship fete at Kel Field, San Antonio, where we see scores machines in the air doing all sorts of stun Here the music is "Gypsyland." Then cor Pathe views of the work of mustering o boys of the Twenty-Seventh division Camp Upton and a winning, pleasing effe is given with the music, "All Out of St But Jim." Then come Current Ever pictures of the Roumanian queen wi "Roumanian Hymn" played. Pathe th shows us a number of the notables attract by the Paris peace conference includi the head of the Arabs, Gen. Allenby a Clemenceau, presenting the first view him since he was shot, "Cleopatra March accompanying. The final punch comes wi the same pictures as used for the same pu pose at the Rivoli and the music, too, very similar, "La Brabaconne" bei played in honor of the Belgian rulers their visit to Gen. Pershing and then wi the title "The headquarters band" turni into "Chicago Marine March."

"A Wasmanipae Week End" is t clever Outing-Chester scenic this week. shows some pictures of fishing at Sturge Island, shooting rapids, Hudson Bay tra

Music Hints For Entire Programs

ers and Indian women. The music is carried on the organ and the effects are realistic.

Then comes a mighty clever Bray cartoon, "Bobby Bumps' Lucky Day," which illustrates his narrow escapes from the Indians with the assistance of the dog. "Dance of the Debutantes" is played until the scene where Bobby grabs the Indian feathers and there the orchestra swings into "Hindustan" to the finish.

Malcolm McEarchern, basso, then sings "Three for Jack," and as an encore, "A Chip of the Old Block," most effectively.

Then comes the feature, John Barrymore in "The Test of Honor." "Scenes Rustique" is played once through at screening, and then "Reverie" follows until the scene at the trap shooting when we have "Woodland Inn," without intro, until the couple go into the lounge room and here "Manon Lescaut" until the moment when the husband enters and here we get an impressive effect with the orchestra tacet, and then we have only a tympany rumble during the fight with the orchestra again tacet as the man lies on the floor. *This arrangement adds to much to the power of the scenes that one could hear members of the audience catching their breath.* "Lamento" is then played to the scene with the coroner's jury, where the organ takes up the music for eight minutes.

At the title, "The only change the years," where we see the girl playing the violin, we have a violin solo played to action and then the organ continues until the title, "A few days after Martin's return." Then we have "Thais" as a violin solo, and "Without revealing his motive" brings an expressive adagio played once, and then "Romance" until the title, "Through introductions forced from Ruth," where we have the 'cello and piano playing "Liebstraume," until the girl enters with the violin. Here for her solo we have "Souvenir" on piano and violin played to action until the spectators are seen applauding, and here the organ comes in again playing for twelve minutes except with the title, "After dinner that night," then we have the piano alone playing, "Yankee Boys" With the title, "Have you one of your headaches?" the orchestra comes back with "Jewels of the Madonna" until the scene where Martin is stretched on the couch, and again there is the piano alone, this time playing "In Her Little Blue Bonnet." As doctor enters the room there is a dramatic tension used and when Ruth asks about the headache we have "Fedora," and for the final scene between Martin and the girl "I Love You Truly."

There is a beautiful setting for the vocal number that follows, Lona Laska, the Laskan soprano, singing "By the Waters of the Minnetonka" and "From the Land of the Sky Blue Water." The girl is seen in Indian costume sitting at a fire with a kettle hanging from a tripod and a fire burning. With the Maxfield Parrish blue there is the effect of the mountain top, and blue sky and the water in the distance with the moon rising. It is one of the most delightful sets that have been shown at the Strand.

Then comes that wonderfully human comedy, "A S'prise Party 'n Everything," and we certainly do get a lot of laugh with "Skinnay" and his little friends. Every one from smallest to oldest enjoyed this, and there was a burst of applause such as few features ever received. "Danse Miniatures, No. 1," is played until the scene where the boys choose up, and then we have "Take Me Out to the Ball Game," played twice through, followed by "Doodle, Dee Dum." Then with the title, 'S'prise, S'prise," we have "Children's Games," "Wooing Hour," and "Come Along to Toytown," following through. You could not ask a more pleasing score.

"Marche la Flambeaux" is the organ solo.

WHAT IT COST!

THIS is an actual occurrence: We sat in the office of the advertising manager of a theatre. It was noon and the general manager came in with a copy of the afternoon paper in his hand. There was a half page display there and the manager was boiling.

"Have you gone crazy?" What are you doing? Where do you ever think that we'll get this money back?———" And then there were a few other things until the manager couldn't talk any more.

With that the advertising man explained that he thought the manager was ill and that the business manager of the local paper had persuaded him to try advertising on a basis of the additional profit on the picture. The theatre advertising man knew that he had a real picture and he was willing to take that much of a chance.

That evening the writer visited the theatre. The manager had evidently forgotten that the writer had overheard the conversation, for he proudly pointed to the line in front of the theatre, "That half page cost me a lot," he explained, "but it pays to advertise."

After that he stopped counting the cost—but paid attention to the profits.

Rialto Theatre

THERE is a lot of comedy in the bill at the Rialto this week and at the same time there is a character of music of the higher class that will appeal to the most appreciative. And if all exhibitors would try to give the comedy elements of their program as much attention as they get from Dr. Riesenfeld there would be less complaint about the quality of them, *for there isn't the slightest doubt in our mind that the music is even more essential to the comedy than to the feature, if there must be a comparison.*

"Les Preludes" is the brilliant overture and this is played with the lights gold, being followed by one of the clever Robert Bruce scenics released by Educational, "Before Breakfast." There are some wonderful shots here and the scenery is so beautiful that one looking upon them before breakfast would be likely to forget hunger in one's admiration. Mr. Bruce has achieved the registering of these views to a perfection that one forgets the screen is there. "Tschaikowsky Valse" is played for these.

Now note the way that this high class music is carried through even to the third number for this is Sadcha Fidelman, violinist, playing Tschaikowsky's "Canzonetta" with the lights of the house all blue.

Production Manager Joseph LaRose must have been a very busy man picking the subjects for the Rialto and Rivoli magazines this week, for he has a wide variety of them. At the Rialto it starts with Kinogram pictures of the welcome of the Old Hickory Division at Columbia, S. C., which are similar to those at the Strand. They are followed by the Pathe pictures of the boys of the Twenty-seventh being mustered out. The music starts with the first part of "The Last Stand" and then there follows through "Dixie" played twice and then "For the Nation's Honor." Then come the Current Events ostrich pictures, "The Virginia Skedaddle" used. Kinograms gives us pictures of lowering the flag on the battleship Iowa as she goes out of commission and then we have "High School Cadets" and a trumpet call as the flag comes down. Following are Pathe pictures of the flying at Kelly Field, with "Lance and Shield," until the airships are seen flying and then the orchestra fades out for effects.

Then comes some mighty interesting pictures of scenes in Germany after the armistice and there could be nothing more effective in the way of music than "March to the Gallows," which is used. We get a good laugh then with the second of the series of the "Sayings of Moisha Toplitsky" and here "Jewish Melody No. 2" is used. The final punch shows Gen. Allenby reviewing his victorious troops at Alexandria, Egypt, and the Britishers get a great hand as they march to the music of "Queen of Sheba."

Ann Rosner, Martin Brefel and Emanuel List make a wonderful hit with their rendering of the trio from "Faust." There is a special setting used here that adds much to the effect.

Then comes Dorothy Gish in "Peppy Polly," a picture with lots of laughs in it. Friml's "Adieu' is the theme used to mighty good effect. There is some especially arranged music at the screening and then "Dialogue," and with the title "Born on the Seventeenth" we have "Wearing of the Green" without intro, and then "Come Back to Erin" following through. With the title "In the Next Room" "Melancolie" is used and then at the title "Cheer Up" Friml's "In Love" is introduced.

New York's Way

Then we have another special arrangement, and with the title "Polly Starts Out," "Speed Her Up" is played, changing to "Serenade" with "The Great Connecting Line," followed by a numbered selection with "Yester Thoughts" as the donor draws his own conclusions. "Le Loudon" is used for the self-appointed committee, and then "Valse Triste" with "The Same Old Story," and then the organ takes up the music. Where the doctor is seen entering the girl's cell "Adieu" is played as a cello solo, and when they embrace as a violin solo, a delightful arrangement. As they are surprised by the committee there is an intermezzo, then a numbered selection, and then with her escape from the ice room "Ghost of Saxaphone." The theme is brought in at the end.

Rialto orchestra then plays "The Dollar Princess," and there is riotous Larry Semon comedy, "Well, I'll be——." It opens with a western allegro, then "Polo Rag" and "How I Hate to Get Up in the Morning" as the sheriff wakes, then "Yah de Dah," another western selection, "The Call of the Cozy Little Home," "High Sine" and "He's a Jolly Good Fellow," with the title "Drink Hearty," and when the girl sits down with him, "Yi I Addy I," and then with the reference to prohibition we have Chopin's "Funeral March." Later, with the title "Don't Never Offer Me Any Liquor" we have Tosti's "Goodbye," and after this come "Zephyr," "Sinbad," "Ghost Dance," "Caroline Fox Trot," a mysterioso, "Love Me and the World is Mine," "Saddle Back" and "Go On You're Only Fooling." The comedy gets a great reception.

Francois Dubois "Allegro con Spirito" is the organ number.

The Broadway

IN his lobby and through his program this week M. Kashin, managing director of the Broadway is following one of the maxims of Newton: "For every action there is a reaction." This is understood better when it is said that the feature, Monroe Salisbury in "The Blinding Trail" is a very tense picture and the reaction is offered by one of the Charles Chaplin revivals. In the lobby this idea is carried out by displaying the name of the feature on one side and "Chaplin Revival" on the other, with heads of the two stars in the center and the quotation from Newton below.

"Mignon" is the overture and this is played splendidly by the orchestra under the direction of James C. Bradford with the pit flooded with blue and the rest of the house in darkness. Then follows the Broadway Topical Digest opening with pictures of "The Fighting Sixty-Ninth" and here we have "Boys of Tipperary" used as the music. "The Emerald Isle" is played with pictures of the Irish envoys asking for a hearing. Then follow the pictures of the visit of the Roumanian queen to Paris to fight Bolshevism while "Gallant Serbia" is played. "In a Chinese Tearoom" is played for the arrival of the Far Eastern Vrides and then "Buin' the Blues" for "Have you a little gater in your home?" Then there are pictures of Gen. Pershing bidding farewell to the Rainbow division on German soil and here "New Colonial March" is played. "Anchor and Star" march is used for the visit of the Belgian rulers and then at the end for the cartoon pictures "Give Him a Solid Foundation" we have "We Don't Want the Bacon." All these pictures are Universal Current Events or International.

"Topics of the Day" follow and then we have one of the funny Lyons and Moran comedies, "State Room Secrets."

Now the reaction theory stars in on the program. We have Harry Thomas, the Biltmore pianist, rendering "The Old and the New," a clever arrangement of the old and new style of music, a series of contrasts that certainly bears out the theory. The piano is well back of the stage with an amber spot light upon the performer.

Now we get Charlie Chaplin in "The Bank." Here the musical selections used are "Razz Berries," "Harry Fox Trot," "Don't Cry, Frenchy, Don't Cry," "Tombonious," "Rainy Day Blues," "Cheer Up, Father, Cheer Up, Mother," "Belinda," "Everything," "Bengal Days" and "Oh, Susie, Behave."

Now that the contrast may stand out all the greater there is no musical number separating the feature from the comedy, but we jump right from the laughter into the serious drama. It certainly has the effect of making it all the more gripping after one has just laughed one'sself sick.

"Ballet Suite" by Mottl is played at the screening and this is followed by "Under the Stars" with the question about McKenzie. At the scene where he leaves Helen "I Was So Young" is used and then with the title "Inter Sports" we get Orlob's "Waiting." At the scene where Jim is injured the prelude from "Eva" is played and then with the title "The shock" we have "Yesterthoughts" with the theme, Hebert's "Sweethearts" played as the sisters enter the room. Then when the sister reenters the cabin there is "The Baker's Boy" played, followed with "Pizzicato Bluette" as Adele leaves and then with the title "When McKenzie" we have Schuman's "Traumerie."

There is a pretty touch of music brought in with the coming of winter again where "Mighty Lak a Rose" is used, followed by "For You a Rose" with the title "In anticipation." While Jim is seen sitting at the Table "Norwegian Folk Song" is played and with the announcement that it's a boy "In the Village" is used. As we see Adele in bed with the baby "Sing Me To Sleep" gives a beautiful touch. Then with the announcement that the doctors could do nothing "Over the Waters" and with the title "I think I could tell you," Bartlett's "A Love Song." With "Business" we have "Frills and Furbelows" and then as Jim enters the boudoir Baron's "Indian Legend."

The theme comes back again with "You're a wonderful woman" and then as Adele comes down the staircase "Naids Idyll" is played, then with "would you mind" we get Mendelssohn's "Athalia" and then an agitato as the fight starts followed by "Adrienne Lecouver" for "My baby" and then the theme brought in at the end with the title "In Springtime."

Nevin's "The Gondoliers" is the organ solo.



Mission theatre, Seattle, Wash., got a wonderfully effective lobby display in a simple manner by outlining the title with a lariat and using the name of Harry Carey and his picture in the two nooses

Don't Fail to Start New Series of Advertising Articles on Page 2455



Harold B. Franklin's Welcome Home to the Buffalo troops. The whole orchestra played at the top of the porte cochere as they marched by. At right one of his setting acknowledging their heroism

Aid of the Merchants Counts When You Can Offer Something That Will Really Benefit Them

USE of "double trucks" or two pages side by side in a newspaper and getting the cooperation of merchants is not particularly new and if the exhibitor tries to work the plan too often he is likely to get the merchants of the city to thinking that he is trying to get something for nothing.

When you get a picture that has a particular appeal to women or to men, and therefore the chance is presented the merchant to cooperate and get real benefit, the matter should be taken up with the advertising department of one of your papers and the plan worked through it. Then you have the benefit of the solicitor going to the merchant to sell a concrete proposition instead of putting yourself in the attitude of asking a favor.

For instance "What a Woman Wants" offered a particular opportunity to appeal to the fair sex and the Washington Theatre, Dallas, Texas, took advantage of that fact and enlisted the assistance of the *Times-Star* with the result that the double page spread carried the announcement of the picture of twenty-one business firms, the theatre itself not paying for a line of the space, though every one of the displays carried the sentence "What Every Woman Wants."

The entire theme of "What Every Woman Wants" centers about her great love for beautiful clothes. It should not be a difficult matter for any exhibitor showing such pictures to interest his leading dry goods merchant in advertising in connection with this attraction.

Recently, when Martin Johnson's "Cannibals of the South Seas" was exhibited in Kansas City, Wolff's, a clothing house, keenly awake to the interest in the picture, inserted an advertisement which attracted widespread comment. Referring to the lack of outer wear which marked the savages' mode of living, Wolff's called attention to the fact that the Islanders evidently had never heard of Wolff's, or they would have been won over to the American fashions, so clean-cut were the goods he offered for sale.

It was only a two-column ad, about ten inches deep, but the wisdom of its insertion was more than borne out by the many compliments paid Wolff's advertising man for being on the job and taking immediate advantage of one of the biggest amusement attractions ever offered in Kansas City. And it might be added, the advertising did not detract from the attendance at the "Cannibals" show.

IF YOU MISSED IT

IF you missed the announcement appearing on Page 2451, turn back now and read it. It is one of the biggest steps forward that has been taken by the Exhibitors' Service Bureau for the aid of showmen everywhere.

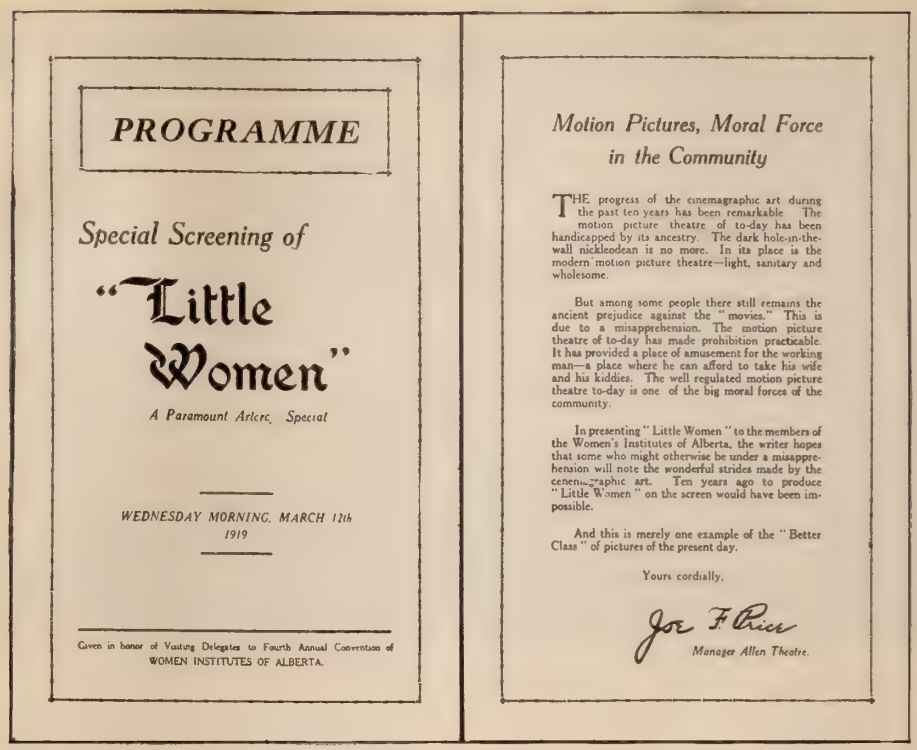
Then when you have finished this turn and read Mr. Bell's article on Page 2455 about his policies of advertising. This is the first of a series and you will get here week by week the views of the leaders of the country. It is a real symposium of the best ideas.

When you have finished there you will note in "Your Ideas and Ours" we have gone still further in our efforts to help you.

If there is anything further we can do, just LET US KNOW.



How Dallas Merchants Advertised "What Every Woman Wants"



PROGRAMME

Special Screening of

"Little Women"

A Paramount Artcrc Special

WEDNESDAY MORNING, MARCH 12th 1919

Given in honor of Visiting Delegates to Fourth Annual Convention of WOMEN INSTITUTES OF ALBERTA.

Motion Pictures, Moral Force in the Community

THE progress of the cinemagraphic art during the past ten years has been remarkable. The motion picture theatre of to-day has been handicapped by its ancestry. The dark hole-in-the-wall nickleodean is no more. In its place is the modern motion picture theatre—light, sanitary and wholesome.

But among some people there still remains the ancient prejudice against the "movies." This is due to a misapprehension. The motion picture theatre of to-day has made prohibition practicable. It has provided a place of amusement for the working man—a place where he can afford to take his wife and his kiddies. The well regulated motion picture theatre to-day is one of the big moral forces of the community.

In presenting "Little Women" to the members of the Women's Institutes of Alberta, the writer hopes that some who might otherwise be under a misapprehension will note the wonderful strides made by the cenem-graphic art. Ten years ago to produce "Little Women" on the screen would have been impossible.

And this is merely one example of the "Better Class" of pictures of the present day.

Yours cordially,

Joe F. Price

Manager Allen Theatre.

Front and back covers of special program issued by Allen theatre, Calgary

Canadian Manager Puts Over Real Constructive Plan in Showing Feature to Women of Province

JOE F. PRICE, manager of the Allen theatre, Calgary, Alberta, is a motion picture man who believes that there is something more than today in this business. He has just shown an example of building for the future that is bound to pay any house and to lift pictures to a higher plane and a more general appeal.

In March the Women's Institutes of Alberta held their fifth annual meeting in Calgary. Now Alberta is an immense province and the delegates came from all sections of it, many of them being people who were out of reach of the Allen theatre although there are two other Allen theatres in Edmonton, the same province. But the main object of this was to attract attention to the theatre locally and this was done.

Two months before the convention Mr. Price got in touch with the arrangements committee and invited the convention to attend a special performance of "Little Women." Understand, he did not simply invite them to come around and see the picture but he offered to show it at any hour during the week that the committee should select and to the delegates to the Women's Institutes convention only. This was arranged for 11 a. m. Wednesday and made a part of the printed program of the convention.

For his showing Mr. Price had special programs printed, the front and back covers of which are shown. The inside pages included a scene from the play and the cast. Sharply at eleven o'clock the thousand or more delegates appeared at the theatre where arrangements had been made for their reception. A special musical program was arranged for the occasion. Many of the delegates were unaccustomed to hearing high class music in a motion picture house and this made a great impression.

Now as to the results on this showing on the public: The Thursday business showed an increase of $50 over Wednesday and on the third day, Friday, there was an additional $100 picked up—something almost unheard of in Calgary.

Here is another case where Mr. Price showed his showmanship. Under the heading "Motion Pictures Moral Force in the Community," he devoted the last page of the program to this signed statement:

"The progress of the cinemagraphic art during the past ten years has been remarkable. The motion picture theatre of today has been handicapped by its ancestry. The dark hole-in-the-wall nickleodeon is no more. In its place is the modern motion picture theatre—light, sanitary and wholesome.

"But among some people there still remains the ancient prejudice against the 'movies.' This is due to a misapprehension. The motion picture theatre of today has made prohibition practicable. It has provided a place of amusement for the working man—a place where he can afford to take his wife and his kiddies. The well regulated motion picture theatre today is one of the big moral forces of the community.

"In presenting 'Little Women' to the members of the Women's Institutes of Alberta, the writer hopes that some who might otherwise be under a misapprehension will note the wonderful strides made by the cinemagraphic art. Ten years ago to produce 'Little Women' on the screen would have been impossible."

That this was read by the delegates is shown by the letter from the superintendent of the institutes received by Mr. Price after the showing. After expressing the great pleasure of the delegates the letter said:

"More people have spoken about their enjoyment of this photoplay than any feature of our convention program. I believe that in addition to providing entertainment for the country women who were there you have accomplished an even greater thing—you have placed before the people of Alberta an idea of what 'good pictures' really mean.

"On your program you mentioned something about there being a certain prejudice against motion pictures. Your presentation of 'Little Women' has done more to remove this feeling than anything else that has ever been done."

Let's have some more CONSTRUCTIVE MISSIONARY WORK like that of Mr. Price. It will not only pay the theatre that does it, but it is bound to have its effect on the general public and the whole industry.

DE STAR DO MOVE

Newspaper that Ignored Pictures Now Turns the Other Way

SCORE another one for the exhibitors of Kansas City, Mo., and for the crusade for co-operation between newspapers and exhibitors that originated with and has continued with the MOTION PICTURE NEWS.

You will remember that we told you in the review of the situation in Kansas City that the Star, one of the leading papers of the country, had arbitrary rules on how a motion picture house could advertise, and that they gave absolutely no news co-operation.

A few weeks later we printed another story, showing the change that had come about, and the resulting increase in advertising. Then the newspaper was printing some motion picture news matter and short synopses of the features at the first-run houses. That was a mighty big step forward for the Star.

Now comes to us a voluntary two-thirds of a column review of a picture being shown at the Doric theatre. It was unsolicited. It means a lot to Kansas City. You know the old war-time negro story about "De sun do move." Now we beg to substitute the Star.

Saenger Company Adds Two More Theatres to Chain

Saenger Amusement Company, New Orleans, which controls forty-five theatres in five states, has just announced the purchase of the Rapids Opera House in Alexandria, La., for $75,000. The corporation already owned the Saenger theatre in that city.

The Amuzu theatre, owned and operated by Suddath and Levy, has also been affiliated with the Saenger Circuit.

Live News from the Producers

Four Directors for Sunshine Comedies

Announcement that Frank Griffin has joined the ranks of directors, making Fox Sunshine Comedies at Hollywood, is regarded as added evidence of the increased production which William Fox has planned for these pictures. The acquisition of Griffin, who is one of the best known comedy directors on the Pacific Coast, makes a total of four directors now at work on the Sunshine lot. The others are Jack Blysone, Fred Fishback and Hampton Del Ruth—all three of whom have established reputations for producing comedies that are crammed with hilarity.

It is stated by the Exhibitors' Service Bureau of the Fox Film Corporation that the Fox Sunshine Comedies have a wider distribution than any other two-reel subjects in the industry.

Select Ships Prints of "Bolshevism"

First-run showings of Select Picture's big Special attraction, "Bolshevism on Trial," will now be announced very shortly as shipment of prints is well under way. During the last few days prints of this timely subject have been shipped to Select branches at Boston, Seattle, San Francisco, Los Angeles, Buffalo and Detroit, and Select officials expect that the end of the current week will have placed every Select branch manager in possession of at least one print of this eagerly awaited big Special.

The photoplay has been somewhat reduced in length and is now presented in six reels. Striking illustrated titles have been incorporated and give an added attraction to the picture.

"Tiger's Trail" Begins

The Pathe Program for April 20 is notable for the beginning of the new Pathe serial, "The Tiger's Trail," starring Ruth Roland with George Larkin; and "The Sawdust Doll," a five part feature starring Baby Marie Osborne.

The first episode of the serial entitled "The Tiger Worshippers" shows the theme of the story—the theft of a mystic tiger idol from a temple of the Tiger Worshippers in India, the wealth it brings to its possessor, the efforts of the Hindus to regain their idol and the fight of the heroine, Belle Boyd, to obtain her rights in the fortune of her guardian.

"The Tiger's Trail" was written by Arthur B. Reeve and Charles A. Logue. The scenario was written by Gilson Willets.

Approves the United Franchise

Exhibitor Frankel Buys Two Additional Shares of Stock After Expressing Satisfaction at Box Office Returns



Kitty Gordon is the Principal Player in "Playthings of Passion," United Picture

A RECENT advertisement of United Picture Theatres of America, Inc., carried a statement which, it is said, has proved of interest to all exhibitors, based as it was, United pointed out, upon a concrete example of an exhibitor. The exhibitor is A. Frankel, president of the Hawkeye Amusement Company, owners of the Rialto Theatre at Des Moines, Ia.

Last fall, United reports, Mr. Frankel signed a stock franchise contract with United, calling for two shares of United stock which provided two playing days for each United production, as a percentage classification of 1-20 of 1 per cent of the cost of such production. In actual rentals, this percentage of total production and distribution cost amounted to $42.50 per day for each Dustin Farnum production, $41 per day for each Florence Reed production and $37 per day for each Kitty Gordon production.

The Rialto Theatre, it is said, played Dustin Farnum in the Light of Western Stars to capacity business, as was also the case with Kitty Gordon in Adele—The Nurse's Story. Each of these productions was played for four days. This was not in accordance with the Rialto contract, but was allowed by United in order that the Rialto Theatre might be thoroughly convinced of the drawing power of United productions.

On March 29, United reports, Mr. Frankel called at the home office of United and signed a new stock franchise contract. Mr. Frankel allowed that he was paying United less rental than he was paying other companies, whose productions have not proved as successful financially to him. On behalf of his company, United asserts, Mr. Frankel purchased two additional shares of United stock and under the new contract the Rialto is entitled to play each United production four days. Although Mr. Frankel's classification with United was raised under the new contract from 1-20 to 1-17 of 1 per cent, so well satisfied, it is said, is Mr. Frankel with released United productions and so confident of United's success that on behalf of his company he is stated to have thanked United for the opportunity of securing the two additional shares of United stock.

"I consider this franchise the most valuable one our company has ever obtained," Mr. Frankel is reported to have said upon signing his new contract.

United's classification of rentals, made, it is said, after careful analysis of generally prevailing rentals throughout the country, is based upon the calculation that 2,300 theatres suffice in rentals to pay the total cost of a United production. On March 29 the number of theatres contracted, United asserts, was 2,195.

Announces Mitchell Lewis Feature

Another big seven reel Mitchell Lewis picture for state right buyers has been announced by President W. E. Shallenberger of the Arrow Film Corporation. As yet the title for this picture has not been decided upon. The working title was "Glittering Gold," which title may be retained.

The story deals with two partners who are mining for gold and who, after many years of toil, strike "pay dirt." It is a big story handled in a big way. Laurence Trimble directed and adapted the story from a story by M. A. Miller.

Most of the scene wsere taken in the Cascade Mountains, near Spokane, Washington.

Chester Man in Peru

One of the Outing-Chester cameramen is in South America. W. O. Runcie cabled the home offices in New York that he had arrived in Lima, Peru.

He is headed for new camera country, and carrying film enough to serve him through a long campaign far from transportation connections with New York.

"Elmo, the Mighty," New Serial

Universal Announces Permanent Title of Forthcoming Serial, Starring Elmo Lincoln

THE new Universal serial starring Elmo Lincoln will be released in July to follow the current Marie Walcamp serial, "The Red Glove."

"Elmo, the Mighty," is the permanent title selected for the new serial, and it features not only Elmo Lincoln, but also Grace Cunard.

Mr. Lincoln is well known because of his portrayals of the "Two-Sword Man," in D. W. Griffith's spectacle, "Intolerance," as the blacksmith of Louvain in "The Kaiser, the Beast of Berlin" and as Tarzan in "Tarzan of the Apes" and "The Romance of Tarzan." Mr. Lincoln is often termed the American Maciste, because of his great strength and physique.

In the new Universal serial Mr. Lincoln is said to not only display his great strength to the best advantage, but to do some dramatic acting, the like of which has never been seen on the screen before. He is cast as Capt. Howard Armstrong, a forest ranger.

Miss Cunard has been starred in a number of successful serials and features. She was featured in "The Broken Coin," "Peg o' the Ring," "The Purple Mask," and was recently seen in a Universal Special attraction, "After the War."

In "Elmo, the Mighty," Miss Cunard is cast as Lucile Gray, Capt. Armstrong's sweetheart. Prominent in support of the stars of the serial are such well-known screen players as Ivor McFadden, who is seen as Rawden; Frederick Starr, cast as Steve Blighton; Rex De Roselli, as Granville Sear; Virginia Craft, as Mrs. Armstrong; Chai Hong is seen as Wong, a Chinese servant; W. A. Orlamond, as Richard Gray. Madge Hunt and James Cole also have prominent parts in the production.

Henry McRae, former studios manager at Universal City, has directed the new serial, and the film story has been adapted from an idea developed by Joe Brandt and Julius Stern.



Hal Hodes, who takes up Jack Cohn's duties in the Universal News service department

Many of the scenes for the new serial were photographed in the heavily-wooded mountain regions of Northeastern California.

Work of producing a majority of the episodes of the serial has been completed, and Director McRae hopes to have the production entirely finished several weeks prior to release date. To aid in the exploitation of the serial, the Universal publicity and advertising forces are working overtime on a special campaign book and advertising campaign for the benefit of exhibitors, and it is expected that a newspaper publicity campaign will also be launched shortly to acquaint the public with the serial.

More States Sold on "Tempest and Sunshine"

RALPH WETSTEIN, of the Mid-West Features Exchange at Milwaukee, has bought the Wisconsin rights on "Tempest and Sunshine," the J Frank Hatch screen adaption of Mary J. Holmes' novel, in six reels.

Missouri and Kansas rights on the production have just been sold to Richards and Flynn, of Kansas City. It is reported that Rubin and Finkelstein, who own a chain of houses in the Twin Cities, are negotiating for the Minnesota rights.

J. Frank Hatch, with headquarters and theatres in Newark, and operating an exchange there as well as in Philadelphia, Pittsburgh, Cleveland and Cincinnati, is the owner of the negative and World rights on "Tempest and Sunshine," and can be reached in New York City at 912 Longacre Building.

More than half of the territory has now been sold, as it went very quick after many of the big Eastern circuits booked it at first sight. Mr. Hatch states that the Stanley Circuit of Philadelphia took the first hundred days, and that in rapid succession the following circuits booked the production; Chamberlain, Comerford and Jack Meyers.

"Mary J. Holmes is the author of more than twenty novels that have attained a tremendous circulation," declared Mr. Hatch. "I firmly believe that nearly half the population of the United States has either read the book or seen the play.

"The very title, 'Tempest and Sunshine,' is warranted to bring them into the theatre, and the film is truly an excellent production of real merit with a real cast."

For special exploitation, a striking press sheet containing innumerable aids for the exhibitors, has been prepared.

Doo-Lee Film Gets West

All rights in the State of New York north of Albany for the Billy West Comedies have been acquired by the Doo-Lee Film Company, Inc., of Syracuse.

'Modern Husbands' Comes from Exhibitors' Mutual

A social drama with an atmosphere that savors of modernism has been produced by the National Film Corporation with Henry B. Walthall in the leading role, under the title of "Modern Husbands," for release by Robertson-Cole Co. through Exhibitors Mutual.

"Modern Husbands" is said to get far away from the path followed by Walthall's present starring film, "The Long Lane's Turning," being purely a domestic drama in which the lives of two couples are linked by the inconsistencies of the husbands and the "oversights" of the wives.

The lounge lizard, who once more is regaining the lofty position he attained in society before the draft came and carried him off receives a scathing denunciation in "Modern Husbands."

Clare DuBrey and Ethel Fleming have been accorded the roles of the wives.

Metro Feature Will Show "Mother Goose Ball"

What is described as one of the decidedly novel and spectacular incidents in Hale Hamilton's new starring vehicle, "After His Own Heart," now being produced at the Metro studios at Hollywood, is a "Mother Goose Ball," showing society at play.

In staging this big scene, Maxwell Karger, Director General, who is personally supervising the work of Harry L. Franklin, Hamilton's director, enlisted the services of more than three hundred extra people.

Olive Thomas Release

"The Follies Girl" is announced as Triangle's special release for the week of April 27. This is the second of the 1919 series of four special productions of this organization presenting Olive Thomas, the first of the series, "Toton," having been released March 30.



William Farnum is star of "Wolves of the Night," Fox Production


RUPERT JULIAN
in
"The FIRE FLINGERS"


From the that made
RUPERT JULIAN
Creator of "The Kaiser-the Beast of Berlin"
in
A marvelous picturization of Wm. J. Neidig's famous story in the Saturday Evening Post
"The FIRE FLINGERS"
"I am not your husband – I am another man
I am Richard Hatton – a convict!

Saturday Evening Post Story
a Nation lose its sleep.







"VARIETY"

says:

"This is a seven-reel Universal Production that is a corking feature picture. It is so good that one marvels at the fact that it was possible for Rupert Julian to play two roles in it and still direct the production. As a production, 'The Fire Flingers' stands out as one of the best of the recent Universal releases and, as a matter of fact, measures up with the best that the other big companies are turning out. For genuine suspense there has not been a picture like it for a long while."

UNIVERSAL SPECIAL ATTRACTION

UNIV AL SPECIAL ATTRACTIONS



HARRY CAREY in
"RODED"
"A FIGHT *for* LOVE"



PRISCILLA DEAN in
"The WILDCAT of PARIS"
"The WICKED DARLING"
"A SILK-LINED BURGLAR"



MONROE SALISBURY in
"The LIGHT OF VICTORY"



MARY MAC LAREN in
"CREAKING STAIRS"
"The AMAZING WIFE"

Special Service Section on

Mae Murray in "What Am I Bid?"

IF you have booked this picture, you want to place your main reliance on the heart appeal and the charm of the role in which Mae Murray appears. The title and the auction block idea supply a good punch to get the eye, but we would go very much further into it than that for the attempted sale of the orphan is only an incident that helps toward the climax.

This is a story of the North Woods, but it is unfortunate that most of the stories which are laid there deal with mining camps, dance halls and bloody fights. This is an impression that is to distinctly be avoided here, for there are just the opposite elements working to make this picture liked by your audiences. True, there is a fight, but this, again, is incidental to the grip on the heart.

There is a strong vein of comedy running through the picture and this should be brought out in your selling talks, while *the illustrations should be largely those of Miss Murray wearing the boyish costume in which she appears throughout the picture.* Then proceed to sell the character that she plays, by making it so appealing that all will want to see her. Call Miss Murray:

"The spring violet of the North Woods."

ALL the charm of the story should be carried into the advertising and you should get into the spirit of it before you try to write your displays: Betty Yarnell is known to the people of the village on the Lake of Healing Waters as "that brat of the Yarnells." Her father had been the schoolmaster in the village until drink ruined him and now he has returned to a cabin along the river, no ambition left but to consume liquor. Although he is the father in little more than name his being alive saves her from the queer custom of the country which says that all orphans must be sold on the auction block to prevent them becoming a charge to the community.

So "the brat" is budding into young womanhood as the story opens, a half wild creature but with a strong motherly instinct as the care of her sodden father whom she rescues from the village saloon time and again and another incident shows. On one of her trips through the woods she encounters a shepherder who is about to kill a lamb that has been injured. She begs for it and then flags the "Betsy Ann" an old-fashioned lumber train, taking a seat on the cowcatcher with her lamb in her arms. "My lamb is sick and I gotta git it home or it'll die," she tells the astonished engineer.

ABNER GRIMP runs the village store and sells liquor there which he obtains through unlawful training and it is there that the brat goes to bring her father home. Grimp looks with covetous eyes on the girl who is beautiful in her ragged garb, but she repulses him and drags her father to the boat to row him home.

But here we see Gimp laying the plot to obtain possession of the girl by getting her father further in debt to him for liquor and then forcing him to sign a paper turning the girl over to the whiskey dealer's guardianship. In the meantime, once more at home the old man, in order to be able to get liquor pretends to have a fit and the girl consults the handy almanac which prescribes liquor as a cure in such cases. So she gets the jug and hastens to Grimp for liquor.

In the meantime The Stranger has arrived in the little community and when Grimp demands a kiss for the liquor and is repulsed the stranger interferes and pays for the liquor and then starts to escort her home. As he stands with his hat in his hand, she asks:

"What d'ye hold your hat fer. This ain't no church."

They become friends and gradually The Stranger teaches her that young ladies don't swear. "I ain't no lady—I'm a scum" she says at first, but she begins to learn.

GRIMP finally induces the old man by tempting him with liquor to sign the guardianship of the girl to him and then one day while the old man is drunk in his cabin the whiskey seller and his Indian whiskey runner come to claim the girl. But The Stranger appears and there is a terrible fight in which The Stranger is badly hurt, though the girl drives the pair away with a rifle, but not before Grimp has discovered a badge which proclaims that The Stranger is a revenue agent seeking the illicit whiskey sellers. Yarnell accompanies the pair in their flight and later dies as the result of his drinking.

Day after day "that brat of the Yarnells" watches over The Stranger, but he is growing weaker all the time until she discovers in the almanac that lamb broth



At the left, "That Brat of the Yarnells" in the grip of Grimp, the liquor dealer, in the center, a convincing pose of Miss Murray, and at left she and her sweetheart confront his father and former fiance



At the left, scene after the girl had buried the wool of the lamb, and in the center the girl and the young revenue agent. Either of these will make good displays for advertisement or use in the news columns. At the right, scene when she finds her father in the saloon.

is the most nourishing thing for invalids. Until The Stranger came the lamb had been the only thing she had really loved, but now she does not hesitate to make the sacrifice. From that time he begins to gain strength.

But in the meantime the father of Ralph McGibbon (The Stranger) has become alarmed because of failure to hear from him and with Ralph's fiancee comes to seek him. On the same train arrive two other men. Presence of Ralph at the home of the girl has become a scandal in the little village and there the elder McGibbon is told of the case, but in far from truthful words.

CONFRONTED with his father and his fiancee, Ralph refuses to give up the brat, and even when the fiance turns to the girl with "Do you realize that he and I are to be married?" she answers with "Aw, you're foolin' me." Ralph declares that at last he has learned the meaning of true love, but he does consent to go with the father and former fiance to their hotel and it is while they are gone that the villagers sieze the brat, now an orphan and take her to the auction block.

The sheriff is asking for bids when Grimp reaches the scene and producing the paper signed by old Yarnell claims that the girl is already his property. This the sheriff is forced to admit and Grimp is about to carry her off when Ralph appears. There follows a fight, with the companions of Grimp taking a hand, but the two strangers who had come on the same train with the elder McGibbon turn up just in time. They are deputies sent to aid Ralph in rounding up the gang and then and there they make their prisoners.

Ralph turns to the girl and tells her that they are going to be married.

"Your wife? Well, I be —— I mean durned," she replies and that's the end.

HERE is a case where a large and striking cut of the star or a scene from the picture will count for a lot. There is one scene that shows the girl on the auction block and this will get attention though as a general rule it is better not to have too many figures in an advertising cut, especially if a halftone is being used.

There is one that shows the girl beside the grave where she has buried the lamb's wool and a little further on we are giving you a selling talk that will go well with this one. There is another that shows the figure of Miss Murray as if in prayer, another of her with her sweetheart and a third in the grasp of Grimp. These carry the simplicity of the story and the heart interest in Miss Murray's expressions and they are bound to get attention.

Now in preparing the advertising keep the title of this picture the most prominent thing aside from the cut. It is worth featuring even above the name of the star, but we would advise against simply making this a mystery story with the old question mark idea carried out in the newspapers. That is all right for your lobby or stunt displays, but not where you are actually talking to the public. And this is a case where you can talk with good effect.

Let's get right into the heart of it:

"'Brat of the Yarnells' they called her. Shunned by every one except a drunken father, she had never known love for any living thing except a pet lamb that she had cured. Then there came the Stranger into her life and she was called upon to make her supreme sacrifice—to kill the lamb that The Stranger might live. Love has rarely known a greater sacrifice than that of this little girl of the North Woods. We know you'll love her just as much as the stranger to.

"'I ain't no lady,' exclaimed That Brat of the Yarnells, 'I'm a scum.' And she had been told that so often she believed it. There was none to love her and so she lavished her affections on her pet lamb until there came a man into her life. He was the first human being who has ever spoken kindly to her.

"To her drunken father she was only a convenience to carry him home and prepare his meals. But the trader in illicit liquor looked upon her with eyes of desire. He drugged the father with liquor until he bonded the girl to him. But The Stranger was yet to be counted on, and though the whiskey traders left him for dead they fled in fear—they had learned his secret.

"Then the father died and by custom of the country the orphan was put upon the block. The liquor trader claimed her and his claim was held good—until—but that is something you should find out for yourself."

OF course the auction idea ought to be brought into the story, but not to the sational point. Here are some that touch more on that angle:

"A month before she wouldn't have cared, for there was no one to love her. Now her father was dead and, according to the custom of the country, orphans were placed on the auction block and bonded to the highest bidder. So this beautiful little girl in her tattered male attire heard the sheriff cry, 'What am I bid?'

"Here and there men and women made offers, but suddenly the sale halted, for the saloon keeper appeared with a paper to show that he had bought the girl from her father—for liquor. Under the law he had a right to her. But there was another law and it was invoked—and there was love—but you ought to see it for yourself.

"She was an orphan. And the law of the North Woods compelled that she be placed on the auction block to be sold to the highest bidder. Calmly she faced the villagers who had scorned her and heard their bids.

"Then appeared the villain, the illicit liquor dealer, and he had a paper that showed her father had sold her to this man that he might satisfy his craving. It was the law that she belonged to him—she shrank as she thought of her fate.

"But she had not sacrificed in vain the life of her pet lamb to save a stranger. Who he proved to be and how he saved her add the mystery to this beautiful love story of the great outdoors."

For your cuts it would be a good idea, where such will fit, to use expressions like "The Brat" uses in her conversation—the language of an ignorant little girl of the mountains, not really bad, but simply ignorant. That will give something of a humorous touch to the display, though these captions should be in small type and not conflict with the remainder of the display.



Mystery idea is kept dominant in these three, six and one sheets. Elsewhere we have made suggestions for cut-outs for the lobby displays

Auction Played in Lobbies on the Crowded Streets

WHILE the attractive title offers an opportunity for a teaser campaign by simply printing the question, "What Am I Bid?" in small space in the newspapers, we would much prefer to conserve those expenditures and put the money in larger and more striking advertising along the lines that we have suggested.

But you can work some stunts in the lobby that will attract attention. There is a figure of Miss Murray on one of the three sheets and then a huge question mark encircling her. Similarly a six sheet sheet shows the full auction block scheme. We would suggest that in advance of the showing you use cut-outs of the smaller paper, with simply the title of the picture on it. They will arouse curiosity, and although of course many will recognize the picture of Miss Murray, there will be many questions as to who she is.

These should be retained through the display on the showing of the picture. If you have been preserving your pictures of this star, you have a fine chance to make some attractive panels by mounting those pictures and then adding the title of the picture. Never fail to use the face of a beautiful star to the greatest extent possible, and here you have a big opportunity.

IF you are located in a section where there is a large passing population, you can stop the people in front of your theatre by hanging out an auctioneer's flag. You know that this is a red flag, and because red flags are not popular these days, you should be sure that there is worked in on it in white letters "Auction Sale Today." *Then place your figures of Miss Murray with the title out where they will catch the eye of the people when they stop. You can go still further and have the old time bell ringer in front of your place, and this will certainly give the atmosphere.*



MAE MURRAY
"WHAT AM I BID."

Striking pose of the star for use in advertising

But we would confine the advertising of this "auction" strictly to the front of the theatre. It is all legitimate enough to pull a thing like that when the public "gets next" right away, but we wouldn't advise bringing them from all parts of the city with fake handbills advertising such a stunt.

IF you are showing a full program, we would advise you to omit a scene with this one, for practically all the views are out of doors and the photography is particularly beautiful. Other out-door stuff on the same bill will only result in the audience failing to get the full appreciation of this picture.

There are laughs in "What Am I Bid?" but there should be comedy to give balance to the bill, and a lively one at that.

Here is another picture that should be presented with a song preceding it, and if you can put on a special stage setting, so much the better. A scene showing a garden or roses is always appropriate, and it is one that you can use over and over again. But it would be very effective here to use a scene with the woodland in the distance and a flowing river at the right of the stage with the light of the moon on it.

If you are using a man singer, "Girl O'Mine" would be an excellent selection, and in that case it might be carried into the picture as the theme. If you have a woman singer, and we believe that we would prefer one here, "Kiss Me Again," from "Mlle. Modiste"; "I Love You," from "Gloriana"; or "Love Here is My Heart."

In preparing the musical cue for this picture, James C. Bradford, musical dircetor of the Broadway theatre, used "Underneath the Skies" as the theme, with a second repeated air for the girl with Borch's "Caprice Annette." If "Kiss Me Again" is used as the song, it might take the place of the caprice, or either of the other songs would substitute for the theme.

IT is getting to be the time of the year that flowers around your theatre add a dainty and appreciated touch, and it will help the people to start talking about your house to use them in connection with this picture, which has the elements of love and girlish purity so strongly emphasized

You should make an especial appeal to your women patrons for matinee business here. You can count on the title to arouse the curiosity of the men, but if you send out a special mailing list, address the letter to the women of the household. Play the love element strong.

This is the season for it.

Billy Parsons Announces Big Plans

THE cut to the right is a character photo of "Smiling Billy" Parsons, but it is also a true-to-life photograph of the Billy Parsons who has closed numerous big contracts for National Film Company in the two weeks he has been in New York.

The contracts call for a strenuous producing campaign on the part of National during the coming year. It would also appear that the National trade-mark would be seen in the output of many different distributing organizations for Parsons has not limited his plans in any degree.

Four big specials of a class to compare in box-office value with the production that marked National's debut in film ranks, "Tarzan of the Apes," will be produced under the terms of a contract with the Pioneer Film Corporation.

That is one contract big enough for almost any film organization. But it is only part of the National plan. Another item on the schedule is the production of not less than four nor more than six big productions featuring Billy Rhodes, the comedienne, who stepped from one-reel comedies to featured stardom.

Definite release plans for these productions have been formed, but will not be ready for annouuncement for a few weeks. It can be said, however, that they will be released in conjunction with some of the most important product of the coming year and under the banner of a releasing organization that is stepping forward at a lively pace.

As previously announced, Mr. Parsons has also renewed his contract with the Goldwyn Distributing Corporation for the handling of another year's output of the Capitol Comedies. But in addition to Billy Parsons these releases will also bring to the Goldwyn exchanges the former vaudeville light, Carter De Haven. It is expected that



"Smiling Bill" Parsons

the individual value of this next year's outpuut will be greatly increased through the fact that Billy Parsons will have to supply only thirteen of the twenty-six Capitols planned, Carter De Haven being featured in the other thirteen. The proper time and facilities will, therefore, be available to each of the comedians on these productions.

Prominent in the Parsons comedy plans is another promising box-office proposition, The Hallroom Boys' Series, for the newspaper comics of that name. Mr. Parsons closed contracts for the rights to this feature soon after his arrival in New York.

The Billy Rhodes company is now on the way East to make two of the scheduled productions in this section. Billy Parsons will also star the new Capitols here, with the intention of adding new settings and atmosphere to the releases. Coney Island, Atlantic City, Washington and such locations will be the background for many of the coming comedies.

W. H. Productions Present Series of Reissues

THE great demand in the state right market for reissues of famous stars and stories and the brilliant prospects this field of the motion picture industry offers, is reflected in a statement issued this week by the W. H. Productions Co. This concern entered the state rights field with one object—to offer the best reissues obtainable that carried the favorite stars, and by carrying out this purpose it has popularized itself in its chosen field.

The W. H. Productions Co. has practically made the "reissue" what it is through its discrimination in selecting the most suitable material for disposal. It has concentrated upon short subjects—one, two, and three reelers, with comedies taking their place with dramatic pieces.

"Mickey," starring Mabel Normand, is one of the concern's feature length pictures and is said to have broken records and established a precedent for box-office receipts in the state rights territory. From a popular viewpoint, "Mickey" is one of Miss Normand's best offerings as it presents her in a sympathetic role. It is a heart interest story.

The W. H. Productions Co. announce this week that its present exploitation plan involves the presentation of a new series of reissues. In the list are two William S. Hart pictures of two reels each, "His Hour of Manhood," and "Jim Cameron's Wife"; the Thomas H. Ince three reel drama, "Custer's Last Fight," considered by many the best picture of that length ever made. A new series of Fatty Arbuckle reissues will also be offered, of which the first is a two-reeler and the succeeding subjects, one-reelers. These pictures are to be presented under their original titles.

Gets Big Campaign

Vitagraph's next Anita Stewart production, "Two Women," is being made the subject of an intensive campaign to exhibitors by Vitagraph's Sales Promotion Department.

The first Anita Stewart production, "From Headquarters," is said to be scoring all over the country and the Anita Stewart productions being put out by Vitagraph loom up as of prime importance in Vitagraph's plans.

Work Starts on Hale-Caprice Story

Work has been started at the Capellani Studio in Fort Lee on the second of the Creighton Hale-June Caprice series of features being produced by the Albert Capellani Productions, Inc., for release through the Pathe Exchange, Inc. "Oh Boy," the first of the series, has been completed under the personal direction of Albert Capellani. In line with the previously announced arrangements whereby Mr. Capellani and George Archainbaud will alternate in the direction of the Caprice-Hale and Dolores Cassinelli Productions, Mr. Archainbaud, long identified with the World program, will direct the feature just started.

The picture is adapted from a French stage play, the name of which is being withheld for the present. Comedy is the predominant note in the new Capellani Production.

Pathe Has Trailer for "The Tiger's Trail"

Exhibitors showing "The Tiger's Trail," Pathe's new serial in which Ruth Roland is starred and which is released April 20, Pathe Exchange, Inc., will be aided by a 250-foot trailer for insertion at any point in a house program where it can be brought before the eyes of the greatest number of fans.

In preparing the trailer every effort was made to include in it scenes from the big, smashing moments of the serial. Scenes were selected with special attention to depicting the atmosphere of mystery and danger with which Gilson Willets has surrounded his thrilling story.

Gale Henry at Loew's

"Stung" is the title of Gale Henry's latest two-reel comedy, and it is declared that the audiences at Loew's New York theatre were completely captivated, and that this stamped Miss Henry's return to film comedies as one of the most welcome innovations of 1919.

Marcus Loew and his staff have praised the new Bull's-Eye releases, featuring Gale Henry on other occasions also, it is stated.



Gladys Brockwell, in "Pitfalls of a Big City," Fox production

Smith Names Plans for Big Expansion

President of Vitagraph Visits West Coast and Tells How His Organization Grew Into the Industry—Only Pioneer to Survive the Struggle

ALBERT E. SMITH, President of the Vitagraph Company, the only pioneer motion picture company still extant, arrived in Los Angeles recently, but his coming was so quietly accomplished that his presence remained a secret for a number of days, when representatives of the press discovered him at the Vitagraph studio on Talmadge street.

Of the small group that originated the motion picture industry and developed the art of subtle, eloquent pantomine, Albert E. Smith and the Vitagraph Company alone have remained continuously in the business; and as the head of the only company that has been through twenty-two years of evolution, his summary of the past and predictions for the future hold particular interest and significance.

The Vitagraph Company was organized in March, 1897, just twenty-two years ago, and "Never in all that time has the outlook been brighter than it is today," said Mr. Smith.

Possibilities Unlimited

"The 'revolution' that has occurred in the industry within the past few months has removed the limit from the possibilities of the picture theatres—the faulty system of using a strong star to support weaker associates has been changed, and with the theatres free to book such pictures as they want without the necessity of taking pictures they don't want, patrons will be given constant satisfaction and with the public satisfied, the production of motion picture plays will rise to undreamed of artistic heights."

Speaking of the history of the motion picture business, Mr. Smith told how that the first companies to make motion pictures started business, not as producers of plays in picture form, but as manufacturers of machines that projected pictures of moving objects. The pictures that were first shown were of such simple things as a horse moving its head; a train in motion, a man swinging Indian clubs and a sensation was created when the first picture was exhibited by the Vitagraph Company, showing a house actually on fire.

"The Vitagraph Company," said Mr. Smith, "was incorporated to manufacture a machine that I invented called the 'Vitagraph' and as there was no market for a motion picture projecting machine at that time, we made the necessary films and gave exhibitions wherever we could get an audience. We made the cameras to take the pictures, the machines to project them, we acted the parts ourselves and were our own exhibitors.

"It was all hard work for a long time, principally because there were no regular places in which to show the 'novelty' but there was never any doubt of the ultimate success of the new form of amusement we were offering.

"The first big step forward was made when the vaudeville theatres gave the motion picture machine a place on their programs as a regular attraction and advertised the number according to the machine they installed such as, 'The Vitagraph,' 'The Biograph,' etc.

"This was a great victory for the pioneers and realizing the important bearing it would have on the future of our business, we exerted every effort to keep these theatres supplied with interesting film. That was the most important factor in the business then, just as it is the supreme requisite of the business today, and it required so much attention that finally the manufacture of machines was abandoned and we devoted our entire attention to advancing the art of the pictures themselves.

Stars Vitagraph Pupils

"From that time on, Vitagraph directed its energies to perfecting the motion picture play. We secured the services of experienced actors and actresses and taught new talent the technique of the silent drama and it is an interesting fact that four-fifths of the purely screen stars of today, received their first training in the Vitagraph studio. Among the most promising of the present day screen stars, Norma Talmadge, Clara Kimball Young, Mabel Normand, Edith Storey and Anita Stewart were first introduced on the screen by the Vitagraph.

"In addition to perfecting the plays we turned our attention to the matter of presenting features in more attractive style and long before the



Director Tom Terris, Showing Alice Joyce About a Scene in the Vitagraph Picture, "The Cambric Mask"

Strand theatre, the first great edifice dedicated to the presentation of picture plays, was opened in New York City, we engaged the Criterion Theatre on Broadway, New York, and changing its name to the Vitagraph Theatre, presented our features ourselves thus introducing the showing of motion pictures in appropriate artistic stage settings.

"The innovation created a furore and capitalists from all sections of the United States made propositions for the establishment of a chain of Vitagraph theatres. The exhibitors of New York City, fearing that we were about to trespass on their field, held a meeting and waited upon me in a body. They advanced the argument that, having been our patrons for many years, they felt it would be unfair for Vitagraph to enter the exhibiting field and as we realized the justice of their claim, we rejected the chain of theatres proposition. The Vitagraph theatre was continued in operation for some time however, as a model for the American exhibitor to copy.

Cooperation Necessary

"It was the struggle in the early days of the industry that taught me the value of studying the public wants and cooperating with the exhibitor," continued Mr. Smith. "This cooperation must be of the practical kind. It should start at the box office and take the basic form of giving the exhibitor only such pictures as the public will patronize in full strength. No other consideration should be allowed to interfere with this rule, the soundness of which has been again proved by recent experiments.

"These experiments have now come to an end and pictures will hereafter be shown on the 'booking by merit' policy. This change had to come, else the entire industry, producers and exhibitors alike, would have gone down in ruin. To one who has studied the business since its inception, the ultimate result of the recent experiment was always plain: the answer was to be found with the public. The public will readily buy what it wants and will pay well for it, but you cannot force upon the public anything it doesn't want without courting ruin.

"The motion picture business was born of public favor. It has been nurtured by the nickles and dimes and quarters of the public and it can continue to exist only by public approval. The thousands of dollars that have been turned from the doors of the motion picture theatres through dissatisfaction, never have been and never could be made up on 'the big nights' when 'strong' attractions have been shown, and all of us have suffered as a result.

"The public has suffered because the class of pictures it wanted and was willing to patronize was not presented. The exhibitor has suffered because his house was not large enough on the big nights, to make up the loss of his weak nights and the producer of meritorious features has suffered because the exhibitors average profits were small and booking conditions prevented the presentation of other strong features.

Foremost Industry Predicted

"In the readjustment of conditions I expect to see motion pictures take first place among American industries," continued Mr. Smith, "and anticipating this, we have been steadily increasing our plan and strengthening our organization. At the present time we have more of our old players with us than at any time since the days of the Vitagraph Stock Company in 1915. Among the well known players that are again appearing in Vitagraph productions are: Gladden James, Anders Randolf, Maurice Costello, J. Rogers Lytton, Kate Price and Antonio Moreno who was absent from our forces for a short time. Among the noted directors who have rejoined our organization may be mentioned James Young and Ralph Ince, two men whose mastery of art has raised them to places of distinction."

Indications of oil have been discovered on the property occupied by the Vitagraph studio and a big offer made for the land has been refused by Mr. Smith. "I consider the making and distribution of pictures along the lines we have pursued, more important than production of oil," said Mr. Smith, "and instead of oil wells you will soon see many additional buildings on our property devoted to the making of Vitagraph productions."

In speaking of the producing plans of his company, Mr. Smith stated that a vase store of material was being accumulated, and as an illustration of the big stories that will be picturized during the year he mentioned Charles Klein's wonderful play, "The Third Degree," Robert W. Chambers' story, "The Cambric Mask," "The Wolf," "The Climbers," "The Sporting Duchess," "The Gamblers," "The Great Divide," and a score of other famous stories, stage plays and original scripts.

Mr. Smith's visit to Los Angeles is a combination of business and pleasure, and his plans call for the starting of vast improvements and additions in the company's studio here. New outdoor stages will be built and the enclosed studio space will be increased to double the present area. Additional dressing rooms will be added to increase the present accommodations and the laboratories enlarged to twice their present capacity.

Carey Postpones Work to Visit Fans

Universal Film Manufacturing Company this week announced that Harry Carey's activities on his next Universal production will be set back one week because of a change in the itinerary of the star's tour around the country which is now in progress. Carey's original tour did not include Detroit and Cleveland, but the route was changed to include them. Immediately after the Cleveland appearance, Mr. Carey started for Universal City.

Immediately upon arrival at the Pacific Coast producing center he will begin work on a new story adapted from a magazine story by Jackson Gregory entitled "A Man of Peace" put into scenario form by H. Tipton Peck. Mr. Peck provided Mr. Carey with his last subject, "The Outcast of Poker Flat," making the screen adaptation from several O. Henry stories.

Twelve Hundred with Nazimova

"The Red Lantern," Not Only Has Tremendous Cast, But Cost $250,000 to Produce, Declare Metro Officials

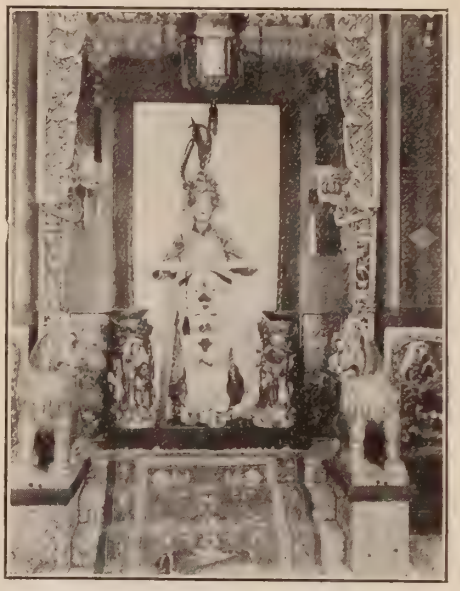
A QUARTER of a million dollars expenditure, costumes worth a king's ransom and the services of 1,200 persons, from director, scenario writers and art designers to an ensemble that embodied a small army in size is said to represent but a part of the tremendous outlay in money, time and effort given by Richard A. Rowland and Maxwell Karger to the production of "The Red Lantern," in which they present the incomparable Nazimova.

This Nazimova superfeature in seven parts, which Mr. Rowland has announced will be released during the present month, is to be distributed exclusively by Metro Pictures Corporation. Its sponsors, in the confident belief that it is a work of art destined to advance the standards of motion picture making by twenty-five years, have launched a nation-wide advertising and publicity campaign to insure exhibitors of "The Red Lantern" the ultimate in box-office returns.

"The Red Lantern" is described as truly colossal when it is judged by the combination of the supreme artistry of its brilliant star and by the sumptuous environment provided for her and her supporting cast.

It is declared to have the added value of being based upon one of the most talked of novels of the decade, "The Red Lantern," a romance of the ancient city of Pekin, from the pen of Edith Wherry, and published by the Bodley Head.

According to announcement, it was her admiration for the art of Nazimova that caused Miss Wherry (in private life the wife of Dr. Harold S. Muckleston, a Montreal physician) to offer her novel to the great Russian actress for use on the screen.



Here Nazimova is seen before a special set in "The Red Lantern," her masterpiece production

Prior to its acceptance by Nazimova, Miss Wherry had refused to permit the use of "The Red Lantern" as material for the silent drama, although approached on the subject a number of times by various picture producers.

Miss Wherry, the daughter of a Presbyterian missionary, spent her girlhood in Pekin, and was present during the enactment of many of the stirring scenes she depicted in her novel.

The total cost of producing "The Red Lantern" was declared to be in round figures, $250,000. The time required to make it was three months; eight weeks in actual production and four weeks devoted to elaborate research work carried out by June Mathis and Albert Capellani, who made the screen adaptation and scenario.

Louis Bennison Climbs in Exhibitor Favor

REPORTS on advance trade showings for exhibitors and unusually commendatory trade journal and newspaper reviews point to marked success, Goldwyn believes, for Louis Bennison's third star series picture, "Speedy Meade," written and directed by Ira M. Lowry and produced by the Betzwood Film Company in its big plant near Philadelphia. Trade paper and newspaper reviewers are unanimous in declaring that in this newest production the young and smiling cowboy star has the best opportunity of his screen career—and that he takes full advantage of them.

A few months ago, Louis Bennison, then fresh from the stage, made his first appearance before the camera in "Oh, Johnny." He has since been seen in only one picture, "Sandy Burke of the U-Bar-U," but in that brief period he has been placed on the books of the exhibitors of the nation not only as a money maker who can always be counted on to draw heavy patronage, but as a star who never disappoints.

Despite an unconscious camera shyness which afflicts all screen newcomers and which was apparent in spots in Bennison's work in his earlier pictures, he immediately won his way into the hearts of the motion picture public. Now, to use his own expression, the star has "broke and rode" the camera and has come to play master to it rather than slave.

Says Picture Was Well Received by Trade

Jacques Tyrol, secretary-treasurer of Tyrad Pictures, Inc., declares that, "The reception the critics and the trade in general accorded 'Your Wife and Mine' at the private showing in New York last week proves to my partner, Matthias Radin, and me that in this feature we have something of worth to state right buyers and exhibitors.

"We believe so strongly in 'Your Wife and Mine' that we have made it our policy to insist before selling it or booking it that the buyer or exhibitor see it first. We have no pig in a poke to sell; we have a real money-making feature, and we'll sell it on its merits or not at all."

Singer in Two-Reel Special Picture

The Stage Women's War Relief this week announced that Mme. Amelite Galli-Curci, the singer, will be presented in a special two-reel picture being produced for distribution through Universal exchanges in the near future.

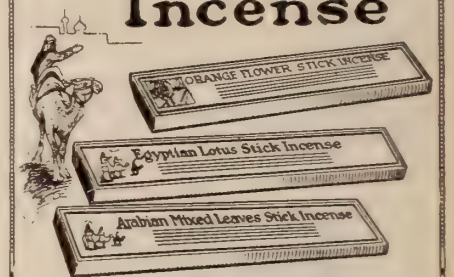
It is made known that Mme. Galli-Curci is to appear in several scenes from a play written especially for the Stage Women's series and given the working title of "Littlest Reason." She plays the part of an opera singer and according to Director Terwilliger who is producing the Bonstelle story, Mme. Galli-Curci photographs remarkably well and proved to be one of the most enthusiastic film actresses he has ever directed. The Bonstelle subject, it is expected, will be given its first public presentation within a few weeks at a benefit performance given by the Stage Women's War Relief.

Zion Makes Plans for Future

So much interest has centered in the initial Sholom Aleichem production, "Khavah," which is now being cut and assembled for an early showing by Charles E. Davenport, the director, that the Zion Films, Inc., are making pretentious plans for the future. This will include a series of Jewish and Russian pictures written by some of the biggest writers in the land once controlled by the Czars.

Some of the stories have already been selected and it is predicted by those who have seen these narratives in scenario form that they will create quite a sensation in the film world. Most of the stories are elaborate and deal with historical events and backed by tense dramatic moments will set a newer and higher standard for popular production companies to aim at.

Oriental Incense



3 Boxes 3 Varieties
Sent Parcels Post for $1.00

The burning of fragrant incense is an ancient Oriental custom which has become very popular in America.

In the home its fragrance suggests purity and luxury. In the apartment it dispels the odor of cooking. In the sick room it refreshens and soothes. People who travel find it delightful for creating a fragrant atmosphere in the strange room.

Its charm is fascinating. A stick a day keeps the blues away.

Its subtle, delicate aroma soothes and charms the senses.

Just clip out this advertisement and pin a dollar bill to it, or send only your name and address with $1.00 enclosed. We will send you by Parcel Post 3 Boxes; 3 Varieties—Egyptian Lotus, Arabian Spice, and Orange Flower. Do it now.

References—Any Los Angeles Bank

J. H. MINASSIAN AND CO.
Dept. F, So. Figueroa St., Los Angeles, Cal.



COMING!

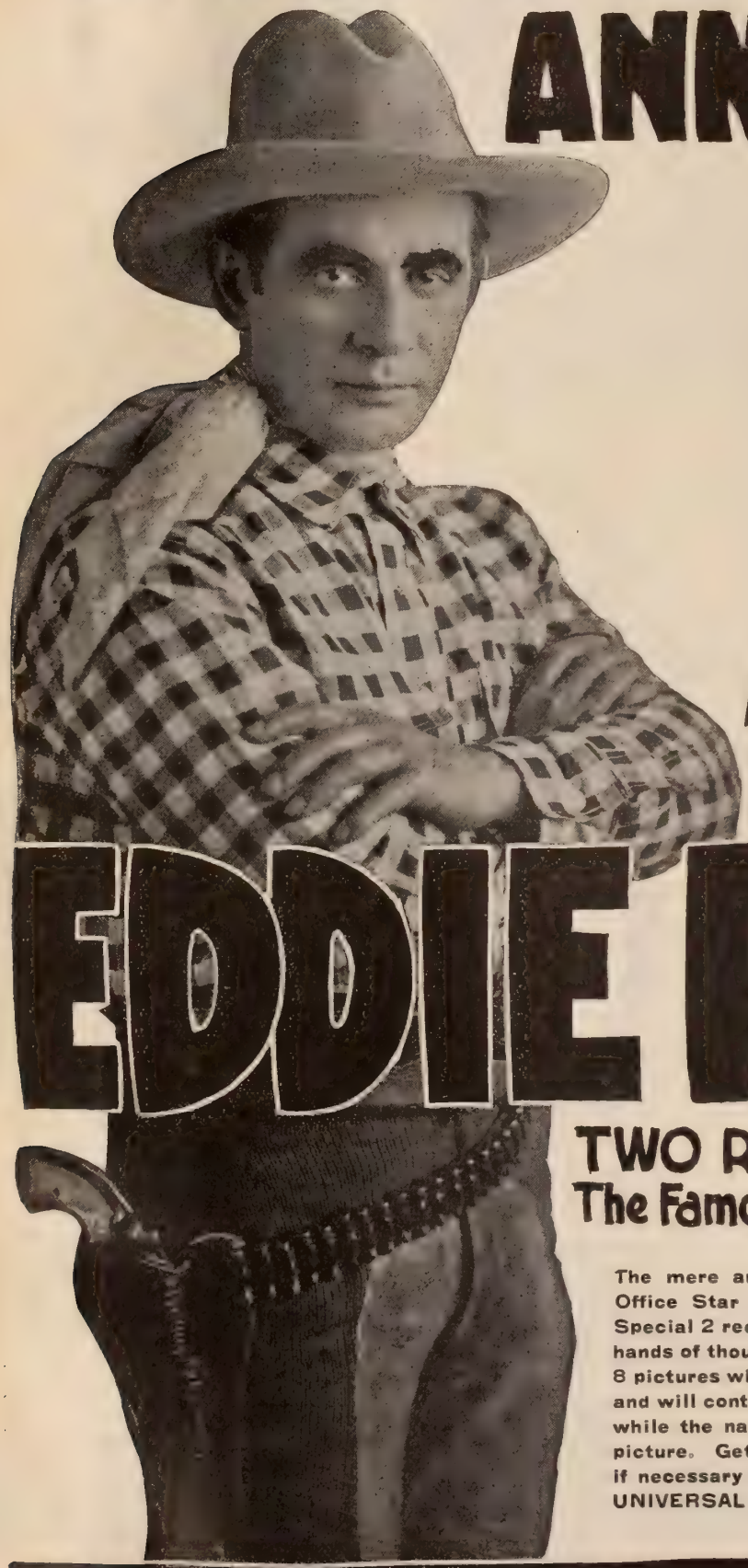
The CHAMPION
of All Serial Attractions
The world famous

JAMES J. CORBETT

in the tremendous
UNIVERSAL
Serial Sensation
"The MIDNIGHT MAN"

WIRE your nearest Universal Exchange to hold a Booking for your House—Take our tip and do it **NOW**

UNIVERSAL ANNOUNCES



A Brand New Series of Eight

EDDIE POLO

TWO REEL MASTER PICTURES
The Famous "CYCLONE SMITH" Stories

The mere announcement of the great POLO, tremendous Box Office Star of "THE LURE OF THE CIRCUS" in these big Special 2 reel Western pictures will be met with applause at the hands of thousands of Exhibitors, the world over. This series of 8 pictures will be SPECIAL—Special in story, direction, power, and will contain as much "meat" for fans as any five reel feature while the name and fame of POLO will draw capacity on every picture. Get your signed contract for this series in by wire if necessary to secure your territory. Now booking thru all UNIVERSAL EXCHANGES



Arvid Gilstrom

Gillstrom Scheduled for Early Announcement

Rumor has it that Arvid E. Gillstrom will have important announcements to make within the next few weeks. It is known that the prominent director has been in numerous conferences during the past few weeks both with American producers and foreign film men with ambitious and unusual plans.

Arvid Gillstrom's screen career dates back to the early days, when he was associated with Kalem, Ford Sterling and then with the Mack Sennett Keystone forces. He earned his right to "sure-fire" honors in the Keystone school, associated with the directors who have made the history of screen comedy.

Later Gillstrom took up the task of producing Billy West comedies and is credited with the productions that brought that comedian to the forefront. His most recent work has been under the Fox banner producing the recent popular series of pictures featuring the Lee kids.

Among the Keystone productions credited to Gillstrom are "Hearts and Swords," "Their Social Splash" and "The Snow Cure." The Billy West's included "The Villain," "The Star Boarder" and "The Fly Cop." The Fox-Lee Kids features included "Smiles," "Swat the Spy" and "Tell It to the Marines."

Billy Burke Signs New Famous Players Contract

Billy Burke has signed a contract that will assure her continuance in Paramount Pictures, "by arrangement with F. Ziegfeld, Jr." Present plans are for her to start work on the new contract within a few weeks, two new screen vehicles adapted from popular Broadway hits being planned.

Miss Burke, who returned this week from Palm Beach vacation, will not be hindered in her stage appearances under the new contract. Her intentions are for an appearance in an all-star revival this Spring and in a new play this Fall under the Ziegfeld management.

"Unpardonable Sin" on Broadway

Garson and Neilan Production, Starring Blanche Sweet, Secures Big Broadway Theatre for New York Premiere

AFTER smashing all precedents by having its national premiere at Detroit, where more than twenty-five thousand dollars gross was taken in the first week, "The Unpardonable Sin" will start an all summer run in New York City beginning Friday night, May 2.

The sponsors fear no jinx because of selecting Friday as an opening day. They point out that this production proved that it was immune from jinx when it dared to open in any other city outside of New York or Los Angeles.

B. S. Moss, who has a string of theatres around New York, secured the Broadway theatre and states that he will have it repainted thoroughly both outside and inside and entirely redecorated. The ushers will be in uniform and a large symphony orchestra installed.

"The Unpardonable Sin" will be shown at advanced prices all season and on the opening night a gala occasion will be enlivened by the presence of prominent state and city officials, it is said. Blanche Sweet will be present the first night and is making the long trip from the West Coast for that purpose.

W. H. Rudolph, eastern representative for Harry Garson, has left for Chicago, where he will assist in the exploitation of the production, which opens at the Randolph there on Easter Sunday.

From Eugene Roth, of the big California theatre in San Francisco, a wire announces that his theatre was packed to capacity ever since the opening day, and after eulogizing Messrs. Garson and Neilan and Blanche Sweet, he pronounces "The Unpardonable Sin" a one hundred per cent. production.

Sol Lesser wires that with 2,700 capacity the big California theatre did not have a single seat to spare at any of the performances to date.

The production opened at the Kinema in Los Angeles April 13 for an extended run at $1.50 top. Cleveland, Boston and Pittsburgh will soon follow, it is reported. The Broad Street theatre at Newark schedules its opening on "The Unpardonable Sin" May 26.

Louis Mayer, of Boston, has purchased the New England rights for the picture, and it is stated that the entire world has all been sold within the few short weeks since its Detroit premiere, with the exception of the Southern and Mountain States, the Eastern Pennsylvania-Maryland-Delaware-D. C. district, and the Missouri-Kansas-Nebraska territory.

A record is claimed for this production in the rapid selling of territories for big specials.

Benjamin Friedman, of Minneapolis, who controls "The Whip," "The Spoilers" and other productions of like calibre, and who purchased "The Unpardonable Sin" for Wisconsin, Iowa, Minnesota and the two Dakotas, declares that the advanced bookings of this production has outclassed all his past records, and that it will open in Minneapolis May 4 for a run at Finklestein and Rubin's New Lyric theatre and it will start another run in St. Paul at the New Liberty theatre on May 11.

Stuart Wants a Kick in His Electric Signs

LLOYD STUART, manager of the Old Mill Theatre, owned by E. H. Hulsey who controls the First National Exhibitors' Circuit franchise for Texas, wants a "kick" in his signs He thinks a good sign is just like a good newspaper headline. He thinks it should influence the theatregoer or the person who reads the sign to investigate further into the matter and, in other words, encourage him or her to buy a ticket and go inside.

"When I've got Mary Pickford or Charlie Chaplin on the inside of the house I don't hesitate to tell the folks outside just what a big feature I've got," said Mr. Stuart. "Mary Pickford, when she gets here in 'Daddy Longlegs' is going to be some attraction and it won't surprise me a bit to play Mary bigger than she's ever been played before. I'm not only going to proclaim her as the greatest motion picture actress in the world and as America's sweetheart, but I'm going to exploit 'Daddy Longlegs' just as much as I can. When Charlie Chaplin played here in 'Shoulder Arms' I billed him on the sign as the greatest comedian in the world. Also I had a line in the lights stating that it was his latest picture. I'm not exactly in favor of 'jazzing' signs but I am in favor of putting all the life they will stand in them. And this isn't any too much. Any time I can put a smile on the face of a theatre goer when he reads my sign I have half way sold him a ticket to the show. At least I've got him in a pleasant frame of mind, especially towards the theatre that made him smile and even if he hasn't got time at the moment he reads the sign to see the picture, he will at some other time drop around. And if a sign made him smile he'll probably tell some one else about the sign in order to make them laugh. We used to put the names of prominent people on our signs. This brought us into favor with the right class of people. We like this system."

Prince of Wales in Photoplay

The Weekly Dispatch, published in London, Eng., carries the information in a recent issue that the Prince of Wales spent more than an hour before the camera for scenes in "The Warrior Strain" and "The Power of the Right," which Harma and Company, Ltd., a British firm, is producing.

The newspaper makes it plain that the films are with a motive and that the motive is "patriotism." "Five years ago," said the paper, "even for patriotism, such a departure would have been unthinkable."

To Release "Topics" Each Week

Pathe Gets Behind Big Campaign to Boost Short Feature—Brunet Impressed with Its Originality

PATHE EXCHANGE, INC., announces that, beginning Sunday, May 4, it will release weekly the famous "Topics of the Day," selected from the press of the world by the Literary Digest. Negotiations have been in progress for several weeks and upon their completion was perfected what is estimated to be the broadest, biggest and one of the most minutely worked out campaigns of promotion and publicity ever shaped in the history of the motion picture industry. Mr. Paul Brunet, Vice-President and General Manager of Pathe Exchange, Inc., considers it an epochal announcement in that it marks a great step forward in the achievement of the inspired vision of Mr. Charles Pathe, founder of the organization whose activities cover the entire earth.

"I am especially happy in making the announcement of Pathe releasing 'Topics of the Day'," says Mr. Brunet. "Impressed with the originality of the feature and the strength of its popular appeal, we have carefully watched the growth of it, its bookings in first run houses, the nature of its reception and the manner in which it 'went over.' These brightest shortsayings from newspapers of the world, selected by the editors of the Literary Digest and transcribed to the screen, immediately took a strong hold on public appreciation. Audiences were quick in their responses to



Easter Walters, in Pathe's New Serial, "The Tiger's Trail," Starring Ruth Roland

the lively humor, keen satire and trenchant criticisms on the social, political and other foibles of the day. As an addition to our list of short subject releases, I believe this to be the very best that could be secured. The weekly release is of 350 feet length and I am of the firm opinion that 'Topics of the Day,' in conjunction with our serials, Pathe News, Pathe Review and the Lloyd comedies, gives us the most perfect short subject program on the screen today.

"Some of the big facts attending this feature in its weekly selection and its exploitation are as unusual as they are impressive. The best and brightest minds of the entire world contribute to it."

"Virtuous Men" Trade Show Well Attended

"VIRTUOUS MEN" was presented for the first time at the Fulton theatre on Sunday evening, April 6. This production, which stars E. K. Lincoln and was directed by Ralph Ince, is the initial feature bearing the brand name of S-L Pictures. The audience which witnessed the premiere of "Virtuous Men" consisted of the leading distributors, exchange men, stage right buyers and representatives of the daily press and motion picture trade papers. The Fulton Theatre was taxed to its capacity by the crowd which attended the trade showing. A twenty-piece orchestra under the direction of Carl Edouarde, leader of the Strand Symphony Orchestra, provided the musical setting for the presentation. Messrs. Sawyer and Lubin utilized the lobby of the Fulton Theatre for a display of the advertising matter which will accompany "Virtuous Men." The original poster sketches, as well as paintings of E. K. Lincoln by Clarence Underwood and R. G. Morgan attracted considerable attention. "The Picture Plus—," an original exploitation guide of sixteen pages containing an elaborate campaign for the use of the exhibitor in connection with his presentation of "Virtuous Men," was also favorably commented upon. Among the guests present at the premiere were the following:

J. D. Williams, General Manager of the First National Exhibitors' Circuit, Robert H. Libber, President of the First National Exhibitors' Circuit, Harry Schwalbe of the First National Exhibitors' Circuit, Louis J. Selznick, M. H. Hoffman, Frank Hall, Al Lichtman, Walter Green, Herman Jans, Harry Cohn, Irene Bordoni, Irving Berlin, Joseph Skirboll, J. Leonard Mason, James R. Pew, Mrs. E. K. Lincoln, Ralph Ince, Lucille Lee Stewart, Frank Gerston and many other figures well known in the theatrical profession and motion picture industry.

How We Advance!

It is reported that when an argument arose in the advertising department of W. W. Hodkinson recently over the proper use of a word to be incorporated in advertising copy, the argument was referred to Columbia University for settlement.

The decision was that both sides of the argument were right. The word could be used correctly as either side contended.

Thus do we advance!

"Tiger's Trail" Completed

The completion is announced for the fifteenth and final episode of the new Pathe serial, "The Tiger's Trail," starring Ruth Roland, and the production is scheduled for release April 20.

Miss Roland is supported by George Larkin. The story is by Arthur B. Reeve, creator of the "Craig Kennedy" detective stories.

Avoids Sex Problem and Unreal Drama

In selecting the story for "The Turn the Road," the Brentwood Feature, whi is now being released by Robertson-Co Co. through Exhibitors Mutual, the Bren wood officials reasoned that the public d mand in pictures had undergone a ve marked change during recent months. place of unreal sex problems, sensationa ism or spectacular effects, the Brentwoo authorities felt there was a steadily i creasing call for the real and true, bo in comedy and in drama.

This reasoning seems borne out, it is a nounced, by the success which is greetin "The Turn in the Road" in every sectio of the United States. Though lacking sensationalism, "The Turn in the Road is a photoplay of bright humor, deep hea interest and realism, and no audience cou fail to grasp the story which this dram teaches.

Berst Comments on Farnum Picture

Rarely does J. A. Berst comment in ad vance on a scenario, but when he read th original plot and the continuity of th "Harvest of Shame," latest vehicle in th course of production with Dustin Farnu as the star, Mr. Berst is reported to hav said, "This scenario has everything tha goes into the making of a big motion pic ture drama. The opening is exciting an the play unfolds right along with clima following climax. I consider it a wonderfu play for Mr. Farnum."

Mr. Farnum is also reported to be a enthusiastic over the merits of the play a is Mr. Berst, while Thomas N. Heffron the director adds his tribute to the ex cellence of Mr. Geraghty's play when h says, "The piece is full of action and give Mr. Farnum many opportunities for ver satile work."

Says "Redhead" Pleases Miss Brady

According to an announcement from th publicity sanctum of Select Pictures, Alic Brady's forthcoming "Redhead" will pre sent a new Alice Brady because in th production the star has a role which de lights her more than anything she has eve done.

"In 'Redhead,'" says the Select pres sheet, "Miss Brady has the role of a shocking cabaret entertainer and she de lights in the moments when the script al lows her to go to extremes in all th tricks that are employed in this trade."

"The Pest" Is Completed

Samuel Goldwyn announces that Mabe Normand's return to broad comedy has been made safe for all time by her success in "Sis Hopkins," and that she will soo be seen in a new vehicle just completed.

"The Pest" is the title of the forthcoming production, and it was directed by W Christy Cabanne. Miss Normand portrays the role of a rural mischief maker.

Jackson Gregory Goes to West Coast

In order to watch the filming of the screen version of his novel, "Six Feet Four," now going forward at the American studios, Jackson Gregory has taken up his quarters in Santa Barbara. He co-operated closely with Stephen Fox in adapting the story fir William Russell's purposes, and declares himself more than satisfied with the way in which the scenario follows the original tale.

Russell, of course, is Buck Thornton, alias "Six Feet Four," the virile Westerner for whom all doors but his own are too low. How he outwits an unscrupulous sheriff and his chief deputy when they seek to make him the scapegoat for their highway robberies, forms the plot of the narrative. Vola Vale has been secured for the part of the heroine.

Reunited to Work on Select Production

Once more what Select terms its happy triumvirate, consisting of Constance Talmadge, Harrison Ford and Walter Edwards. is reported to be in good working order. This time the trio is reunited to work on a new Select picture which carries the working title of "The Veiled Adventure." For this picture Walter Edwards makes his return as Miss Constance Talmadge's director.

"The Veiled Adventure" is a story by Julia Ivers, written especially for Miss Talmadge. Miss Talmadge has the part of Geraldine Barker, who is engaged to marry Reggie Crocker.

Robinson with Gray Seal Productions

President George Julian Houtain announces that Samuel L. Robinson has accepted the vice-presidency of Gray Seal Productions.

While the Brooklyn office at 44 Court Street will continue in charge of Mr. Houtain, the New York office at 665 Fifth Avenue will be under the control of Mr. Robinson.

The Production Department, under the management of John L. McCutcheon, will also make its headquarters at the New York office.

Meyer Plans Original Exploitation

Louis Meyer, president of the Virginia Pearson Photoplay Company, announces that in connection with Miss Pearson's first picture, "The Bishop's Emeralds," to be released by Pathe, he will inaugurate in co-operation and in addition to their methods of exploitation, some original ideas of his own. The nation-wide publicity by the Virginia Pearson Photoplay Company, sent out will be handled by "Monty" Fleishman and John Wilstach.

Mr. Wilstach formerly exploited Kitty Gordon and Fritzi Sheff.

Cites Possibilities in "Checkers"

William Fox Production Helps Exhibitor Advertise It—Was Directed by Richard Stanton from Stage Play



Madlaine Traverse is starred by Wm. Fox in "The Love That Dares"

A PLAY that gives the exhibitor chances for unusual and effective advertising, points out the Exhibitors Service Bureau of Fox Film Corporation, is "Checkers," the special production which Richard Stanton is making from the famous stage play of the name written by the late Henry M Kloosom, Jr.

In the first place, "Checkers" in its stage form was one of the most spectacular successes in the history of American drama. With Thomas W. Ross in the title role, this play ran for fifteen years, playing in practically every city and town in the country. Not only did an unusually large number of road companies take the play all over the country, but every city that boasted a stock company has seen it and thrilled to its exciting scenes

Therefore, according to the Fox officials, this play has the advantage of going to the exhibitor with a nation-wide following already established. The people who saw it in its original form will want to see it again, because "Checkers" it is said, is one of those plays that have fixed themselves in the affection of the American people.

In the elaborate exploitation campaign which the Fox Exhibitors' Bureau is mapping out for exhibitors great emphasis is laid on the importance of exhibitors realizing the opportunities which this play possesses for spectacular advertising. The Fox office points out that exhibitors can find an almost limitless number of points on which advertising and publicity may be planned.

"The racing scenes in 'Checkers'," says the Fox statement, "provide material for the circus type of advertising. Striking posters, conveying the atmosphere of excitement and thrills in which 'Checkers' abounds, will cover these racing scenes—which, by the way, are to be taken at the famous Churchill Downs race track, in Kentucky, on the day of the historic American Derby. Horse lovers the country over will have an opportunity to witness in these scenes the actual running of one of the world's most famous races. Thousands of people will be seen on the screen, and the audience watching the picture will get all the thrills of the spectators watching the race.

"Then there are the scenes showing Chinatown. Directon Stanton has staged these with a fidelity to detail that will make them live in motion picture art."

Big Game Feature Claims Many Surprises

IT is declared that something new in the Outing-Chester series will be presented in releases 9 and 10, a picture of African natives and big game, being released as "Cameraing Through Africa," Thrill One and Thrill Two.

These are the pictorial records of the adventures of Charles Cottar, the famous big game hunter, who has spent the last 12 years in British East and other parts of Central Africa. The first reel, which climaxes with a sensational lion hunt, in which three of the big cats participate, will be regular Outing-Chester Picture No. 9, and the second reel, in which several rhinoceroses charging the camera and the scene, will be release No. 10. It is expected that many exhibitors, after seeing the releases, will feature them rather than their longer subject for those two weeks, for so many thrills have never before been crowded, C. L. Chester states, in so few feet of film.

"Nothing approaching these pictures has ever come out of Africa," Chester says. "No cameraman ever before has taken his stand, and maintained it, so close to the most savage animals the world knows, and filmed them as they actually sprang at the camera. Cottar stood by always as a guarantee that the beasts, though they might launch themselves at the camera, would never quite reach it—and the cameraman, having seen Cottar in action, relied on him.

"The closing scene of the second reel shows a rhinoceros charging across a gully and right up to the tripod, head on. That is the only time Cottar wasn't right on the job. He was off a short distance after other rhinos but the cameraman had such implicit faith that he kept cranking up to the last, and then gathered up his machine and dodged behind a tree. For ten minutes he and the rhino played tag around the trunk, the cameraman losing portions of his shirt and a valuable expanse of his trousers as the rhino charged him again and again, with lightning quickness jabbing his horn at our fleeing operator. Finally Cottar came back and finished the pursuit, but both the camera and the cameraman needed extensive repairs.

Through the press sheet exhibitors will be aided in making a feature of the two.

"Ad Campaign Helped Pictures"

So Says Walter Greene in Summing Up Results of Paramount's Million a Year National Campaign

"THE Paramount and Artcraft million-dollar advertising campaign has been one of the biggest factors in bringing the motion picture theatre—every theatre of the better class, whether it shows Paramount and Artcraft pictures or not—into better repute, and in bringing more of the better class of people to see motion pictures."

That is the summary made by Walter E. Greene, vice-president of the Famous Players Lasky Corporation and managing director in charge of distribution, of the results accomplished by the national advertising campaign. Coincident with his statement Mr. Greene announced that the corporation's advertising policy would be continued indefinitely.

"We have sold the public a desire for motion pictures and BETTER motion pictures," continued Mr. Greene. "We believe that to this campaign may be credited much of the benefit accruing to the industry through the falling by the wayside of so many of the fly-by-night producers who were active a few years ago.

"The advertising pages of the trade papers are indispensable in the sale of pictures to the exhibitor, just as newspaper advertising by the exhibitor, with the producer co-operating as far as practicable, is indispensable in the sale of individual pictures to the exhibitors public. But we maintain that we owe it to our salesmen, to our exhibitors and to ourselves, to say nothing of our responsibility to the public, to carry our propaganda for better pictures direct to the firesides of the American people so long as our producing department continues to back us up with the kind of product we are educating the public to demand.

"Supplementing this advertising we are distributing to our exhibitors free of charge thousands of postcards carrying reproductions of the Post advertisements, with space for an announcement of the current Paramount or Artcraft picture showing at the theatre. We are also incorporating small reproductions of these advertisements in special exhibitor advertising mats and lay-outs for newspaper use, thereby linking the theatre showing Paramount and Artcraft productions with the national advertising campaign for better pictures. In response to a suggestion from one of our most prominent exhibitors, we have made a broadside reproduction of one of the most recent Post advertisements, titled "This Is No Night to Stay at Home," and have sent a copy to every exhibitor in the United States for use as a lobby display, and if the experiment proves successful and the demand is sufficient, we will do the same with all future advertisements of the series.

"In all this advertising there are two definite objects in view. One is the education of the public to the best in pictures. The other is the creation of a public desire to see Paramount and Artcraft pictures. Each idea automatically sells the other."



Shirley Mason, in Paramount's "The Rescuing Angel"

Select Starts "Hell on Earth" with Empey

SELECT PICTURES CORPORATION announces that the actual filming of the big production, "Hell on Earth," which it is planning with Guy Empey as its star, will be started Monday, April 14, with Wilfrid North as director in command. "Hell on Earth" will be made at the Biograph Studios—or at least all interior work will be done there. In the picture as planned will be many large and effective exterior scenes, locations for which will have to be found later.

"Hell on Earth" is not to be a war play, nor a play in any way dealing with scenes or incidents of the great war. However, the problem of the returned soldier looms large in the story, and other current conditions which have followed as a by-product of the war and economical changes which it has wrought.

"Hell on Earth" is an original story written by Sergeant Guy Empey, the continuity of which has been prepared by William Addison Lathrop. Associated with Sergeant Empey in the production are many persons who were likewise associated with his successful photoplay, "Over the Top," the screen presentation of his phenomenally popular book of the same name. Among these are Director Wilfrid North, who directed "The Battle Cry of Peace" and "Over the Top"; Phil Quinn, assistant director, who served in a similar capacity in both of the other productions; Betty Blythe, who made quite a hit as the "Mme. Arnott" of "Over the Top," and Arthur Donaldson, who played the heavy role in that production.

Goes to Join Golden

A. Alperstein, treasurer and general manager of the Western Photoplays, Inc., left April 8 to join Joseph A. Golden, and the members of "The Great Gamble" Company who have been in the South for nearly two months doing exterior work. He remained about a week.

Pegler Gets Welcome at Atlanta

"Jack A. Pegler, well-known newspape man of New York, has arrived in Atlant to aid in the management of the Pathe Ex change, Inc.", announces the Atlanta Con stitution.

'Mr. Pegler was formerly with the Ne York and World syndicate, and is an en thusiastic, wide-awake young man wh promises to be of real help to the exhibi tors with his wide knowledge of newspape business.

"He served in the navy during the wa period and managed a lecture tour o Floyd Gibbons, the famous Chicago Tri bune war correspondent, who was severel wounded at Chateau-Thierry last June wit the marines, on orders of military off cials."

Latest Clark Picturizes Fred Jackson Play

"LET'S ELOPE," the Paramount pro duction featuring Marguerite Clar and set for release on April 13 is an adapta tion from Fred Jackson's stage play, "Th Naughty Wife."

John S. Robertson directed, while th scenario was the work of Katherine Reed One of the strongest casts yet to appea in Miss The supporting cast includes, Fran Mills, Gaston Glass, Helen Green, Blanch Standing, George Stevens and Alber Busby.

The plot deals with the young wife o an author who believes herself neglecte and plans to elope with a romantic bu shallow-brained youth. Swift comedy re sults when her husband takes a hand in th subsequent proceedings.

"Admirable Crichton" I Next Cecil De Mille

Cecil De Mille will start work soon on screen production of "The Admirabl Crichton," the J. M. Barrie play recentl purchased by the Famous Players-Lask Corporation. Announcement of the cas will be made later.

Production work has been completed o "For Better, For Worse," the next D Mille special. Edgar Selwyn wrote th story, which Jeanie MacPherson scenario ized. Gloria Swanson is seen as the hero ine.

"Custer's Last Fight"

"Custer's Last Fight," which the Towe Film Corporation is preparing for the stat rights market, is said to be among the bes three-reel features made for the screen It is the first spectacle Tower has handled

The advertising matter of this featur will consist of extraordinary posters of tw styles of one's, three's and six's, a lobb display of attractive photographs, a pres sheet, newspaper cuts, etc. It will be pos sible for every state right buyer who se cures the rights of this super-production, t book it to the leading theatres in their terri tory.

Beall Takes Up Coast Publicity

Harry Hammond Beall has severed his connection with the Broadway Theater Company, Los Angeles, as general manager, in order to devote his energies exclusively to his work as director of publicity of the Universal studios at Universal City. W. Ivan St. Johns, assistant publicity director at Universal City, has resigned to head a local news and publicity bureau. He has been replaced by Arthur Wenzel, formerly associated with the Morosco enterprises and more recently with the Turner and Dahnken theatres in San Francisco and Oakland. Siegfried Schlager has been made director of serial publicity at Universal City and will concentrate on exploiting James J. Corbett, Marie Walcamp and Eddie Polo.

"Mules and Mortgages" Special Comedy

"Mules and Mortgages" is announced as the title of the next Vitagraph Big "V" Special Comedy in which James Aubrey is featured. It was screened recently at the Vitagraph home office and is said to be a laugh maker of the highest quality.

Maude Emory and Babe Hardy are seen in support of James Aubrey and the comedy was written and directed by Jay A. Howe.

One of the big features of the picture is the introduction of "Snookums," a performing Chimpanzee, who is the offspring of "Napoleon" and "Sally," who will be remembered as the stars in the "Chimp Comedies," released some time ago.

Double Standard in Hodkinson Film

The double standard of morality, which excuses in man that which it condemns in woman, is the theme of the new photoplay based on Augustus Thomas' drama, "As a Man Thinks," produced by Harry Raver for Four Star Pictures, with George Irving as director and Leah Baird as star. It is the first of a new series of Thomas dramas in pictures to be distributed by the W. W. Hodkinson Corporation and put in being under the eye of Mr. Thomas himself. The author personally superintended the filming of "As a Man Thinks."

"The Westerners" Is Nearing Completion

Stewart Edward White's famous novel, "The Westerners," adapted for the screen, and which is to be the first production of Great Authors Pictures, Inc., is rapidly nearing completion.

This picture is a concrete manifestation, it is declared, of the firm belief of the men behind it that the public wants, and will liberally support, big virile stories by authors nationally known, presented by the most capable players obtainable to take the characters involved.

"The Westerners" is a story of the opening of the Black Hills to civilization.

De Haven-Parker Join Parsons

Thirteen Capitol Comedies Will Be Made by Former Musical Comedy and Vaudeville Team for Goldwyn Distribution

"SMILING BILL" PARSONS, star and creator of Capitol Comedies and president of the National Film Corporation of America, announces that he has engaged Carter De Haven and Flora Parker, former musical comedy and vaudeville favorites and now firmly established as motion picture players of the first rank, to make thirteen Capitol Comedies during the coming year at Parsons' Hollywood studios.

The De Haven-Parker productions, like all other Capitol Comedies, are to be released exclusively through Goldwyn.

Carter De Haven won stellar Broadway fame while still in his teens. So pronounced was De Haven's success as a singer, dancer and comedian in several prominent musical comedies that at the age of nineteen, with beautiful Flora Parker, he headed the Carter De Haven Vaudeville and Farce Comedy Company, an organization that for three years toured America and Australia with a success exceeded only by Harry Lauder's touring company.

The triumphant vaudeville expedition ended, and De Haven and Parker signed a long-term contract with Weber and Fields, with whom, along with many other stage notables, they appeared in "Hanky Panky" and several other noteworthy productions staged by the famous comedians in their historic music hall at Broadway and Twenty-ninth street. Later De Haven and Parker contributed much to the success of three Raymond Hitchcock musical comedies.

Another highly profitable vaudeville tour followed, and at its conclusion the talented pair hearkened to the call of motion picture producers, who long had sought to lure them before the camera. Their success on the screen is described as immediate, and it is declared that De Haven's original style of funmaking and Miss Parker's beauty and natural talents have won the approbation of the press and picture public everywhere.

Prominent among their cinema successes are "A Gentleman of Nerve," "His Little Room Mate," "Kicked Out," "Where Are My Trousers?" and "The Losing Winner."

"Smiling Bill" has already obtained six suitable stories for the talented pair and is now engaged in assembling a cast of popular comedy players for their support. Work on the first De Haven-Parker Capitol Comedy will be started early in May.

Hall Buys Rights to "A House Divided'

FRANK G. HALL, president of Independent Sales Corporation, announces that he has bought the United States and Canadian rights to J. Stuart Blackton's special production, "A House Divided," adapted from Ruth Holt Boucicault's novel, "The Substance of His House," by Anthony Paul Kelly, and produced under the personal direction and supervision of Commodore Blackton, assisted by Jack Martin. Robert W. Priest acted for Commodore Blackton in closing the deal. Mr. Hall will release this production as a special. The bookings will be handled by the Independent Sales Corporation and the physical distribution will be made by the Film Clearing House, Inc. The picture is in six reels and is said to present a subject that promises immediate favor with the public. A feature of the production are the elaborate settings to have been specially constructed from designs furnished by architects familiar with the English locale in which the action of the story is laid.

Sylvia Breamer and Herbert Rawlinson, who were seen in the featured roles of Commodore Blackton's production of "The Common Cause," are the featured members of the cast interpreting the principal roles of "A House Divided." In support of Miss Breamer and Mr. Rawlinson are seen some of the leading artists of the screen, including Sally Crute, favorably known for leads in Edison, Metro and Independent productions; Lieut. Lawrence Grossmith, whose work in a comedy role in Commodore Blackton's "The Common Cause," was one of the features of the picture; William Humphreys, one of the screen's best known character men, and known especially for his impersonation of the character Bonaparte; Eric Mayne, Marie Burke, Shirley Huxley and Charles and Violet Blackton.

"A House Divided" will be released by Mr. Hall through Independent Sales and the Film Clearing House in the United States and Canada, exclusively. The foreign rights are controlled by Bech Van Siclen and Company, Exporters.

New York Theatres Book "Tiger's Trail"

In a single day, Pathe's New York exchange report that forty New York theatres contracted for "The Tiger's Trail," a new serial starring Ruth Roland.

April 20 is the release date of the first episode, and Pathe officials declare that it will undoubtedly be one of the most widely shown productions that they have ever distributed.

The William Fox circuit of theatres was one of the first of the larger bookings reported.

Signs Long Contract

Harvey Clark, familiar as a screen character man, has signed a long-term contract, it was announced this week, to appear exclusively in support of the American stars in forthcoming "Flying A" subjects. For two years Clark played roles in the Russell, Minter and Fisher productions, but left six months ago to be featured in a big spectacle picture soon to be released. He is now playing the part of "Two-Hand Billy Comstock" in the current William Russell production, a Stephen Fox adaptation of Jackson Gregory's novel, "Six Feet Four."

Electrics Will Blaze for Selznick

National Campaign of Electric Lights and Billboards for Olive Thomas Film—To Make Public Take Notice

THE vast exploitation plan referred to by Myron Selznick, President of Selznick Pitcures Corporation, is declared to embrace a nation wide electric sign campaign linked up with local newspapers, billboards and national magazines.

"Upstairs and Down," the first of the Olive Thomas productions, has been completed it is announced, but Mr. Selznick declares he wants to first launch the biggest advertising campaign ever inaugurated upon any motion picture.

"We have just closed contracts calling for the erection of electric signs advertising Selznick Pictures and theatres playing them, in every important city in the United States," said Mr. Selznick. "These signs will be 40x50 feet and contain 2,500 electric lights in four colors. They will all be the same design as one being built for Jules Mastbaum's Stanley Theatre in Philadelphia, a reproduction of which in its actual colors appears in the advertising pages of this issue.

"Theatres playing Selznick Pictures will be advertized in this way 365 days in a year. The best locations are being leased, regardless of expense. In addition to the electric signs we will make wholesale use of billboards. The most attractive posters ever made to exploit a picture have been created for 'Upstairs and Down,' and notwithstanding their cost will be supplied to exhibitors at commercial rates, the difference being charged to advertising.

"We will cooperate in extra local newspaper advertising as well as using magazines of national circulation. This latter campaign has been launched already in the fan magazines. We believe this cooperation offers live exhibitors the opportunity of a life-time.

"Needless to say, we would not be investing this vast sum of money in advertising unless we were ourselves convinced that in Olive Thomas we have a star of the first magnitude and that we are going to be able to maintain the very highest standard in all the Selznick Pictures productions."

Increase Bookings on the United Pictures

"I HAVE done what I fear many exhibitors fail to do—namely, advertise to the limit. Because of this I have extracted the last possible cent of profit from my pictures," writes Herman J. Brown of Boise, Idaho. Mr. Brown, who is manifestly a believer in the efficacy of advertising, and who puts his ideas into effect by means of frequent full page ads in the Boise newspapers, referred in particular to United Picture Theatre releases, but his policy is not limited to the advertising of the United features only. Mr. Brown, however, has this further to say: "The exhibitor-member of United can afford to spend twice as much on advertising as another exhibitor, because he gets his pictures at a price that gives him a chance to advertise. I have already played three United attractions and my total profit is greater than on any five films combined of any kind with any stars."

Among exhibitors who have increased their number of "days" for United attractions during the past week, purchasing additional shares of stock, corresponding to this increase of days, United lists the following: The Hawkeye Amusement Company, Des Moines, Rialto theatre; B. Burnett, Chicago, Bowen theatre; West Penna. Photoplay Co., New Castle, Ind. Regent theatre; F. W. Bill, Stillwater, Minn., Majestic; J. I. Pittman, Port Arthur, Texas, Pittman; Rainbow theatre, Chicago; Fox theatre, Aurora, Ill.; Gem theatre, Gary, Ill.; Leida theatre, Chicago; Princess theatre, Woodstock, Ill.; New Home theatre, Indian Harbor, Ind.; Crown theatre, Crown Point, Ind. In addition United announces thirty-five new member theatres.

Jack Levy, United Division manager, who recently went to Detroit to select a new manager for that office, has upon the approval of J. A. Berst appointed John E. Ryder to that post.

Appeal to Women in "The Love That Dares"

AN extravagant woman's sacrifice to save her husband's honor forms the underlying theme of "The Love that Dares," the next Madlaine Travers picture to be released as a William Fox Excel Picture. "The Love that Dares," it is stated by the Exhibitors' Service Bureau of the Fox Film Corporation, has a powerful appeal to women and is one of the strongest yet enacted by Miss Travers.

In the supporting cast the leading man is Thomas Santschi, who plays the part of the husband; Frank Elliott is the heavy and other members are Mae Gaston, Thomas Guise and George B. Williams. The picture was directed by Harry Millarde and the scenario was written by Denison Clift

In "The Love that Dares" Miss Traverse plays the role of Olive Risdon, who refuses to marry Ned Beckwith, a gay millionaire, because she loves Perry Risdon. The young wife's extravagance, however, soon brings her husband near financial ruin. Ignorant of this, the wife goes to a fashionable summer resort, and while she is there her husband's bank calls in his note for $80,000. This is the secret work of Beckwith, who is still pressing his attention to the verge of ruin. Mrs. Risdon goes to Beckwith and asks him for a loan of $50,000. Beckwith promises it to her, but for a shameful consideration.

While Mrs. Risdon is with Beckwith, a jilted mistress of the latter telephones the fact to Risdon. Risdon hastens to Beckwith's house and a terrific struggle between the two men ensues. Meanwhile Mrs. Risdon has hidden in another room. During the fight the former comes in. Beckwith says it is she who has been at his house. Risdon departs, and soon afterward his wife returns to her home with Beckwith's $50,000 check. Risdon accuses her of accepting the money from Beckwith in a shameful bargain, but while they are quarreling, the other woman calls up and says she has just killed Beckwith. Risdon then realizes the terrible sacrifice which his wife was about to make for him, and he and his wife are reconciled.

"Gulf Between" Make Progress in West

With the snow-capped heights of Mou Shasta for a background and the froze stretches of Shasta County for his locatio Mitchell Lewis, Select Pictures star, is i the midst of his third production for th company, it is announced this week.

The working title of the story is "Th Gulf Between," the original work of th co-authors Robert North Bradbury an Frank Howard Clark. It will follow i succession Mr. Lewis' recent Select attrac tions, "Children of Banishment," his cu rent production, and the previous pictur "Code of Yukon," in which the star mad his initial appearance under the Select ban ner.

In "The Gulf Between" Mr. Lewis i being directed by Norval MacGregor, wh also directed "Children of Banishment."

Next Billie Rhodes Is "Th Love Call"

National Film Corporation has selecte "The Love Call," writen by Margery Ben ton Cooke, as the feature starring Billi Rhodes to succeed "The Lamb and th Lion" in the list of Rhodes productions o the Robertson-Cole chart for Exhibitor Mutual distribution. E. Magnus Ingleton author of "The Lamb and the Lion, adapted "The Love Call" for the screer

The enchanting outdoors of the grea West, furnishes the settings for "The Lov Call," which because of its humaness— its laughs and its pathos—is expected t prove a fitting addition to the three pro ductions which little Billie has alread contributed to the silent art since becomin a star in five-reel attractions.

Irene Castle and Her Com pany in Florida

Famous Players-Lasky announces tha Irene Castle, with her director, Charle Maigne, and a large number of players en gaged to support her in "The Firing Line, has gone to Miami, Fla., to start work o the film.

The cast is announced as Robert V Steele, David Powell, J. H. Gilmore, Fran Losee, Rudolph de Cordova, Charles Craig Philip S. Rice, Robert Schable, Shaw Lov ett, Isabel West, May Kitson, Jane War rington, Anne Cornwall and Gladys Coburn Ryder to that post.

Ninth War Relief Film

The tentative title of the ninth pictur of the series being produced by the Stag Women's War Relief for distributio through Universal exchanges, is "She' Everywhere."

Montagu Love and Enid Markey ar co-starred, and Harry Davenport, Fre Nichols and Maud Von Turk are in th supporting cast. George W. Terwillige is directing the production from th scenario prepared by Calder Johnstone.

The original story was provided by Jac Larric and deals with the activities of a newspaper writer to obtain atmosphere fo a series of stories she is writing.

Hadley Gives the Other Fellow Credit

So many compliments have been extended to Samuel L. Rothapfel, and to the Independent Sales Corporation's New York office, for the artistry of the Rothapfel Unit Programme advertising, that Hopp Hadley, advertising manager for these interests, wishes to place the credit where credit is due.

Hopp, as he is familiarly known to the trade, says that he belongs to that class of people who are a bit hazy on the subject of Bolshevism but who strongly suspects it is inspired by hatred of those who never do worthwhile things, for those who do. And as an avowed opponent of the "red" cause and a strong exponent of what he terms "Hopphadleyism," or giving the other fellow credit, he refuses to accept all the credit for the Rothapfel Unit Programme advertising.

Hopp refuses to allow the chairman of any committee or the head of any department, to pose as the sum-total of his associates' brains. With this explanation, he tells just where credit should be given for the Rothapfel Unit Programme insert.

Buffalo Theatre's First Serial Is Houdini's

Up to the present time one Buffalo theatre had never shown a serial, but it will now show each episode three days, first run.

Carey Wilson, manager of the Effano Film Exchange, booking Houdini in B. A. Rolfe's super serial, "The Master Mystery," in New York State, announces that he has just signed contracts whereby the Houdini serial will be shown in the Strand theatre, Buffalo.

The Strand at Buffalo is owned and operated by the Mitchell H. Mark Realty Corporation, which conducts the Strand theatre, New York City; Strand theatre, Syracuse, and other big houses of a chain in the East. It is one of the finest motion picture theatres in the country.

"Eyes of the Soul" Released April 20

John Flinn, head of the publicity department of Famous Players-Lasky, wired Elsie Ferguson that "Eyes of the Soul" was the best picture he had ever witnessed, bar none.

The photoplay is founded on "Salt of the Earth," a George Weston story published some time ago in the *Saturday Evening Post*. It is scheduled for release on April 20 and great things are expected of "Eyes of the Soul."

Drews Win the Laughs

"Once a Mason," a Paramount-Drew comedy, was features on the programs of Marcus Loew's theatres in New York and Brooklyn during the week of March 30, and the laughter and applause that greeted the efforts of Mr. and Mrs. Sidney Drew attested to the managerial wisdom in booking this series of two-reelers for the circuit.

"Oh, You Women!" Made Available for All

REGARDLESS of whether an exhibitor is regularly booking Paramount-Artcraft service he has the privilege of booking by itself the John Emerson-Anita Loos Paramount production, "Oh, You Women!" featuring Ernest Truex and Louise Huff. It will be released May 4.

"The latest John Emerson-Anita Loos production, 'Oh, You Women!' is a winner, judged from any angle," said Walter E. Greene vice-president and managing director in charge of distribution of the Famous Players-Lasky Corporation, after seeing the picture in the company's private projection room the other day. "Mr. Emerson and Miss Loos gave of their best in the preparation of the story. They have tapped the hidden springs of mirth in a most affecting way, and have produced as delicious a bit of satiric comedy as have ever been projected on a screen.

"Mr. Emerson, as director, of course knew his subject thoroughly and he got the ultimate out of the lines he and his clever collaborator had written. Ernest Truex and Louise Huff prove splendidly adapted to the parts they play and in this picture they make their positions in the front rank of motion picture comedians absolutely secure.

"Among the spectators who were present at the advance screening of the picture were men and women from every department of the home office, most of whom have seen every picture produced by the Famous Players-Lasky Corporation during their connection with it. Through my long association with them I have come to regard them as the most painstaking, yes, even the most severe critics I know of.

"They go into the projection room to find the flaws in the pictures and report on them. But that crowd found no flaws in 'Oh, You Women!' Instead the laughter and applause that sounded through the room was a spontaneous tribute to the merit of the picture as a gloom-killer and joy-producer."

Tom Moore Puts Hayakawa Film into Rialto

TOM MOORE, the exhibitor of Washington, D. C., has accorded a most unusual honor to Sessue Hayakawa, the Japanese star whose Haworth features are released by Robertson-Cole Company through Exhibitors' Mutual. Moore had booked the entire Hayakawa series for his Garden theatre in Washington and met with such success with each feature that he decided to shift the series to the Rialto, his leading house in the National capital.

The Washington showman inaugurated his new policy with "The Courageous Coward," which played the Rialto last week. The picture met with instantaneous success, and Mr. Moore congratulated himself as well as the Exhibitors' Mutual officials in Washington on the happy move he had made, and the high type of picture which Exhibitors' Mutual had furnished him.

Hayakawa's popularity grows apace. Beyond question, he is one of the most popular players on the screen today, and a glance at the Exhibitors' Mutual booking records is sufficient to prove this assertion.

The wonderful notices which have greeted "The Turn in the Road," the Brentwood special which Exhibitors' Mutual is releasing, has led to remarkable bookings. An instance of this is the Boston district. The Boston theatre played it this week, with greater box office returns than any picture this year has obtained. On the strength of the showing at the Boston theatre, the Hub exchange of Exhibitors' Mutual has booked "The Turn in the Road" for sixty of the next seventy-four playing days, which is a record for any picture to be proud of.

Every week brings an additional number of first run houses into the Exhibitors' Mutual fold. Keith's Providence, with a twice weekly change policy, has played seven Exhibitors' Mutual first run features in the past month.

Universal Presents Miss Phillips in "Destiny"

SUPPORTED by one of the strongest casts that ever has appeared in a Universal production, Dorothy Phillips will shortly be seen in a Jewel production entitled "Destiny." This film play has been adapted from an original story by Charles N. Buck by Elliot J. Clawson and has been produced by Rollin Sturgeon, who produced "God's Country and the Woman" and other big Vitagraph productions.

The story brings out the ultimate result of greed and deals a hefty blow to selfishness and despotism, in business. The film play is related as a vision of what might have been had young Hamilton Burton followed out his boyhood ideas and desires.

As a boy Hamilton Burton had always hoped for power. His greatest desire was to dominate. In business his desire was later only partly satisfied. He became a prominent broker and made a fortune on the stock market. However, he was not satisfied. He established his brother and sister in his home, but in giving them social position, he demanded that they do as he chose. When he found a business rival paying court to his sister, Hamilton demanded that she refuse to have anything to do with him. Mary refuses and when the rival, Edwards, is found in Hamilton's home a fight follows. Edwards is wounded trying to wrest a gun from Hamilton's hands. When Hamilton finds his brother in love with Mrs. Haswell he promises to get that lady a divorce so that she can marry Paul. However, when the despotic money king sought to fight against love he met defeat. His power gradually slipping and his fortune dwindling because of investments brought about more by maniacal dictates than by business judgment, Hamilton finally admits his defeat.

PETER J. SCHAEFER
Knows



Peter J. Schaefer, Ira Bros. Adolph Linick, Sec'y-Treas.

Jones Linick & Schaefer Co.
Theatrical Enterprises
336-348 S. State St. Chicago Mar 28 191[illegible]

...on J. Jones Bros.

General Offices
Rialto Theater Building
Telephone Harrison 3090

Exhibitors Mutual Film Corp.,
Consumers Bldg.,
Chicago, Ill.

Gentlemen:

It is with pleasure that I commend your picture CANNIBALS OF THE SOUTH SEAS, which is playing to the biggest business at our Randolph Theatre of which that house may boast since it's erection. Our first week will total far in excess of $14,000 gross, which is a marvelous business when you consider that our admission prices are only 25 and 50¢.

The picture is so good that I have viewed it twice myself and expect to look at it again today.

Yours very truly,

Peter J. Schaefer

PJS/M.

ROBERTSON-COL... COMPANY
DIVISIO... FILMS
Bankers ... or the Producer

Released through

Exhibitors Mutual

HENRY B. WALTHALL



Modern Husbands

Produced by National Film Corporation of America

The virile acting of this dramatic star was never more compelling. By many it is considered his greatest work since "The Birth of a Nation."

As Duane, a man of high standing, he is the victim of a love pirate who wrecks his home and business. The odd twist the story takes whereby everything is restored to him coupled with his exceptional work, makes this a most unusual picture.

ROBERTSON-COLE COMPANY
DIVISION OF FILMS
Bankers and Exporters for the Producer

Released through

ExhibitorsMutual



BESSIE BARRISCALE

Directed by
HOWARD HICKMAN

A picture of extraordinary drawing power in its unusual merits, the popularity of its star and the fame of the book from which it has been adapted.

Miss Barriscale already a prime favorite will rise to the pinnacle of popularity in this subject which furnishes her a role rich in big opportunities.

A distinguished supporting cast has been supplied and includes Nigel Barrie, Kathleen Kirkham, little Ben Alexander, Jos. Dowling, Leslie Stewart, Margurite DeLamott, Josephine Crowell, George Hackatron, Helen Dunbar and Tom Guise.



Kathleen Norris

In

JOSSELYN'S WIFE

Produced by
B.B. FEATURES

Miss Norris' graphic pen has furnished many best sellers. The greatest of these, perhaps, is "Josselyn's Wife."

In its theme it strikes a big note and has all the elements of love, suspense, sympathy and romance. In its characterizations it is unique and brings to the screen a new kind of story, the popularity of which will be long-lived.

It will register long-run records in many theatres and be recognized as the most wholesome entertainment offered on the motion picture screen in some time.

Released through

Exhibitors Mutual

ROBERTSON-COLE COMPANY
DIVISION OF FILMS
Bankers and Exporters for the Producer

BILLIE RHODES

The Love Call

by MARJORIE BENTON COOKE

Produced by National Film Corporation of America



It brings out all the wholesome humor of the justly popular book.

The story has been played so well that it will be difficult for the severest critics to find fault with it. It is full of big hearty laughs and moments of sympathy that are going to cause several tears to be shed. It's a picture that will be in big demand.

ROBERTSON-COLE COMPANY
DIVISION OF FILMS
Bankers and Exporters for the Producer

Released through

Exhibitors Mutual

MOORE RE-BOOKS IT
KUNSKY WANTS MORE LIKE IT



TOM MOORE

CAPITAL $ 2,000,000

MOORE'S THEATERS CORPORATION

TOM MOORE, President

FRANKLIN 3130

WASHINGTON, D.C.

April 1st. 1919

Exhibitors Mutual Distributing Corporation,
420 Ninth Street, N W.
Washington, D C.

Attention of Mr. E. L. McShane.

Dear Mr McShane

In connection with the week's engagement of "THE TURN IN THE ROAD" we exhibited week of March 15th, which, as you inspired to address a recommendation of this picture, which, as you know, we have booked for a return week at our Strand, and feel that in so doing other exhibitors in this field may be assured in booking same of not only a sure winner but one of those rare subjects obtainable very seldom -- in that it has a story that is different, strikes home, and holds an audience from start to finish, combining a sentiment that is beautiful and pleasing to all. We cannot recommend this picture too highly as a production that will please the entire family We hope for more of these pictures and that you will realize extensive bookings, and congratulate you in your selection of this picture for distribution in this field. Incidentally, it has established a new record as a production without a well known star at the Rialto

Again thanking you for the premiere showing in Washington, we beg to remain

Cordially yours,

MOORE'S THEATERS CORPORATION.

By Tom Moore
President.

TM:MC.

ROBERTSON-COLE COMPANY
DIVISION OF FILMS
Bankers and Exporters for the Producer

Released through

Exhibitors Mutual

JHK

GEO. W. TRENDLE

John H Kunsky
Theatrical Enterprises
MOTION PICTURE PRODUCTIONS
SUPPLIES AND EQUIPMENT
EXECUTIVE OFFICES
MADISON THEATRE BUILDING
Detroit, Michigan

April
Third,
1919.

Mr. A. S. Kirkpatrick, Ass't General Manager
Exhibitors Mutual Distributing Corporation.
1600 Broadway.
New York City.

Dear Friend,

It affords me great pleasure to be able to recommend very highly your recent release entitled "The Turn in the Road". I first saw a part of this picture while in Los Angeles last Winter and was greatly interested in it, in fact I tried to find out how to get it for Detroit, and as soon as I found out that your company had purchased the rights, I immediately arranged for a week's showing at my Madison Theatre, and am satisfied that everyone who sees the picture will be delighted with it.

I am taking some extra space in the local papers, as I think the picture warrants additional advertising.

If you have any more pictures as pleasing as this, I would greatly appreciate it if you will give me the first opportunity to contract for Detroit showing.

JHK*LF.

Yours very truly,

J H Kunsky

Polo in Eight Short Westerns

Universal Sets May 12 as Release Date for First Two-Reel Western, Starring Eddie Polo

THE policy Universal has adopted for releasing the eighth special Western stories in two reels, featuring Eddie Polo the serial star, is to distribute the first subject May 12 and then one a week for eight succeeding weeks.

Each picture will be complete in itself and the series will bear the title of "Cyclone Smith Adventure Stories." Polo will be cast as Cyclone Smith in each production and will have in his supporting casts such well known players as Eileen Sedgwick, Bob Anderson, Tex Marcel, Pat Moore and others.

The pictures are being directed and for the most part written by Jacques Jaccard, who has produced a number of successful serials and features and who has recently been mustered out of army service, following eight months' service in France.

Jaccard is said to be injecting into the productions an unusual amount of spirit and the four finished productions viewed by the Universal reviewing committee have been pronounced extraordinary in theme and construction.

Universal is planning on making the series a big thing for exhibitors and some very attractive advertising is now being prepared for use in boosting business on the productions. To date no definite individual titles have been given the releases comprising the series but it is expected that among the first of the series will be playlets dealing with Cyclone Smith's return from war, another bearing the tentative title "A Prisoner for Life" and another temporarily called "Cyclone Smith Rides Alone."



Vera Stedman, Former Sennett Girl, In the Universal Comedy, "Alimony"

The first of the above mentioned films deals with the efforts of Cyclone Smith to restore order in a small Western village when he returns from war to find an Eastern capitalist has, by illegal methods, forced old land owners off their property and who practically holds the destinies of the town in his power, because of his wealth.

Smith brings into play some unusual ideas to get the capitalist out of town and to return property seized by him to its rightful owners.

World to Distribute Five Chaplin Pictures

GEORGE KLEINE and officials of the World Film Corporation have made arrangements whereby the World exchanges take over the distributing of five Charlie Chaplin pictures.

"Triple Trouble" is the more recent picture of the five and the other four Chaplin pictures ready for distribution are "Night at the Show," "Police," "The Bank," and "Shanghaied."

The World Corporation in distributing these pictures submits to the exhibitors throughout the United States that there is only one Charlie Chaplin and that unlike any other picture star, his vehicles are capable of being revived from time to time with the maximum box office returns.

They declare that it has been proven, even by blase Broadway that Charlie Chaplin pictures can be called upon at any time to meet the crying demand for an attraction that will alleviate the distress of a depleted bank account. Mr. Chaplin is heralded as the biggest box office bet in the world today because he projects entertainment pure and simple to all classes and conditions of audiences.

On April 3rd the salesmen of the World Film Corporation throughout the United States were notified by wire that this company was to distribute these five pictures of Chaplin and within 72 hours telegraphic returns are said to have indicated a complete wiping out of all existing records for fast selling and results obtained in distributing pictures.

The branch offices of The General Film Company have received instructions from the home office and George Kleine to turn over to the branch offices of the World Film Corporation all prints, advertising matter and accessories of these five Chaplin pictures. The General Film has turned over to the World Pictures and its branch offices a complete statement of all contracts taken, pending and in prospect and all data as regards the sales campaign since its inception for these other pictures so that branch managers and salesmen for the World are in a position to pick up the reins exactly where they left off without loss of time.

Her First Role as a Film Comedienne

The role which Marion Davies has in "Getting Married Married," Select Picture, is said to be her first as a comedienne. "Getting Mary Married" is Allan Dwan's first picture with Miss Davies. The story is by Anita Loos and John Emerson. The picture has been very highly commended.

Court Upholds Goldwyn Against Censors

The Common Pleas Court at Philadelphia reversed the adverse findings of the Pennsylvania State Board of Censors on the Rex Beach production, "The Brand," distributed by Goldwyn. The plea was taken to the Court by Gabriel D. Hess, General Counsel for Goldwyn Distributing Corporation.

The decision is viewed as important by film men, assuming a large place in the growing record of litigation in which censors have been described by courts as oppressive in their procedure. It also contributes an interesting amount of information to the increasing literature on censorship.

Judge Rogers completely vindicates the author and the producers.

Morey Works on New Picture

Harry T. Morey, under the direction of Paul Scardon, is well along with the production of his next Vitagraph feature release. This forthcoming picture is adapted from a novel. It is said to be pure romance, swift moving and with a powerful mystery element, says the announcement.

The statement adds that Morey will be seen in the type of role that has shown him to such advantage in releases of the calibre of "Silent Strength" and "Fighting Destiny."

"Getting Mary Married"

Marion Davies' first Allan Dwan production, "Getting Mary Married," which constitutes her Select attraction for April, has been released for general distribution. This is one of three Star Series attractions which Select will release this month. The others are Constance Talmadge in "The Veiled Adventure," in which she is presented by Lewis J. Selznick, and Alice Brady's "Readhead."



Evelyn Greeley, World Film star, who will next be seen in "Relations"

Hutchinson Returns from Trip Abroad

Reached Chicago Following Three Months' Sojourn in England—Thompson Distributes American Productions for United Kingdom—Deals Made for Other Countries

SAMUEL S. HUTCHINSON, president of the American Film Company, Inc., returned to Chicago last week after spending nearly three months abroad. He left America on December 21, arrived in London on December 30, and aside from a single week spent in Paris was busily engaged at his London offices during the entire period of his visit. On his return he sailed from Liverpool on March 8 aboard the "Carmania," which landed at Halifax on March 17, and from there President Hutchinson returned to New York, via rail.

While abroad he not only inspected his extensive laboratories and offices in Great Britain, but also closed contracts for the distribution of his product abroad in a far bigger, better way than it has ever been done before. American Pictures are known as "Flying A" productions on the other side, and Mr. Hutchinson reports he was delighted to find them in high favor wherever he went, and received many testimonials as to their worth as box office attractions.

Pleased with Results

Interviewed by a representative of MOTION PICTURE NEWS upon his return to Chicago, Mr. Hutchinson, looking the picture of health and as though the trip had done him a world of good, said: "Yes indeed I am glad to be back at home and mightily pleased over the results attained by my trip. Things here in America have been moving steadily along since I left, and though I haven't yet been able to see them on the screen myself, I am told that several of our latest feature releases are receiving such favorable comment on the part of exhibitors.

"In the United Kingdom of Great Britain and Ireland 'Flying A' Pictures, as they are called over there, are to be distributed by H. W. Thompson, of Leeds, one of England's foremost film distributors and a man whose interests reach into every nook and corner of the British Isles. As usual, all the printing and developing will be handled at the 'Flying A' laboratories in England, but the films are placed on a royalty basis with Mr. Thompson for distribution to the exhibitors. Mr. Thompson is held in high regard and trust by the English exhibitors and was a member of the English film committee that cooperated with the government all through the war, which gives one a faint idea at least of the esteem in which he is held by his fellow Britishers.

"John Olsen & Company, of Copenhagen, entered into a contract with me for the distribution of 'Flying A' Pictures in Scandinavia and Finland. This concern also is known to its customers as one of the foremost distributors in the territory it undertakes to cover and stands equally high with the governments of the allied nations, who imposed many restrictions on such film organizations as they deemed unworthy of trust. 'Flying A' Pictures have of course been shown for years in the Scandinavian countries, but I know that in future we shall do even more business there.

For Other Countries

"Not one but several contracts were entered into with Cinematograph Harry of Paris for distributing 'Flying A' Pictures in France, Switzerland, Holland, Belgium,



William Russell plays tag with Bull Montana in "Brass Buttons," American Film

Greece and Egypt. The above mentioned countries are included in one contract, while other and distinctly separate contracts provide for the same firm handling of our product in Spain, Portugal and Italy, and still others for other and more distant portions of the globe. I was delighted to find all 'Flying A' Pictures popular with the exhibitors of Europe and to see them shown in the finest theatres on the Continent as well as in England. For example, I discovered with pleasure that the London Opera House, the famous theatre erected by Oscar Hammerstein some years ago, is now showing pictures and that among the prominent features advertised were the Mary Miles Minter, William Russell and Margarita Fisher subjects, released in the United States some three months ago, but only now being offered for the first time in Great Britain."

"About what percentage of the foreign theatres are showing American made pictures, would you estimate?" queried the interviewer.

"I should say fully 85 per cent of all the films exhibited abroad are of American manufacture," replied Mr. Hutchinson. "By that I mean, of course, are subjects made by film manufacturers of the United States, the word American not referring specifically to the product of the American Film Company. I am proud to know, though, that our own particular brand is ranked among the very top notchers by all the foreign exhibitors, and I was told time and again that 'Flying A' Pictures were so popular because all of the stories have a touch of real heart interest in them, are interpreted by well balanced casts and photographed with unusual clearness. I was told in England and France that our brand name 'Flying A' is a houshold word. You would scarcely wonder at the popularity of American made pictures if you could see some of the photography in some of the English and French films. They don't seem as yet able to anywhere near equal the mediocre stuff shown on this side."

Book Three-Day Runs

Mr. Hutchinson explained that practically all British houses book on a three day run basis, there being two changes weekly, one feature running Monday, Tuesday and Wednesday and a new attraction offered on Thursday, Friday and Saturday. Very few houses run Sunday shows and all of the speaking stage theatres are closed on Sunday throughout the entire British Isles. The patronage at both speaking stage theatres and those showing films is exceptionally good. Long lines stand patiently in front of the box offices waiting their turn to witness the performance, and the admission prices are considerably higher than those in the United States.

Speaking on the labor unrest concerning which so much has been printed in American newspapers, Mr. Hutchinson said it seems to be the general opinion that the British laboring men are undergoing a period of readjustment fear. They know employers are compelled to reduce wages in many industries and are protesting in the hope that the cut in their own wages may be as slight as possible. It is looked upon as quite the natural thing for them to do and not as an indication that they are inclined to accept the doctrines of Bolshevism, as all British laborers are far too intelligent and possessed of too much sound sense to wish to see their country ridden by an outbreak of riots and property destruction such as Berlin and Budapest have been undergoing.

Women are still employed, said Mr. Hutchinson, in the majority of the transportation systems, acting as conductors and collectors on trains, trolleys, subways, busses, and even as porters in the railway stations. He mentioned that his own offices in London had been managed for some months by Mrs. W. C. Scott, wife of the manager, who was called to the colors and who was but recently furloughed from army service only to be immediately confined to his bed by tuberculosis. Since Mr. Hutchinson sailed from Liverpool he

(*Continued on next page*)

Will Now Screen "Josselyn's Wife"

B. B. Features Will Produce the Picture Starring Bessie Barriscale for Exhibitors Mutual Distribution

ROBERTSON-COLE COMPANY announces that the first of a series of pretentious photoplays to be produced by B. B. Features from famous novels, with Bessie Barriscale as the featured player, and released through Exhibitors' Mutual, will be "Josselyn's Wife," a story of the east which met with widespread favor.

"Josselyn's Wife" is now in the course of completion at the Brunton Studios in Los Angeles, and will be Miss Barriscale's next release, following "Hearts Asleep," her current vehicle.

It is said that "Josselyn's Wife" was added to the B. B. Features library only after spirited bidding against a number of other organizations, who saw in the story by Kathleen Norris an unusually good motion picture medium.

B. B. Features is going about the production of "Josselyn's Wife" in big fashion. Howard Hickman, who is directing the drama, says he is expending every effort to make the offering the peer of any Miss Barriscole has tendered in her long and successful screen career.

What is described as a remarkable cast was selected to support the star. Playing opposite Miss Barriscale is Nigel Barrie, who only recently completed an engagement with Alma Rubens in "Diane of the Green Van," also an Exhibitors' Mutual release. Barrie is cast as Gibbs Josselyn, a role in which he will have every opportunity to show at his best before the camera.

Other members of the "Josselyn" family will be Kathleen Kirkham, as Lillian Josselyn; little Ben Alexander, the loving boy of "Hearts of the World" and "Turn in the Road," as Tommy Josselyn; and Tom Guise as Thomas Josselyn. In addition there will be the venerable Joe Dowling in a favorite role as Grandpa Latimer; Leslie Stewart as Lindsay Popper, Marguerite DeLamott as Lizzie, Josephine Crowell as Aunt Elsie, George Hackathorne as Joe Latimer, and Helen Dunbar as Mrs. Rose.



Bessie Barriscale, in her own productions through Exhibitors Mutual

This is declared to be one of the best casts chosen for any motion picture production this year, and is said to be significant of the type of photoplay which B. B. Features intends producing from the several "best sellers" recently purchased for Miss Barriscale.

"Josselyn's Wife," which was published by Doubleday-Page Company, was listed among the best sellers, and is the best known literary effort of Kathleen Norris, whose pen has held a spell over lovers of popular fictions for a number of years.

Fred Myton, of the B. B. Features scenario staff, was entrusted with the work of making the continuity, and reports from California indicate that he has contributed another fine piece of work to his many other laurels.

Long Island furnished the locale for Miss Norris's story, and with this country and the people who live on that wonderful stretch of New York, Miss Barriscale is very familiar.

Parsons to Make Comedies While on Tour

AFTER renewing his contract with Goldwyn Pictures Corporation for the distribution of his Capitol Comedies, "Smiling Bill" Parsons declared that the locale of many of the forthcoming comedies will be in Mexico, Honolulu, Cuba, Alaska, the Philippines and Porto Rico.

It is stated that Mr. Parsons has always been a tourist and traveler and that the jovial comedian has long nursed a plan to produce his comedies in Mexico or in many of the United States possessions.

The idea of using the scenes of other lands as a background for his adventures on the screen came to the rotund actor last year, but the unsettled state of the world forced him to put it out of his mind. Shortly after the armistice was signed, he began negotiations with the State Department, preliminary to outlining a plan of travel which would allow him to produce pictures in all of the principal romantic lands of the world. At Washington, after many conversations, he was told that his venture would be best served by postponement until the process of settlement, beginning with the Peace Conference, had been given time to crystalize.

"Smiling Bill" found it hard to give up his long-nursed plan, and the result is that he will shortly begin to make Capitol Comedies in Mexico, Alaska, Honolulu, Cuba, Porto Rico, and the Philippines. This series of productions will keep him busied until the affairs of the wider world have swung back into their accustomed rhythm.

Parsons is said to have had a more romantic career than almost any star figure in the films today. Before his entry into the pictures he was known as a million-dollar-a-year writer of life insurance.

Vitagraph Films for President's Voyage

When President Wilson returns from France, he will find relaxation from his labors abroad in the motion picture entertainment provided aboard the "George Washington." A number of Vitagraph releases have been booked for use on the return trip of the steamer and in mid-Atlantic, the President and his party will be carried via the screen to the deserts and mountains of the West which happen to be the settings of the majority of the subjects selected.

Philip White Joins Stone

Philip H. White, one of the most versatile men in the motion picture industry, has been especially engaged for the important position of film editor for the Lewis S. Stone productions. Mr. White has had extensive experience with the George Kleine, Thomas H. Ince, Universal and Triangle organizations prior to his present affiliation.

Hutchinson Returns from Trip Abroad

(*Continued from preceding page*)

has received a cable saying that Mr. Scott passed away. Mr. Scott is another prominent film man who gave up his life for his country.

Spends Week in Paris

One week of Mr. Hutchinson's sojourn abroad was spent in Paris, whither Mr. Hutchinson went to see his son Hobart, who is connected with Headquarters Regiment and attached to the staff of General Pershing. Hobart described to his father many thrilling experiences that befell him during the war, and though he believes he played in great luck and escaped many of the hardships experienced by many other boys in the service, his father still shudders when he recalls that Hobart was driving an automobile through a shell torn area under heavy fire, running at nearly 60 miles an hour over roads that would be considered decidedly bad in this country when an enemy shell burst behind the car, blew the tonneau completely off the body, smashed the windshield to bits and yet never even scratched young Mr. Hutchinson. "I guess Hobart must bear a charmed life," commented his father, "for it doesn't seem human possible to have been through such an incident and escape alive." Hobart was the first American driver to enter the city of Metz after the signing of the armistice, and had extreme difficulty in getting in with his officer passengers, for the Germans had mined the roadway and the car was halted by a cavity in the road fully 75 feet deep, which had been deliberately blown open by the Germans to delay pursuit. Hobart found a way around the hole, though he nearly capsized the car in getting it back into the road on the other side, but at last he reached Metz and was hailed as "the first car in."

Mr. Hutchinson is already busy with new plans for the advancement of American productions, but announcements concerning them will be made later on.

Special Service Section on

Wallace Reid in "The Roaring Road"

EXHIBITORS who are going to play "The Roaring Road" should base the greater portion of the exploitation on two points: On Wallace Reid and his popularity with the women by pointing out the love interest in the story. For the men there should be the emphasis of the thrills of the auto races and especially the one in the latter part of the picture where he literally makes the road roar to beat the train on which his sweetheart is riding.

These two elements should be played equally strong, for the auto race scenes are probably the ones that you will use in your advertising, and you don't want to leave the impression with the women folk that there is nothing else to the story. In most cases we advise against telling the public how the picture turns out, but it won't hurt here because the main thing that you are depending upon are the various turnings of the plot and the satisfaction that everyone will have that all is well in the end.

With the apparently increasing interest in pictures made from stories that the patrons have read, we would not fail to call attention to the fact that this has been made from a series of stories by Byron Morgan which appeared in the *Saturday Evening Post*.

J. D. Ward, millionaire owner of the Darco auto company, is known among his employes as "The Bear," because of his disposition, and carrying out the idea his daughter, Dorothy, has been nicknamed "The Cub." We are introduced to The Bear with the announcement that his Darco machines have already won the Santa Monica road race twice and that his great desire is to make the third win. Then we meet "Toodles" Waldron, who has two ambitions, one to drive in this race and the other to marry "The Cub." "Toodles" is Ward's best salesman and a speed maniac combined, but he can't get the consent to drive in the race. And he is equally unsuccessful in marrying The Cub, for, as he tells it, "Every time I ask your father to marry you he bawls out, 'Why?'"

Just at that moment Wheeler, Ward's general manager, resigns to go with Rexton, a rival company, and recommends "Toodles" for his old job. "The Bear" declares that he wants a man who will stand up on his hind legs and holler and so decides to give Waldron a fake "baling out." Not only does Waldron act up, but he quits the works cold.

AND to make it all the harder, Ward then gets the news that the train bearing his three new racers from the east has been wrecked and the cars ruined. "Toodles" cannot resist the temptation to go to inspect them, and with his friend Tom Darby, star mechanic, he decides that they can get enough material out of the three to make one, and they set to work secretly with the approval of "The Cub."

Then comes the race, and Ward is indignant to see No. 11 entered as a Darco car. He believes "Toodles" is framing it up on him to make a Darco entry look foolish, but as lap after lap is reeled off and the No. 11 crawls up and up and into first place he takes on wild enthusiasm, which is quenched with a note from Waldron saying that he will stop at the pit at the fortieth lap, and that if Ward does not sign the agreement to make him manager he will throw the race. Ward declares it is a trap and refuses, but the sporting blood of the young man is up and he goes back into the race and wins. Then Ward hands him the signed contract and agrees that he may marry "The Cub"—but not until five years have passed.

Days pass and just as the couple decide that they will marry anyway, Wheeler comes across an item in a newspaper saying that Waldron is practicing at night to go after the Rexton record from San Bernardino to San Francisco, a record for stock cars that Ward has never sought. He is angered at this secret plan and again "bawls out" Waldron, this time there being no sham, and again the youth quits, declaring he will never come back.

BUT thinking it over, Ward decides to go after that record and wires for his racing drivers, but with that decision he gets the news that speeding is to be prohibited by the state after three days, and since it is impossible for the racers to arrive in that time Ward begs Waldron to try again. Waldron refuses and at the same time declares that he is going to marry "The Cub" whether the father consents or not.

Again "The Bear" banks on the sporting blood of the youth and trickery. He announces to the girl that they start that evening at eight by way of San Francisco for a year in the east, and a little later Ward calls in "Toodles'" mechanic friend and puts him next to the trick. Darby is to have one of the stock models stripped and ready



Scene at left where Toodles waits signal from The Bear, in center, the winner of the race, and at the right one of the results of being a hero



Two scenes between The Bear and The Cub and, center, Toodles defies him

and Waldron is not to be told until ten minutes after the train has left that "the Bear" is taking the girl away for a year. He counts on "Toodles" trying to beat them to San Francisco by auto and thus breaking the record.

But "Toodles" has gotten into jail for speeding, and "The Bear" frames it for Darby to free him by sawing the bars. This he does, but they are a half hour late getting started.

THEN follow the scenes of the night race between the train and the auto. We have a number of contrasting pictures and titles now with "the speeding train on a clear track" and "the motor car where a bobble may spell death." There are some thrilling scenes, one where the machine crosses the track directly in front of the engine. Here is where the greater part of the thrills come in, but all ends happily in the end, for the Rexton record is broken by an hour.

"Darn your old record," says the youth; "What I want to know is where Dorothy and I are to be married to-night."

WALLACE REID should be played stronger than anything in this offering, and as the type of the virile, romantic young American. Don't be afraid to put the breeziness in the copy that you write and suggest that there is action in the picture. This is the time of year when there is the most appeal to that sort of stuff, and it will strike an especially welcome chord with the returning soldier boys.

Close up under the name of the star we would certainly mention Anna Little and Theodore Roberts, who are in the cast. Miss Little has had a big following ever since the days when she appeared in the westerns, and she is a splendid type of the American girl. Theodore Roberts, of course, has appeared with a great number of stars, in many all-star casts and as the featured player himself.

Unless you use one of the cuts showing Reid in the garb of a race driver or explain the title, it may be uncertain. It is for that reason that we would include a few lines of selling talk and link in the romantic portion so as to get the full benefit of the interest of the women.

This is done effectively in one of the ready prepared advertisements, which carries this selling talk:

"He didn't know he was going 112 miles an hour. He never thought that he was smashing all records to smithereens.

"All he knew was that *she* was there. *She* wanted and needed him. He was going to *her*—in a car that was more than a brother to him.

"Men who love the touch of the wheel—women who love the throb of a mighty engine—children who coo and shout at the chug-chug of a car—*they* should see Wallace Reid in this great story of the road that is torn by an inferno of tearing wheels."

HERE are a few others that get still more into the girl side of the picture and which reflect both action and romance:

"They called him 'The Bear' because he was so big and because he growled so when he was crossed. And his pretty little daughter they called 'The Cub.' And the youth who loved her they called 'Toodles.' 'Toodles' wanted to drive a racing car in the Santa Monica and when he appeared in the field 'The Bear' was sure that he was being tricked by the youngster. But he had his great yearning satisfied by seeing his make of car cross the line the winner. That was one record.

"So one of 'Toodles' ambitions was satisfied, but he wanted 'The Cub' more than anything else. He was done with gasoline row, but 'The Bear' tricked him again and the boy had to race a limited train a hundred miles through the night to win the girl. Of course he did, and you'll get a lot of thrills while he is doing it and share his happiness in the end. And laugh?—you bet

"'Toodles' believed in speed on the race track and in love. He showed it when he won the Santa Monica auto race in one of 'The Bear's' cars, but 'The Bear' didn't believe in speed when it came to 'Toodles' marrying his daughter.

"But 'The Bear' had always had his own way and he thought he could have it now, so when he found out that 'Toodles' was a different sort of fellow he thought that he might as well hang up a new record for his cars, and so he kidnapped his own daughter, had the jail jimmied to free 'Toodles,' and then started on a limited train with 'Toodles' left to pursue in an auto. Did 'Toodles' win? He did. And 'The Bear'—he chuckled, and so will you—lots of times."

HERE are some that are shorter:

"Do you think that the sort of a fellow who goes out and wins an auto race in a makeshift car is the sort that is willing to wait five years for the girl he loves? He determined that he wouldn't, but he didn't know that he was going to have to drive a hundred miles an hour down the roaring road to win her clever father's consent.

"Here's a story without a villain, but a mighty handy hero, a pretty girl, a lot of speed, a spice of humor and bing-bang action from start to finish. If you are looking for pure amusement here it is."

"He had to go some to win the auto race, and he did. But that was nothing like how he had to go—a hundred miles an hour to beat a speeding train to win the girl he loved. And of course he did, and he's the sort of a fellow that you'll like, and the girl—well, she's just one of the 'sweetest ever.'"

AN ADDED LAUGH

JUST little touches of music in the score often count a lot in putting a picture over. There is an incident in this one where Toodles, after the old man tells him he must wait five years to marry, asks, "Why should we play 'Silver Threads Among the Gold' at our wedding?" If you will use that song there with the burlesque touch it will give an added laugh.

There is another chance for a laugh when the Bear is framing up the game on Toodles and talking to the mechanician, and here a touch of "Everybody Works But Father" will please.

Effects can be easily overdone here if they are worked through all of the automobile scenes, and become very tiresome. We would prefer to carry the auto race itself with light, snappy music and then reserve the effects for the race between the train and the auto, giving the whistle of the locomotive and purring of the auto engine and the hissing of the steam right at the end where the interest is the tensest.



At left Toodles and his friend prepared to make a racer out of wrecked cars, center, Toodles is in jail, but he gets out in time for the thrilling dash before the train shown at right

Auto Idea Offers Chance for Much Free Advertising

THERE should be one special appeal made in exploiting this picture—to every person within easy riding distance of your theatre who owns an automobile. It will serve the purpose of not only getting them to come to see this particular offering, but it is likely to win new popularity for your theatre.

If you own a theatre in a city you know what it means to have a line of cars lined up in front of your theatre—the advertising of "class" that is given your house. If you have a neighborhood theatre or are located in a smaller city with an appeal to a considerable outlying population, and you have not taken advantage of the automobile trade, here is a chance to make up for those mistakes.

Do not take any chances about making the appeal. Get from the state authorities—in many cases you can get the information from the county or city records—the name of every man and woman who owns a machine and sit down and write them a special letter, something on this order:

"For a long time we have been looking for a first class motion picture in which the real star is an automobile. We have found it in 'Roaring Road,' and Wallace Reid is the handsome young actor who gives you thrill after thrill and in the end shatters all the records and wins the girl he loves.

"It is not simply a case of where the auto is an incident. At times it comes mighty near being the whole thing. You'll quiver as you imagine you hear the roar of the speeding motors, as you witness the perils of the night race against the limited, but all that time you'll have enough faith to know that the gasoline boy is going to win out in the end—and it's no secret violated to tell you that he does.

"Yes, Wallace Reid is the hero, and there's Ann Little, the girl, and Theodore Roberts, the cause of it all.

"Load your car up with your less fortunate friends and all of you enjoy a ride down 'The Roaring Road' to happiness."

THESE Special Service Section are written with the purpose of suggesting to exhibitors how to get the most out of pictpres that he has booked. They are prepared after studying the pictures and the best way of exploiting them. Won't you let us know any use that you made here and the original ideas that you have used in putting over this picture of any others?

IF you are in a city of course the auto dealers will all co-operate with you in every way. As a matter of fact, it's mighty hard to find a city now that hasn't auto dealers. Most of these people have large show windows, and there will be little trouble in getting their co-operation.

Be sure to get enough of the scenes from the production to furnish a series of attractive layouts. These should be mounted on cardboard and different lines supplied for the different dealers. For instance:

"If it hadn't been for an automobile Wallace Reid would never have won happiness and the girl he loved in 'The Roaring Road.' See the picture at the Empire theatre and then come and let us show you how you can win a lot of happiness by owning a Marmon car."

Through the city and along the main roads we would recommend the use of the paper in the neighborhood of gasoline supply stations.

IF you have the sort of theatre where you want to get attention from the street, you can do this very easily by either reproducing the noise of the motor or by using a real motor or by having an actually operating machine. This can be suspended from the ceiling by means of heavy chains and with the power on so that the wheels will revolve rapidly. Still better would be the arrangement of a dummy machine with the motor hidden away and then by the use of a treadmill effect you can have the machine apparently dashing down a descending road. In any case this should be so arranged that the noise will not interfere with the enjoyment of the spectators already inside your theatre.

This can be further worked out for night effects by building over the front of your theatre a dummy automobile with a double searchlight both up and down the street. These should be strong enough to carry a considerable distance and kept sufficiently high so that they will not interfere with traffic. You can add to the ballyhoo by a flashing effect and the honk of a horn with it.

With any displays of this sort you should devote enough of the rest of the lobby display to scenes from the picture, so that the public will not get the idea that this is a news picture of an auto race.

IF stunt ideas work well in your city you can get further advertising by rigging up a real automobile like a racing car, painting it white and then striping it with the number "11." This will attract a lot of attention after it has been around for a few times. You can further arouse the curiosity by having the driver's companion armed with circulars reading:

"I challenge any driver for a race down 'The Roaring Road' (and then give the date on which you are to show the picture). Sign it 'Toodles Waldron.'"

Banking on the well-known curiosity, you can always attract crowds by stopping the machine and opening the hood and speeding the engine while you pretend that something is the matter.

Another splendid way to distribute these would be by handing them to the occupants of all cars passed.

If you can get a newspaper to co-operate with articles about the mysterious car, so much the better.

Hampton Says Readjustment Due

President of Zane Grey Pictures, Inc., Discusses Screen's Future, and Advocates Higher Plane of Productions

BENJAMIN B. HAMPTON declared in Los Angeles last week that the exhibitor is being taxed constantly increasing rentals for the service of popular stars, and that these stars do not produce a corresponding increase in returns to the exhibitor.

The President of Zane Grey Pictures, Inc., believes that the screen's future rests not so much upon holding the millions who are already picture "fans" but in reaching the many more millions who, notwithstanding the tremendous advances made by moving pictures, still remain indifferent to their appeal.

These millions for the most part, he contends, are the book lovers of the country who find their principal entertainment between the covers of the books of their favorite authors and who, when they do attend moving picture theatres to see these works screened, come away disappointed because of the liberties taken with the story to adapt it to the needs of the particular star featured in it.

The real solution of getting new picture audiences into the theatres, according to Mr. Hampton, is the production of the works of front rank authors in a manner that will bring their books to life. This can only be done, he insists, by placing all the emphasis upon a faithful picturization of the story, as a story, rather than upon the personality of the star.

This is the policy back of Mr. Hampton's new company, the Zane Grey Pictures, Inc., and one which, in his opinion, marks a new era in the moving picture industry that will not only add a multitude of new converts to the screen, but will ultimately eliminate the much discussed "star salary evil."

"I think we have come into the market with a great big idea at the psychological moment," said Mr. Hampton. "This belief is confirmed by the flood of letters and telegrams which we have received from exhibitors, asking for release dates on our Zane Grey pictures. Undoubtedly the intelligent exhibitors of this country are worried by the ever-increasing cost of the 'star system' without any increase in their income to offset the higher rental charges for 'star system' pictures. One thoughtful exhibitor recently stated his case thus:

"'Three years ago I paid $35 a day for Mary Blank's pictures. I did good business on them and made some money. Then Mary Blank made a shift to another company—or at least to a company with another name—and I was notified that her price was raised to $65 a day. I wanted her pictures, but that jump in price would take all my profit. I kicked, and was promptly told to take it or leave it, because my competitor was willing to pay the higher price. Well, I had gotten my patrons educated to seeing Mary's picture and I did not want them to get into the habit of going to the other fellow's house. So I paid the $65. Now this year a new producer has Mary, and he wants to charge me $100 a day.

"'Not Mary alone, but every star who's worth anything, is being changed around, so that I am paying out-of-sight prices on every picture that has a big name. I used to make money when I had margin enough to leave something after paying film bills, operating expenses and interest or my investment, but there is very little left over now. These famous stars don't pull any more business now than they did when I got them at one-third or one-quarter their present prices.'

"Isn't that just about the nub of the present situation? The exhibitor is paying increases of three hundred to five hundred per cent and he is not increasing his audiences three to five per cent, because of the higher prices he is paying for the star's pictures.

"It is undoubtedly true that the audience of a given star reaches a certain point and does not get beyond that point. For example, let us take a city of one hundred thousand population. We find that in this city an exhibitor played to about 5,000 admissions on pictures of a leading star in 1917. The exhibitor had to pay an increase of one hundred per cent, or more, for the same star's pictures in 1918, but the size of his audience at these pictures remained at 5,000. In 1918 he is asked to again stand for a large increase, and he knows that he will not get any more than 5,000 people to come to see these pictures. His costs increase, but his attendance does not increase.

"The reason for this is easily found. A picture star builds up a following of 'Fans' and 'near-fans.' After a year or two of boosting about all the regular theatre-goers have seen the star in several pictures, and a process of sifting has taken place in the minds of the audience. Some people become 'fans' of this star, and some of another, but almost no new converts are made. No 'new blood' is added to the stream. This is one of the natural results of the so-called 'star system.' No matter how hard a star tried to vary his pictures, all his productions bear a marked family resemblance to each other. His personality—or her personality—dominates each picture. If it does not, his fans object, because they are drawn to the performance by the charm of that personality.

"Stage stars have no such handicaps. The stage star creates a part, and plays it for a year, or ten years. The picture star must appear half a dozen times a year, and in a year's time must draw more audiences than the stage star needs in several lifetimes. We must acknowledge the power of the screen star to accomplish such marvels of magnetism, but wonderas they are, they do not help the exhibitor, who must have new audiences passing through his doors constantly.

"The exhibitor's problem is not alone to reach the 5,000 people who come to see pictures of Mary Blank or William Jones, or any other great star—the exhibitor must go deeper into his community and tap new sources of supply. He must get into his house five thousand or ten thousand new people—people who are not now in the habit of going to the 'movies.'

"We know these people exist. In our hypothetical town of one hundred thousand population there are probably ten thousand or fifteen thousand highly desirable folks who almost never go to pictures. Then there are more than this number of women and children who go to 'movies' once or twice a month, but could easily afford to go twice a week. (Some day producers will make their pictures so good that they cannot afford not to go twice a week.)

"Publishers have to dig into all these facts about the number of people who read newspapers, or magazines, or books, or go to theatres and motion picture shows. Publishers have to get these statistics in order to manage their circulation departments and also for the purpose of advising advertisers how to reach various classes of people. 'Social surveys' are almost unknown in the picture industry, and I am certain that the exhibitors need to know more about the facts that make up their communities.

"The Zane Grey Pictures Company was brought into existence to create new picture audiences.

"I wonder how many people realize the enormous public of this great author? The mere statistics concerning him are startling. I have recently obtained the figures from his American publishers, Harper & Bros., and Grosset & Dunlap. His books are now selling at the rate of more than two million copies a year. Grosset & Dunlap say that last year they were unable to get enough paper to fill their orders on Zane Grey novels. The demand is increasing so rapidly that I believe that a sale of three million copies per year will be reached before the end of this year.

"No man can state accurately the number of Americans who read the two million copies of Zane Grey books that are bought annually. The most conservative calculation places the number of readers at twenty-five million. It is from this vast body of intelligent active Americans that we propose to draw new picture audiences.

"More than half these people are not regular patrons of the movies. They prefer to stay at home and read. Why is it? I am afraid that here we have to lodge an indictment against the 'star system.' So long as stars are stars, then just that long it will be necessary to 'play up all the big stuff' to the star. No matter how much of an artist the author may be—and he must be a great artist to reach sales of two million books a year—his book is twisted and warped to fit the limitations or the vanity of the star."

Simplex Notes

Simplex Runs Nine Shows a Day

Samuel B. Rose, chief radio operator, aboard the Presidential Peace ship, "George Washington," was a visitor at the Simplex factory this week.

It will be remembered that there are three Simplex machines installed on this ship, two of them being used for the entertainment of the guests, and the other is located in the crew's quarters.

The purpose of Mr. Rose's visit was to make tentative arrangements for the purchase of still another Simplex. This will be necessary owing to the fact that arrangements are now being made for increasing the facilities to accommodate 1,700 additional troops on the "George Washington," thereby making her total carrying capacity 8,000 troops.

The program planned for will call for nine complete shows each day and necessitates the services of four projectionists who are members of the ship's crew and who have become thoroughly acquainted and efficient in the art of projection, under the capable guidance of Mr. Rose.

Simplex Now Making All Lens Sizes

From reports received from the Simplex officials, the Simplex lens plant, located at Morris Park, L. I., equipped by the Precision Machine Company during the high tide of war activities, is now manufacturing both projector and achromatic lenses in all commercial sizes.

It will be remembered that during the war, the Government requested all the leading projector manufacturers to eliminate all stereopticon lens other than sixteen, twenty and twenty-four-inch focus and all projector lens other than four, five and six-inch focus from the then outgoing shipments.

At the outset the activities of the Simplex lens plant were confined to the manufacture of the above sizes, but beginning last week all sizes, including fractional are being produced. The numerous Simplex distributors have been notified that from now on every Simplex equipment leaving the factory will include the Simplex-made lenses.

Leland Visits New York

S. B. Leland, the well-known Northern New England distributor for Simplex projectors, spent a very interesting week in this city and included in his itinerary a visit to the Simplex factory, being especially interested in the proposed incandescent lamp equipment, and in the lens factory now operated by the Precision Machine Company.

He reports that in Portland, Me., the Empire, Strand, Keith's, Casco and Elm theatres all use Simplex machines. He reports also that some new developments may be expected in regard to his Portland office, which will be used as a supply base for the State of Maine, leaving him the other to tend to the wants of the exhibitors in New Hampshire and Vermont.



A Special Feature – On Merit

Dolores Cassinelli

and

E. K. Lincoln

in the six part beauty production

The Unknown Love

Written and directed by Leonce Perret

Produced by Perret Productions Inc.

A picture with a mighty appeal to every woman – one that speaks to every heart

PATHÉ
DISTRIBUTORS

"Walking the plank"

The exhibitor who considers comedies as "fillers" only, is making his business walk the plank.
Comedies should be considered on merit not price.

Harold Lloyd Comedies

are the best one reel comedies made. Book them on merits!

Produced by Rolin — One a Week

PATHÉ
DISTRIBUTORS



Dalton Picture Opens to Success

Awyon Films Corporation announced this week that "Beyond the Law," the Emmett Dalton picture which was booked through the Awyon Film Corporation for the Academy of Music, Fox house in New York City, opened on Sunday and went over to one of the biggest hits in the history of the theatre.

There was a continuous line in front of the theatre all day and evening. The picture not only played to capacity, but business had to be turned away, and some hundred dollars or more refunded to those who had purchased tickets but were unable to get into the theatre.

During the day the feature played to at least ten thousand people, who were delighted not only with the fine drama, but were highly entertained by the personal appearance of Emmett Dalton.

The business done with "Beyond the Law" was even greater than the officials of the Aywon Film Corporation had hoped for. The picture is to be shown on the entire Fox Circuit.

Maxwell Joins Independent Sales Corporation

M. E. Maxwell, until recently connected with the sales and exploitation forces of United Picture Theatres, Inc., has joined the Independent Sales and Rothapfel forces as special representative for the Rothapfel Unit Programme. Mr. Maxwell left the New York office of Independent Sales, Monday for Denver, his first stop from here to the Coast. He will visit every important city from Denver to the Coast and will visit the Independent exchanges in this territory as special representative for Lynn S. Card, general sales manager.

The middle West is being covered by Leon J. Rubenstein and the Eastern territory by Charles F. Schwerin. Both of these representatives for the Rothapfel Programme have been out for two weeks, and reports coming from them to Frank G. Hall, president of Independent Sales, indicate a promising debut for the first Unit Program.



Example of the Paper Used on "The Days of Daring," In Which Aywon Film Presents Tom Mix. The Film is a Revival

The Independent Field

R.C. Bruce Strikes Out for Canada

Route Kept Secret by Educational to Forestall Competition — Sixth Annual Trip for Well Known "Explorer"

ROBERT C. BRUCE, scenic director of the Educational Films Corporation, leaves next Saturday for Quebec, to begin his annual trip to secure scenic material for future releases. Mr. Bruce's route is kept a trade secret at Educational headquarters, owing to the fact that on one of his previous expeditions, when various places he intended visiting were announced in the press, three or four other cameramen suddenly decided to visit the same vicinity. During the months that he is away, Mr. Bruce will journey into little frequented corners of the western hemisphere, and he has no desire to encounter any rival cameramen during the course of the trip.

This is Mr. Bruce's sixth annual trip and he plans to be away at least ten months. It is interesting to note that he has already evolved the scenarios for the scenics he will return with. Not only has he a definite idea just what he is going after, but the titles and even some of the subtitles for the releases are already written. For several weeks past Mr. Bruce has had recourse to various books dealing with outdoor life, and it is from these that he has formulated his campaign of action. This early preparation creates a new order in the producing of scenic subjects, as the majority of the men engaged in their manufacture merely go out and shoot the first fairly attractive scene.

Considerable interest is attached to Mr. Bruce's trip owing to its very secrecy. He plans to cover thirty-five thousand miles between now and next December, at least fifteen thousand of which will be journeyed over water. Members of the party besides himself, the cameraman and cook, will include an engineer, a captain, a boat and an automobile, and last but not least in any sense of the word, the Great Dane, the dog that has been a principal figure in many of the Bruce scenics. Over twenty-five pictures are planned.

Educational officials look forward to an unusual supply of scenics during the months to come, when Mr. Bruce ships his exposed strips of celluloid back to headquarters. In view of the fact that the trip has been so carefully planned, and that it is to take in out of the way places, their expectations may well be considered already realized.

Tells of Short Subjects Success

Capital Film Company Aims to Please the "Show Me" Exhibitors and Audiences—Declares One Run Brings Another

"THE public is made up of ninety parts of willingness and ten parts of Missouri—'show me.' And our success," states Clarence W. Phillips, manager of the Chicago branch of the Capital Film Company, "is due to our capability in satisfying the ten per cent."

"There is no use dancing a jig around the mulberry bush," says Mr. Phillips. "The exhibitors and fans alike are willing enough to sit through it, but they have witnessed so much of distributors jigging they are about ready to strike, if they are not soon shown something different and new."

"The real function of satisfaction is being different. Those of us who have been in the rut of believing that long-drawn-out features were essential to pleasing the theatre patron have had our sense of foresight sharpened by the advent of Capital short features, and their passing of the acid test."

"The acid test is screen test. It is not always easy to convince an exhibitor that the public does want short features—does want their entertainment served to them in snappy, concise stories full of pep and punch. But, one 'wild cat' booking of a Capital picture invariably means a steady contract for all of the Capital program. This is why we have adopted the slogan, 'once you run one—you wil lrun 'em all.'" East shortly.

Mr. Phillips, like all of the other managers of the Capital exchanges, is of the opinion that the new policy of "foremost stars in short features" is so much the trend of the times that there is no stopping Capital on its march to success. The enthusiasm of the exhibitors themselvess has imbued the various branch managers with a spirit that nothing can stop them now.

It is rumored that the next few weeks will disclose some Capital announcements to the exhibitors that will prove both startling and sensational.

"The exhibitors have been mighty good to us—the trade has been good to us," states Ike Schlank, president of the Capital Film Company, "and just as quickly as all of our present arrangements are put in concrete form, we shall be able to announce with sincere pleasure and gratitude how we are going to be able to reciprocate.

Schlesinger Joins Oriental Company

Leon Schlesinger has severed his connections with the Inter-Ocean Film Corporation to represent the Oriental Trading Company, as American buyer. The Oriental Trading Company operates in the Dutch East Indies and the Strait Settlements.

Karel Hymans, an executive of the Oriental Trading Company, came to New York in February to select an American representative and met Mr. Schlesinger while negotiating pictures at Inter-Ocean, while negotiating pictures at Inter-Ocean, of which firm Mr. Hymans has long been a customer.

Director Miller Joins Frank Hall

Is to Produce Series of Special Productions Beginning Immediately —Six to Be Made During the Year

CHARLES MILLER, who first came into prominence as a director with the Ince forces during the Fine Arts days and who since that time has given to the screen some of its best dramatic features, has been signed by Frank G. Hall, president of Independent Sales Corporation, to produce a series of special productions under the corporate name, Charles Miller Productions, Inc. Mr. Miller is president and Mr. Hall is vice-president and general manager as well as one of the directors of the corporation. Work will be started next week on the first of this series of Miller productions, at the Bacon-Backer studio which has been engaged by Mr. Hall for the Miller company. The Miller productions will be distributed by Independent Sales Corporation through its Film Clearing House exchanges. Mr. Miller plans to produce six specials during the current year. The first of the series will be a screen version of a popular novel by one of our best contemporary writers, and will present an all-star cast.

Since the days when the five-reel productions were the exception and not the rule, Mr. Miller has held the megaphone over the silent drama in its creation. And during the time intervening since the days when only a Griffith would attempt a longer feature than two and three reels, Mr. Miller has been in the studio, rising with the rapid strides taken by the silent art and gaining by experience all the finesse that is reflected in such examples of perfect artistry in production and direction as "The Ghosts of Yesterday," conceded by the press and public to be the most popular and finished picture in which Norma Talmadge has ever appeared. His ability to



Charles Miller, directing Norma Talmadge in pictures for Select release

bring out and place in prominence the simplicity and homely character of star and story has never been more convincingly impressed than by his production of "The Sawdust Ring," starring Bessie Love, which picture is said to have played to one of the biggest weeks the Rialto ever recorded. His production of "The Flame of the Yukon," starring Dorothy Dalton, was one of the biggest successes of its time, and is reported to have had extended runs in nearly every instance owing to the public demand.

Mr. Miller, in making the announcement of this independent venture, said:

"What has been done toward advancing the silent drama as an art, everyone knows. I hope I have contributed something to this advancement. I have tried during the course of my direction to bring out the worthwhile phases of the drama that has become the biggest individual entertainment medium of the time, and now that I have free rein and can put into actual practice my ideas of production, I feel that my venture will be a success.

William A. Brady Invades South America

IN connection with the announcement by William A. Brady of the sale of "Stolen Orders" and "Bought and Paid For" for Brazil to Morris Winik of Rio de Janeiro, comes some interesting information with regard to the present condition of the South American market.

Due to the war and the inability to secure transportation to South America for foreign-made film, and the resulting opening of a rich market for American pictures, prompted Mr. Brady to send to South America J. Parker Reed, who has an experience extending over many years in that field. Mr. Reed is now in Buenos Aires placing the Brady pictures, among them "Stolen Orders," "The Whip," and "Bought and Paid For."

Now that the influenza epidemic, which it is understood was far more prevalent and disastrous in Brazil and Argentina than here, is past and conditions are again normal, it is possible to sell American film to South American exhibitors at substantial figures. The prices received by Mr. Brady for "Stolen Orders" and "Bought and Paid For," for example, are said to be clearly indicative of that fact.

There the exhibitor collects not once but several times during the course of his show. Instead of one flat admission charge, the South American exhibitor runs his business on a time basis. At stated intervals ushers pass through the audience taking toll, and there is no waiting over to see the second show without payment in advance.

Signs for Educationals

Manager F. J. Fegan, of the Standard Film Corporation, St. Louis' representative of the Educational Films Corporation, in a recent letter advises the New York headquarters that the West End Lyric Theatre has signed for all the Educational releases, and that they are booked solid to the end of June. The Down Town Lyric Theatre, under the same management, is also playing Educational subjects. In addition to these two houses, Mr. Fegan reports that the Fox Liberty Theatre, the Grand Opera House, the Empress Theatre, the Pageant Theatre, the Shaw Theatre, the New Delmar Theatre, and other representative houses are using Educational service.

Four Thousand Programs Mailed by Exhibitor

As manager of the Paradise theatre, Bronx, New York, J. Silverman is a firm believer in program advertising. He is also manager of the Reeland Publishing Company, 729 Seventh avenue, New York, printers of picture theatre programs, and was always a great enthusiast over his product.

When he assumed the management of the Paradise theatre in February, he immediately set out to see what the program could do for his theatre.

A mailing list was secured covering 4,000 names of possible patrons in the neighborhood of the Paradise theatre, and a twenty-page program mailed to each person every week. In addition to this method of advertising, throw-aways and window display cards are used to attract the passers-by. In result of the advertising, it enabled him to increase his admission price from eleven to seventeen cents.

This is Mr. Silverman's first experience as an exhibitor, and in less than two months under his management it is declared that he has increased the box-office receipts two hundred and thirty per cent.

Gets Scenes at Bottom of Ocean

Maurice Tourneur's newest production, "The White Heather," which will have its national premiere at a big New York theater within a few weeks, presents what are said to be the first motion picture scenes actually directed by a producer at the bottom of the sea.

The big punch of "The White Heather" is a fight between the hero and the villain in their deep sea diving suits on the ocean floor. The fight to the death occurs upon the hulk of a sunken yacht while sharks and weird sub-sea animal life dart back and forth in front of the camera. The struggle ends when one of the men cuts his own air hose by mistake.

The staging of these scenes was made possible by the unusual invention of the Williamson Brothers, a device first employed in making "Twenty Thousand Leagues Under the Sea" and "The Submarine Eye." The perfected invention was operated by the Williamsons off San Pedro Harbor in the Pacific at unusual expense for Mr. Tourneur.

Capacity Business for "Once to Every Man"

According to Sidney B. Lust of Super Film Attractions, Inc., at Washington, D. C., the Frohman production of "Once to Every Man" has gone over big in that territory.

Mr. Lust wires that it played the entire week at the Leader theatre in Washington to capacity business in spite of many days of bad weather. He states that "Once to Every Man" was highly endorsed by every newspaper in Washington and that bookings are coming in fast from exhibitors in that territory.

It is described as truly a red-blooded American production which should obtain wonderful results in any theatre anywhere.



Outing-Chester pictures are bringing on the animals in the most interesting and entertaining manner. On the left we see Jumbo flapping an ear, and we don't blame him when we see the rare African materialized myth pictured in the center panel. It is called the "Greater Kudu," but is quick to respond to any name. The two African buffalo on the extreme right seem to be getting up their temper for the daily rage against the fearless cameraman

Yokel Joins Briggs Pictures, Incorporated

Alex Yokel, a well-known figure in the picture industry has been elected vice-president and secretary of Briggs Pictures, Inc. This company is manufacturing one-reel comedies based on the cartoons of Briggs appearing in the New York *Tribune* and 125 leading American newspapers. Mr. Yokel will also act as general manager of the company. Headquarters have been opened at 30 East Forty-second street and production is going on at the Thanhouser studios in New Rochelle. The first comedy released by this company, "A S'prise Party 'n Ever'thing," is finishing a successful week at the Strand theatre. Managing Director Plunkett of this big Broadway house has arranged to show one of these comedies every other week for the next year.

Arrow Buys Thanhouser Studio

The Thanhouser property at New Rochelle, New York, was sold at public auction Thursday, and was bought by W. E. Shellenberger, president of the Arrow Film Corporation and Crawford Livingston, a banker at 51 Exchange Place.

The Thanhouser Company was one of the first independent producing companies organized after the split up of the "trust." The heads of the Thanhouser Company were the organizers and stockholders of the Mutual Film Company.

At the offices of the Arrow Film Corporation W. E. Shellenberger stated that as yet he had not formed any plans for the operating of the plants at New Rochelle, but that an announcement would be made shortly. No price was mentioned.

Sells Rights to Security Pictures

The Aywon Film Corporation, through Nathan Hirsh, its president, announces that they have sold the territorial rights to their Security series of pictures for the states of West Virginia, Pennsylvania, District of Columbia, Maryland and Virginia.

State right buyers have shown a live interest in these pictures and as a result territory is being disposed of rapidly.

Inter-Ocean Film Records Its Busiest Week

PEACE is reflecting itself on the Inter-Ocean Film Corporation, 218 West Forty-second street, New York, who have just had the busiest week, in point of contracts in the company's existence.

Gus S. Schlesinger placed the output of World Pictures in South Africa, Dutch East Indies, and Strait Settlements. The Graphic feature, "Echo of Youth," was sold for Argentine, Paraguay and Uruguay.

This feature together with "When Men Betray" and "Ashes of Love," additional Graphic productions, was placed by Mr. Schlesinger for Brazil. The special feature, "Trilby," was placed in Belgium and the Belgian colonies. On the comedy side, Black Diamonds, Vims and the "Charlie" Cartoons, were negotiated for Argentine, Paraguay and Uruguay, by Mr. Schlesinger.

Ricardo Castro, of the Inter-Ocean sales department, negotiated the Florence Reed feature, "Wives of Men," for Brazil, Spain and Portugal. He also placed the Selexart subject "Blue Blood," and some comedies in Spain and Portugal.

The three Graphic features, "Echo of Youth," Ashes of Love," and "When Men Betray" were placed by Mr. Castro in Chile, Peru, Bolivia and Ecquador. The special feature, "The Transgressor," made by the producers of "The Victim," also was sold by him in the last-named territories also.

Accessories Manager Eugene H. Kaufman has returned from a trip to San Francisco, where he terminated several contracts for Speer carbons.

Louis Brock also returned from a tour of Central America and Cuba, in the course of which he visited leading exhibitors as well as exchanges handling the Inter-Ocean product.

President Cromelin, of Inter-Ocean, announces the acquisition of Edwin Hayden Hibben, as technical director, in charge of the film and title department of that organization. Mr. Hibben comes from the Rothacker Film Manufacturing Company in Chicago, where he spent three years as a technical specialist.

President Cromelin announces that the new projection room at Inter-Ocean Building is now running regularly and that I. Penzer and D. B. Shepard have been placed in charge of showings to foreign buyers. It is believed to be the largest projection room in New York devoted exclusively to showings for field export.

"Birth of Race" Gets Many Territory Offers

THE RENCO FILM COMPANY, of Chicago, has announced to exhibitors throughout the country and to state rights buyers the new photoplay, "The Birth of a Race."

In an announcement the company states that before the picture was even properly assembled the State of Pennsylvania was sold to a Pittsburgh company which in turn, after showings in Chicago and Pittsburgh, re-sold it. The profit said to have been realized when the picture was re-sold was reported as $45,000.

As soon as state rights were available, Michigan was sold for $32,000, Iowa was sold for $27,500, and a half of Ohio for $30,000, it is announced.

Several big deals are now said to be pending, and numerous offers have been made on practically every state in the Union.

"The Birth of a Race" was first presented in the Blackstone theatre, Chicago, and the Chicago engagement ran into three months, followed by engagements in a few cities at the legitimate theatres.

Joseph Carl Breil, who composed the music for other film productions is the composer of the score for "The Birth of a Race."

The scenes were taken in Florida, New York and New Jersey under the direction of John W. Noble. The photography is by Herbert O. Carleton. Art titles are from the studio of Ferdinand Pinney Earle.

Among the many who contributed important characterizations to this production are: Jane Grey, Anna Lehr, Anita Cortez, George Le Guerre, Philip Van Loan, Charles Graham, Ben Hendricks, Alice Gale, Doris Doscher, Dick Lee, Edwin Boring, David Wall and Belle Seacomb.

The theme of this drama is the story of peace, of democracy, of brotherhood. It traces the history of world-advancement from the Garden of Eden to the dawn of a Peace.

"Yankee Doodle" in Los Angeles

Mack Sennett-Hiram Abrams Picture Blocks Traffic in West Coast Town—Said to Be Sennett's Biggest Laugh

MACK SENNETT'S war time farcical satire, "Yankee Doodle in Berlin," recently purchased for America by Sol L. Lesser, was the attraction the week of April 5 at the Kinema theatre, Los Angeles. It blocked traffic, kept almost a continual line to the box office, filled the streets on either side for blocks with automobiles, and played to capacity from the opening performance, Sunday, March 30, until the latter part of the week (the time the story is written).

There never has been a film come out of the Mack Sennett fun plant on Allesandro street that contains so many laughs and thrills per reel as does this five-reeler starring Bothwell Brown, the female impersonator from the vaudeville stage. The supporting cast has many of the Sennett celebrities doing either a bit in their inimitable way, or carrying one of the main roles. The array of talent in this picture can best be judged by the fact that Charley Murray does a bit, appearing as the Irish prisoner in the Hun camp who said "the Irish gave the Germans hell at the Somme." He is threatened with death unless he takes the German oath, and after this is administered comes back with "didn't them Irish give us Germans hell at the Somme." Old stuff it may be said but put in a new way. Chester Conklin is to be seen as one of the unimportant guards, and Ben Turpin does double duty as sentry and official taster for the Kaiser.

Bothwell Brown, in the play, is an American aviator who goes to the Kaiser's headquarters in an airplane to secure information for the U. S. Government. He resorts to practices of his college days when he impersonated women in plays. In his disguise he flirts with the Crown Prince, Von Hindenberg, then infatuates the Kaiser, steals plans of the war and escapes to the roof of the palace, from which point he sends report signals, using the semaphore code, to a scarecrow in a cornfield nearby. The wireless is put into action, and the scene shifts to the American lines where things begin to happen. An airplane goes to the rescue of the American aviator, who is still on the top of the castle. He is carried away by holding to a rope suspended from the machine, but not until after the war plane had dropped bombs through the palace roof, destroying the Kaiser's bathtub, which flooded the conference room at the moment occupied by the Kaiser, Von Hindenberg and his entire staff of advisors.

Ford Sterling wore the silver helmet of the Kaiser throughout the subject, and this is certainly the greatest piece of characterization this well known actor has brought to the screen. Mal St. John, who tips the beam at 120 pounds and is six feet three in height, was everything that the cartoonists have pictured the Crown Prince to be. Bert Roach appears as the war dog, Von Hindenberg, who gives a most desirable presentation of this undesirable role. The



Mack Sennett, Who Made "Yankee Doodle In Berlin"

important part of the Kaiserina was well entrusted to Eva Thatcher, and Marie Prevost is seen as a Belgian girl retained in Hunland to perform the work of men who are at war. The star, Bothwell Brown, gave a most worthy and fascinating impersonation of an oriental dancer, and vamps right into the front line of screen vamps in his debut on the screen.

Richard Jones, who directed the making of this film, has added another masterpiece to his credit that will no doubt live as long as his previous release, "Mickey." He has crowded the subject full of stunts and gags that do not interfere with the speed of the continuity nor cause a noticeable breach. He has made a ery pleasing composite of satire, melodrama and slapstick with a love interest for the poor Belgian girl that gives the screen a new and refreshing quality in production.

Much is to be said of the presentation given by Sol L. Lesser which he plants to use in all parts of the country. By arrangement with Mack Sennett, Mr. Lesser has engaged all diving girls used in Sennett Comedies, and will organize a number of choruses of six or eight, each to appear wherever the film is presented. The Los Angeles chorus was made up of Marvel Rae, Alice Mason, Molly McGowan, Roxie McGowan, Alice Hansen and Elsie Warham, and after a week of one night stands in small towns of Southern California, came to their home town and performed like professionals, giving a song act with dance numbers that proved highly pleasing. One of the unique features are the tableaus of the diving girls in costume. A motion picture lens is reproduced for the setting, and through the aperture of this the girls are seen. This setting was made by the Edwin H. Flagg Scenic studios at Los Angeles. As a special attraction for the program Mr. Lesser was successful in securing Bothwell Brown and his troupe of dancers for an oriental scene which closes the program.

"Colonel Bridau" to Have N. Y. Trade Showing

The Entente Film Corporation of Philadelphia announces that in the very near future "Colonel Bridau," their special six-reel production, will be shown to the trade in New York City.

As the exact dates will soon be announced broadcast it is expected that many state rights buyers as well as leading exhibitors will be present. A great many buyers who are interested in the picture have asked to see it, and because a number of these buyers are in the east, the company has decided to show at a Broadway theatre.

"Colonel Bridau" is the first of a series of foreign-made pictures to be distributed in this country on a state rights basis. Another picture of the big type will be offered the trade after the sale of "Colonel Bridau" has been completed. The management is confident that the balance of territory still open will be sold with rapidity because of their attractive offer to the state rights buyer.

This picture was made in Italy and is said to be enacted by some of Europe's most famous actors and actresses, many of whom have been long identified with Madame Sarah Bernhardt. The acting is said to be excellent and many scenes of historical value have been portrayed at an enormous cost to the producers.

The story was taken from one of Balzac's most famous novels, "La Rabouilleuse," and over a million copies of the story are said to be in circulation in this country.

Jury Gets British Rights to "White Heather"

As American representatives of Jury's Imperial Pictures, Ltd., distributors of film in the British Isles, Robertson-Cole Company announces that it has just secured for the British distributors the rights to "The White Heather," famous Drury Lane melodrama, and the first picture produced by Maurice Tourneur since he directed "Sporting Life."

The sum paid for "The White Heather" is said to be one of the largest ever expended for the British rights to any motion pictures, and it is asserted that the purchase of this feature for the account of Jury's shows the earnestness of the intention of this firm to acquire the most pretentious specials produced on this side of the Atlantic.

I. Cobe Joins Hirsh

I. Cobe, formerly with the Pioneer Film Corporation, announces that he is now connected with Nathan Hirsh, of the Aywon Film Corporation.

Mr. Cobe is now touring New York State with a big line of feature attractions.

Advance Information on All Film Releases

All forthcoming film, also current and earlier releases, made by both the independent and the regular producers, in short subjects as well as features, are arranged alphabetically with all the later releases at the top of each respective list instead of at the bottom.

AMERICAN FILM COMPANY, INC.

(See Pathe Exchanges)

ARTCRAFT PICTURES

(See Famous Players-Lasky Exchanges)

BEAR STATE FILM COMPANY

(At State Right Exchanges)

The Vigilantes

BURLINGHAM TRAVEL PICTURES

(See General Film Exchanges Through Sherry Service)

CHRISTIE FILM COMPANY COMEDIES

(At State Right Exchange)

Apr. 21—Stop-Look-Listen 1
Apr. 14—Lost—A Bridegroom 1
Apr. 7—Apartment 23 1
Mar. 31—Marrying Molly 1
Mar. 24—Brides for Two 1
Mar. 17—Oh, What a Night 1
Mar. 10—Hard Luck 1
Mar. 3—Bobby Comes Marching Home 1
Feb. 24—Welcome Home 1
Feb. 17—Four of a Kind 1
Feb. 10—Salvation Sue 1
Jan. 27—You Couldn't Blame Her 1

COSMOFOTOFILM COMPANY

(At State Right Exchanges)

The Hypocrites 6

EDUCATIONAL FILM CORP. OF AMERICA

(Through State Right and Educational Exchanges)

Mar. 24—The Passing of the Crow 1
Mar. 17—The Eagle and the Fawn 1
Mar. 3—The Washington Air Patrol 1
Feb. 24—What Is a Mexican? 1
Feb. 17—A Day with Carranza 1
Feb. 10—An Indian Love Story 1
Feb. 3—Indian Life 1
Feb. 1—Photoplay Magazine Screen Supplement 1

BLACK AND WHITE COMEDIES (International)

Mar. 24—A Smashup in China 1
Mar. 17—Judge Rumhauser's Miscue 1

BRUCE SCENICS

18—Scenic Succotash 1
17—The Lonesome Pup 1
16—Frozen Thrills 1
15—Men Met in the Mountains 1
14—Nature—Hot and Cold 1
13—Horizon Hunters 1
12—An Essay of the Hills 1
11—The Pale Pack Train 1
10—The Tides of Yesterday 1
9—Before Breakfast 1
8—The Wolf of the Teetons 1
7—Sundown 1
6—The Restless Three 1
5—The Little High Horse 1
4—The River Gray and the River Green 1
3—The Wanderer and the Whoozitt 1
2—A Wee Bit Odd 1
1—'Tis Tough to Be Tender 1

EXHIBITORS MUTUAL EXCHANGES

Apr. —Diane of the Green Van (Alma Rubens) 5
Mar. —Hearts Asleep (Bessie Barriscale) 5
Mar. —The Turn in the Road (Special Cast) 5
Mar. —A Heart in Pawn (Sessue Hayakawa) 5
Mar. —The Lamb and the Lion (Billie Rhodes) 5
Feb. —Long Lane's Turning (Henry B. Walthall) 5
Feb. —A Trick of Fate (Bessie Barriscale) 5
Feb. —The Prodigal Liar (William Desmond) 5
Feb. —Final Half; Cannibals of the South Seas 5
Feb. —What Every Woman Wants (Grace Darmond) 5
Jan. —The Eleventh Commandment (Ralph Ince Production) 5
Jan. —Hoop-La (Billie Rhodes) 5
Jan. —Bonds of Honor (Sessue Hayakawa) 5

STRAND COMEDIES

Mar. 23—The Way of a Maid 1
Mar. 16—His Wife's Birthday 1
Mar. 9—The Door Between 1
Mar. 2—The Wig-Wag System (Elinor Field) 1
Feb. 23—Their Baby (Elinor Field) 1
Feb. 16—Almost a Hero (Elinor Field) 1
Feb. 9—Merely Marrying Mary (Elinor Field) 1
Feb. 2—How to be Happy Though Married (Elinor Field) 1
Jan. 26—Easy Payments 1
Jan. 12—Some Mother (Elinor Field) 1
Jan. 19—No Man's Land 1

ROTHACKER OUTDOORS

Feb. 16—Out Wyoming Way 1
Feb. 9—A Bit of God's Country 1
Feb. 2—Doing the Dells 1
Jan. 26—Western Stuff 1
Jan. 19—Bulls and Bears 1
Jan. 12—Geesers and Geysers 1

FAMOUS PLAYERS—LASKY EXCHANGES

ARTCRAFT

Apr. 27—For Better—For Worse (De Mille's) 5
Apr. 20—The Money Corral (William S. Hart) 5
Apr. 20—Eyes of the Soul (Elsie Ferguson) 5
Apr. 6—Captain Kidd, Jr. (Mary Pickford) 5
Mar. 23—The Girl Who Stayed at Home (D. W. Griffith's) 5
Mar. 16—The Poppy Girl's Husband (William S. Hart) 5
Mar. 9—The Marriage Price (Elsie Ferguson) 5
Mar. 9—Johnny Get Your Gun (Fred Stone) 5

PARAMOUNT

Apr. 27—The Roaring Road (Wallace Reir) 5
Apr. 27—The Law of Men (Enid Bennett) 5
Apr. 20—Greased Lightning (Charles Ray) 5
Apr. 13—The Lady of Red Butte (Dorothy Dalton) 5
Apr. 13—Something to Do (Bryant Washburn) 5
Apr. 13—Let's Elope (Marguerite Clark) 5
Apr. 6—The Rescuing Angel (Shirley Mason) 5
Apr. 6—The Test of Honor (John Barrymore) 5
Mar. 30—Peppy Polly (Dorothy Gish) 5
Mar. 30—Little Comrade (Vivian Martin) 5
Mar. 30—The Sheriff's Son (Charles Ray) 5
Mar. 23—Pettigrew's Girl (Ethel Clayton) 5
Mar. 23—Partners Three (Enid Bennett) 5
Mar. 16—Extravagance (Dorothy Dalton) 5
Mar. 16—Three Men and a Girl (Marguerite Clark) 5
Mar. 9—The Poor Boob (Bryant Washburn) 5
Mar. 2—Alias Mike Moran (Wallace Reid) 5
Mar. 2—Puppy Love (Lila Lee) 5
Mar. 2—Good Gracious Annabelle (Billie Burke) 5

PARAMOUNT-ARTCRAFT SPECIALS

Feb. 16—The False Faces (Henry B. Walthall) 5

SUCCESS SERIES (Re-Issues)

Apr. 27—Chimmie Fadden (Victore Moore) 5
Apr. 20—Gretna Green (Marguerite Clark) 5
Apr. 13—The Dictator (John Barrymore) 5
Apr. 6—Hulda from Holland (Mary Pickford) 5
Mar. 30—Sold (Pauline Frederick) 5
Mar. 23—Rose of the Rancho (Special Cast) 5
Mar. 16—Rags (Mary Pickford) 5
Mar. 9—Freckles (Jack Pickford) 5
Mar. 2—Temptation (Geraldine Farrar) 5

TWO REEL COMEDIES

Apr. 27—The Little Widow (Sennett's) 2
Apr. 20—An Amateur Liar (Mr. and Mrs. Sidney Drew) 2
Apr. 13—The Foolish Age (Sennett's) 2
Apr. 6—The Last Bottle (Montgomery Flagg Film) 2
Mar. 30—Beresford of the Barboons (Montgomery Flagg Film) 2
Mar. 23—Reilly's Wash Day (Sennett's) 2
Mar. 16—Once a Mason (Mr. and Mrs. Sidney Drew) 2
Mar. 9—The Village Smithy (Sennett's) 2
Mar. 2—Love (Roscoe "Fatty" Arbuckle) 2
Feb. 16—The Pullman Porter (Roscoe "Fatty" Arbuckle) 2
Jan. 5—Camping Out (Roscoe "Fatty" Arbuckle) 2

SINGLE REELS

Apr. 27—Filipino School Days (Burton Holmes) 1
Apr. 27—How the Telephone Talks (Bray Pictograph) 1
Apr. 20—Some British Bits Well Done (Burton Holmes) 1
Apr. 20—Fun in Feet (Bray Pictograph) 1
Apr. 13—Land of the Mompies (Burton Holmes) 1
Apr. 13—Coal Mining (Bray Pictograph) 1
Apr. 6—Seeing Sights in London (Burton Holmes) 1
Apr. 6—Tin Can Toys (Bray Pictograph) 1
Mar. 30—Zamboanga (Burton Holmes) 1
Mar. 30—Comets (Bray Pictograph) 1
Mar. 23—Glorious Versailles (Burton Holmes) 1
Mar. 23—Indoor Gold (Bray Pictograph) 1
Mar. 16—Gay Parie in Wartime (Burton Holmes) 1
Mar. 16—Most Popular Girl in World (Bray Pictograph) 1
Mar. 9—Making Sombreros in Manila (Burton Holmes) 1
Mar. 9—Birth of a Tornado (Bray Pictograph) 1
Mar. 2—Cabaret of Old Japan (Burton Holmes) 1
Mar. 2—Hatching an Eagle a Day (Bray Pictograph) 1

FILM CLEARING HOUSE EXCHANGES

INDEPENDENT SALES CORPORATION

Mar. —The Littlest Scout (Blackton Production) 5
Dec. —Wanted for Murder (Elaine Hammerstein) 6
Dec. —A Romance in the Air (Bert Hall-Edith Day) 6

TEN-TWENTY-THIRTY SERIES

Apr. —When a Woman Strikes (Ben Wilson-Rosemary Theby) 5
Apr. —When My Ship Comes In (aJne Grey) 5
Mar. —Suspense (Mollie King) 5
Dec. —Her Mistake (Julius Steger Production) 6
Dec. —Life's Greatest Problem (Blackton Production) 6
Dec. —A Woman's Experience (Bacon-Backer Production) 6

FIRST NATIONAL EXCHANGES

Mar. 10—A Midnight Romance (Anita Stewart) 5
Feb. 3—Our Teddy (Roosevelt Pictures) 5
Jan. 5—Virtuous Wives (Anita Stewart) 5
The Romance of Tarzan (Elmo Lincoln) .....
Shoulder Arms (Charlie Chaplin) 3
Italy's Flaming Front (Italian Official War Pictures) .....
Pershing's Crusaders (Official Government Feature) .....
My Four Years in Germany (Ambassador Gerard's) .....

Advance Information on All Film Releases

(Continued from preceding page)

FOX FILM EXCHANGES

STANDARD PICTURES

June 15—A Woman There Was (Theda Bara).....5
June 1—The Jungle Trail (William Farnum).....5
May 15—A Fallen Idol (Evelyn Nesbit).....5
May 4—The Siren's Song (Theda Bara).....5
Apr. 20—Wolves of the Night (William Farnum).....5
Mar. 23—Thou Shalt Not (Evelyn Nesbit).....5
Mar. 9—When Men Desire (Theda Bara).....5

VICTORY PICTURES

May 25—The Divorce Trap (Gladys Brockwell).....5
May 11—The Coming of the Law (Tom Mix).....5
Apr. 27—Help! Help! Police! (George Walsh).....5
Apr. 13—Pitfalls of a Big City (Gladys Brockwell).....5
Mar. 30—Fighting for Gold (Tom Mix).....5
Mch. 16—Never Say Quit (George Walsh).....5
Mch. 2—The Forbidden Room (Gladys Brockwell).....5

EXCEL PICTURES

May 16—Words and Music (Albert Ray).....5
May 4—Miss Adventure (Peggy Hyland).....5
Apr. 20—The Love that Dares (Madlaine Traverse).....5
Apr. 6—Married in Haste (Albert Ray).....5
Mar. 23—The Rebellious Bride (Peggy Hyland).....5
Mar. 9—Gambling in Souls (Madlaine Traverse).....5

PRODUCTIONS EXTRAORDINARY

Salome (Theda Bara).....8
Cleopatra (Theda Bara).....8
Les Miserables (William Farnum).....8

THE GREAT NINE

Feb. 23—Hoodman Blind (William Farnum).....5
Feb. 16—The Darling of Paris (Theda Bara).....5
Feb. 9—The Soul of Broadway (Valeska Suratt).....5
Feb. 2—Infidelity (Dr. Rameau's).....5

SUNSHINE AND TOM MIX COMEDIES

June 15—Virtuous Husbands 2
May 25—The Merry Jailbirds.....2
May 11—A Soft Tenderfoot (Tom Mix).....2
Apr. 20—The House of Terrible Scandals.....2
Apr. 6—Tom and Jerry Mix.....2
Mch. 23—Money Talks 2
Mch. 9—Six-Cylinder Love (Tom Mix).....2

MUTT AND JEFF CARTOONS

Apr. 13—Subbing for Tom Mix.....½
Apr. 6—Mutt the Mutt Trainor.....½
Mar. 30—A Cow's Husband.....½
Mar. 23—Out and in Again.....½
Mar. 16—William Hohenzollern, Sausage Maker.....½
Mar. 9—Wild Waves and Angry Woman.....½
Mar. 2—Firemen, Save My Child.....½

FROHMAN AMUSEMENT CORPORATION

(At State Right Exchanges)

Once to Every Man (Jack Sherrill).....
My Own United States (Special Cast).....Through Metro
God's Man (H. B. Warner).....9

GARSON-NEILAN PRODUCTIONS

(Producing for Open Market)

The Unpardonable Sin (Blanche Sweet).....9
The Hushed Hour (Blanche Sweet).....

GAUMONT COMPANY

(At State Right Exchanges)

Tuesdays—Gaumont News 1
Fridays—Gaumont Graphic 1
The Real Roosevelt.....2
Satan on Earth.....2
The Hand of Vengeance (Serial of ten two-reel episodes).....2

GENERAL FILM EXCHANGES

KLEINE SYSTEM, GEORGE

Triple Trouble (Charley Chaplin).....
Behind the Lines in Italy.....
Conquered Hearts .....

SHERRY SERVICE, WILLIAM L.

Mar. 9—Marriage for Convenience (Catherine Calvert).....6
Mar. 2—Love and the Law (Edgar Lewis Production).....6
Feb. 23—Twilight (Doris Kenyon).....6
Feb. 16—Calibre 38 (Edgar Lewis Production).....6
Feb. 2—The Son of a Gun (G. M. Anderson).....5
Jan. 5—Wild Honey (Doris Kenyon).....6

BURLINGHAM TRAVEL PICTURES (Sherry Service)

The Gornergrat Railway.....1
Lovely Lucerne 1
The Riviera of Lake Leman.....1
Scrambles in the High Alps.....1
Allied War Heroes Arrive in Switzerland.....1
The Pilatus Railway.....1
Unknown Switzerland (The Lotschenthal).....1
Facing Death on the Blumlisalp.....1

GOLDWYN EXCHANGES

STAR SERIES

May 18—The Crimson Gardenia (Rex Beach's).....6
May 11—Leave It to Suson (Madge Kennedy).....5
May 4—One of the Finest (Tom Moore).....5
Apr. 27—The Stronger Vow (Geraldine Farrar).....6
Apr. 20—The Pest (Mabel Normand).....5
Apr. 13—One Week of Life (Pauline Frederick).....5
Apr. 6—Spotlight Sadie (Mae Marsh).....5
Mar. 30—Daughter of Mine (Madge Kennedy).....5
Mar. 16—A Man and His Money (Tom Moore).....5
Mar. 9—The Brand (Rex Beach Cast).....7

BENNISON SERIES

Mar. 23—Speedy Meade (Louis Bennison).....5
Feb. 23—Sandy Burke of the U-Bar-U (Louis Bennison).....5

SPECIALS

The Eternal Magdalene.....
The Border Legion (Blanche Bates-Hobart Bosworth).....6
For the Freedom of the World.....7
The Manx-Man 7
Social Ambition 7
Honor's Cross 7
Blue Blood 6
Rex Beach's Heart of the Sunset 6
For the Freedom of the East (Betzwood) 6

CAPITOL COMEDIES

May 18—Circumstantial Evidence ("Smiling Bill" Parsons).....2
May 4—The Sea Wolf ("Smiling Bill" Parsons).....2
Apr. 20—Wanted—A Baby ("Smiling Bill" Parsons).....2
Apr. 6—The Midnight Alarm ("Smiling Bill" Parsons).....2
Mch. 23—The Potum of Swat ("Smiling Bill" Parsons).....2

FORD EDUCATIONAL WEEKLY

Apr. 27—A Visit to New Orleans.....1
Apr. 20—Good Roads 1
Apr. 13—Northern Sports Under Southern Skies.....1
Apr. 6—Cut It Out.....1
Mar. 30—What Uncle Sam Had Up His Sleeve.....1
Mar. 23—A Little Bit of Heaven.....1

HILLER AND WILK, INC.

(Pictures Handled in the Open Market)

The Silent Mystery (Francis Ford Serial).....
Woman .....
The Wrath of the Gods.....
The Battle of Gettysburg.....
Raffles, the Amateur Cracksman.....

HART, FAIRBANKS, KEENAN, TALMADGE RE-ISSUES

Fifty Fifty (Norma Talmadge).....
The Social Secretary (Norma Talmadge).....
The Devil's Needle (Norma Talmadge).....
Going Straight (Norma Talmadge).....
Children in the House (Norma Talmadge).....
The Drab (Frank Keenan).....
Bride of Hate (Frank Keenan).....
The Sins Ye Do (Frank Keenan).....
Jim Grimsby's Boy (Frank Keenan).....
The Thoroughbred (Frank Keenan).....
The Americano (Douglas Fairbanks).....
The Matrimaniac (Douglas Fairbanks).....
American Aristocracy (Douglas Fairbanks).....
Manhattan Madness (Douglas Fairbanks).....
The Half Breed (Douglas Fairbanks).....
Flirting with Fate (Douglas Fairbanks).....
Reggie Mixes In (Douglas Fairbanks).....
The Good Bad Man (Douglas Fairbanks).....
Wolfe Lowry (William S. Hart) .....
The Desert Man (William S. Hart).....
The Square Deal Man (William S. Hart).....
The Gunfighter (William S. Hart).....
Truthful Tulliver (William S. Hart).....
The Devil's Double (William S. Hart).....
The Return of Draw Egan (William S. Hart).....
The Dawnmaker (William S. Hart).....
Captive God (William S. Hart).....
The Patriot (William S. Hart).....

HODKINSON CORPORATION, W. W.

(See Pathe Exchanges)

INDEPENDENT SALES CORPORATION

(See Film Clearing House Exchanges)

IVAN FEATURE PRODUCTIONS

(At State Right Exchanges)

Life or Honor (Leah Baird-James Morrison).....7
Human Clay (Mollie King).....5

JEWEL PRODUCTIONS, INC.

(See Universal Exchanges)

KLEINE SYSTEM, GEORGE

(See General Film Exchanges)

KREMER FILM FEATURES, VICTOR

(Released on States Rights Basis)

Denny From Ireland (Shorty Hamilton).....5
The Snail (Shorty Hamilton).....5
The Ranger (Shorty Hamilton).....5
The Pen Vultur (Shorty Hamilton).....5

Advance Information on All Film Releases

(Continued from preceding page)

METRO EXCHANGES

May 12—Castles in the Air (May Allison)....5
May 5—The Amateur Adventuress (Emmy Wehlen)....5
Apr. 28—After His Own Heart (Hale Hamilton)....5
Apr. 21—False Evidence (Viola Dana)....5
Apr. 14—Blackie's Redemption (Bert Lytell)....5
Apr. 7—The Island of Intrigue (May Allison)....5
Mar. 31—The Parisian Tigress (Viola Dana)....5
Mar. 24—That's Good (Hale Hamilton)....5
Mar. 17—The Way of the Strong (Anna Q. Nilsson)....5
Mar. 10—Blind Man's Eyes (Bert Lytell)....5
Mar. 3—Satan Junior (Viola Dana)....5
Feb. 24—Peggy Does Her Darndest (May Allison)....5
Feb. 17—Johnny on the Spot (Hale Hamilton)....5
Feb. 10—As the Sun Went Down (Edith Storey)....5
Feb. 3—Faith (Bert Lytell)....5

NAZIMOVA PRODUCTIONS

The Red Lantern (Nazimova)....7
Feb. 17—Out of the Fog (Nazimova)....7
Eye for Eye (Nazimova)....7
Toys of Fate (Nazimova)....7
Revelation (Nazimova)....7

SCREEN CLASSICS, INC., SPECIALS

The Man Who Stayed at Home (Special Cast)....6
A Man of Honor (Harold Lockwood)....5
Shadow's of Suspicion (Harold Lockwood)....5
The Great Romance (Harold Lockwood)....6
Why Germany Must Pay (Special Cast)....6
The Great Victory (Special Cast)....6
Pals First (Harold Lockwood)....6

NAZIMOVA PRODUCTIONS

(See Metro Exchanges)

OUTING-CHESTER PICTURES

(At State Right Exchanges)

7—Up in the Air After Alligators....1
6—A Wasmanipae Week-End....1
5—Guided and Miss Guided....1
4—Maid, Mermaids and More Maids....1
3—Ballahooing on the Anarika....1
2—Teddy Birds....1
1—From Scales to Antlers....1

PARAMOUNT PICTURES

(See Famous Players-Lasky Exchange)

PATHE EXCHANGES

SPECIAL FEATURES

Apr. 27—The Unknown Love (Dolores Cassinelli-E. K. Lincoln)....6
Mar. 2—Common Clay (Fannie Ward)....7

EXTRA SELECTED STAR PHOTOPLAYS

Apr. 6—The Silver Girl (Frank Keenan)....5
Mar. 9—Carolyn of the Corners (Bessie Love)....5
Feb. 9—Todd of the Times (Frank Keenan)....5

PROGRAM FEATURES

Apr. 20—The Sawdust Doll (Baby Marie Osborne)....5
Mar. 23—Go Get 'Em Garringer (Helene Chadwick)....5
Feb. 23—The Old Maid's Baby (Baby Marie Osborne)....5

AMERICAN FILM COMPANY, INC.

Mar.16—Put Up Your Hands (Margarita Fisher)....5
Mar. 2—Where the West Begins (William Russell)....5
Feb. 16—Molly of the Follies (Margarita Fisher)....5
Feb. 2—The Amazing Imposter (Mary Miles Minter)....5

HODKINSON, W. W., CORPORATION

—As a Man Thinks (Leah Baird)....5
Apr. 6—Thunderbolts of Fate (House Peters-Anna Lehr)....5
Mar. 24—The End of the Game (J. Warren Kerrigan)....5
Mar. 10—The Forfeit (House Peters)....5
Feb. 24—The Love Hunger (Lillian Walker)....5
Feb. 10—Come Again Smith (J. Warren Kerrigan)....5

MADE IN AMERICA (Series) Hodkinson

(Eight One-Reel Episodes)

Apr. 7—Eighth, Forward—Always Forward....1
Mar. 31—Seventh, Overseas to Victory....1
Mar. 24—Sixth, The Hated K. P....1
Mar. 17—Fifth, Building the Soldier....1
Mar. 10—Fourth, Victory Army in the Making....1
Mar. 3—Third, The Rookie....1
Feb. 24—Second, Nine Million Answer....1
Feb. 16—First, The Call to Arms....1

ROLIN COMEDIES

Apr. 27—Ring up the Curtain (Lloyd-Daniels-Polard)....1
Apr. 20—Crack Your Heels (Lloyd-Pollard-Daniels)....1
Apr. 13—Just Dropped In (Harold Lloyd)....1
Apr. 6—A Sammy in Siberia (Harold Lloyd)....1
Mar. 30—Next Aisle Over (Harold Lloyd)....1
Mar. 23—The Dutiful Dub (Harold Lloyd)....1
Mar. 16—Look Out Below (Harold Lloyd)....1
Mar. 9—I'm On My Way (Harold Lloyd)....1
Mar. 2—Hoot Mon (Stan Laurel)....1
Feb. 23—On the Fire (Harold Lloyd)....1
Feb. 16—Toto's Troubles (Toto)....1
Feb. 9—Ask Father (Harold Lloyd)....1
Feb. 2—Hustling for Health (Laurel)....1

TWO-REEL DRAMAS

Jan. 19—Corinne, Come Here (Gloria Joy)....2
Jan. 5—I Want to Be a Lady (Gloria Joy)....2

THE TIGER'S TRAIL (Serial)

(Starring Ruth Roland and George Larkin; Astra)

Apr. 27—Second, The Glowing Eyes....2
Apr. 20—First, The Tiger Worshippers....3

THE LIGHTNING RAIDER (Serial)

(Fifteen Two-Reel Episodes Astra Serial Starring Pearl White, Warner Oland, Henry Gsell)

Apr. 13—Fifteenth, Wu Fang Atones....2
Apr. 6—Fourteenth, Cleared of Guilt....2
Mar. 30—Thirteenth, the White Roses....2
Mar. 23—Twelfth, Hurled Into Space....2
Mar. 16—Eleventh, The Bars of Death....2
Mar. 9—Tenth, The Baited Trap....2
Mar. 2—Ninth, Falsely Accused....2
Feb. 23—Eighth, The Cave of Dread....2
Feb. 16—Seventh, Meshes of Evil....2
Feb. 9—Sixth, The Mystic Box....2
Feb. 2—Fifth, The Brass Key....2
Jan. 26—Fourth, Through Doors of Steel....2
Jan. 19—Third, Underworld Terrors....2
Jan. 12—Second, The Counterplot....2
Jan. 5—First, The Ebony Block....3

THE TERROR OF THE RANGE (Serial)

(Seven Two-Reel Episodes Starring George Larkin and Bessie Compson; Produced by Diando)

Mch. 16—Seventh, Run to Earth....2
Mch. 9—Sixth, Tangled Tales....2
Mch. 2—Fifth, A Threat from the Past....2
Feb. 23—Fourth, The Midnight Raid....2
Feb. 16—Third, The Chasm of Fear....2
Feb. 9—Second, The Hidden Chart....2
Feb. 2—First, Prowlers of the Night....2

NEWS REELS

Sundays—Pathe Review (Educational)....1
Wednesdays—Pathe News....1
Saturdays—Pathe News....1

PERRET PRODUCTIONS, LEONCE

(Producing for the Open Market)

—A Soul Adrift (Dolores Cassinelli)....
—Stars of Glory (E. K. Lincoln-Dolores Cassinelli)....

RAPF PRODUCTIONS, HARRY

(At State Right Exchanges)

—Wanted for Murder (Elaine Hammerstein) Ind. Sales Corp....6
—Sins of the Children....

RAVER PRODUCTIONS, HARRY

(At State Right Exchanges)

—The Liberator (Maciste Serial)....

SELECT EXCHANGES

Apr. —Red Head (Alice Brady)....5
Apr. —The Veiled Adventure (Constance Talmadge)....5
Apr. —Getting Mary Married (Marion Davies)....5
Mar. —The Probation Wife (Norma Talmadge)....6
Mar. —Marie Ltd. (Alice Brady)....5
Mar. —Experimental Marriage (Constance Talmadge)....5
Feb. —The World to Live In (Alice Brady)....5
Feb. —Children of Banishment (Mitchell Lewis)....5

SPECIALS

The Hidden Truth (Anna Case)....5
Ruling Passions (Julia Dean-Edwin Arden)....5
The Midnight Patrol (Ince Production)....5
The Cavell Case (Julia Arthur)....5
The One Woman (Special Cast)....6

SELZNICK PICTURES CORPORATION

(No Distribution Plans Announced Yet)

—Upstairs and Down (Olive Thomas)....5

S-L PICTURES

(No Distribution Plans Announced Yet)

Virtuous Man (E. K. Lincoln) Ralph Ince Attraction....

SHERRY SERVICE, WILLIAM L.

(See General Film Exchanges Outside New York State)

SOUTHERN FEATURE FILM COMPANY

(At State Rights Exchanges)

Beyond the Law (Emmett Dalton)....6

STATE RIGHT EXCHANGES

DOLL VAN FILM CORPORATION (CHICAGO)

(In Illinois, Indiana and Southern Wisconsin)

The Mad Lover....
Public Defender....
Carmen of the Klondike....
The Grain of Dust....
Hearts of the World....
The Crucible of Life....
Nine-tenths of the Law....
The Belgian....
The Zeppelin's Last Raid....
Those Who Pay....
Just a Woman....

Advance Information on All Film Releases

(Continued from preceding page)

DOO LEE FILM COMPANY, INC. (NEW YORK STATE)

Apr. 15—The Window Opposite (Leah Baird).....7
The Woman Who Dared.....7
The Libertine.....6
Babbling Tongues.....7
Married in Name Only.....6
Her Bargain.....6
A Man's Law.....5
Human Clay.....5
One Law for Both.....8
Sins of Ambition.....7
A Slacker's Heart.....7
Cleopatra.....5
The Lonesome Trail.....5
Mothers of Liberty.....6
Jester Comedies (Twede Dan), one a week.....2
The Silent Mystery (Serial in Fifteen Two-Reel Episodes (Francis Ford Mae Gaston and Rosemary Theby.....
Two-Reel Western Dramas (Ann Little-Jack Richardson),one a week.....
May 26—The Recognition.....2
May 19—The Law of Hate.....2
May 12—The Range Rider.....2
May 5—The Fatal Return.....2
Apr. 28—A Canyon Romance.....2
Apr. 21—Prodigal Love.....2
Apr. 14—Luxury's Lure.....2

TRIANGLE EXCHANGES

Apr. 27—The Follies Girl (Olive Thomas Special).....5
Apr. 20—Devil M'Care (Crane Wilbur).....5
Apr. 13—A Regular Fellow (Taylor Holmes Special).....5
Apr. 6—Democracy (Jack Conway-Marguerite Marsh).....5
Mar. 30—Toton (Olive Thomas-Special).....5
Mar. 23—The Little Rowdy (Hazel Daly).....5
Mar. 16—It's a Bear (Taylor Holmes-Special).....5
Mar. 9—The Railroader (George Fawcette).....5
Mar. 2—Wild Goose Chase (Hazel Daly).....5
Feb. 23—Breezy Jim (Crane Wilbur).....5
Feb. 16—Child of M'sieu (Baby Marie Osborne).....5
Feb. 9—Secret Marriage (Mary MacLaren).....5
Feb. 2—Restless Souls (Alma Rubens).....5

UNITED PICTURE THEATRES

(See World Film Exchanges)

UNIVERSAL EXCHANGES

SPECIAL ATTRACTIONS

The Exquisite Thief (Priscilla Dean).....6
Fire Flingers (Rupert Julian).....6
What Am I Bid (Mae Murray).....6
The Amazing Wife (Mary Mac Laren).....6
A Silk Lined Burglar (Priscilla Dean).....6
A Fight for Love (Harry Carey).....6
The Light of Victory (Monroe Salisbury).....5
The Scarlet Shadow (Mae Murray).....6
The Wicked Darling (Priscilla Dean).....6
Creaking Stairs (Mary MacClaren).....6

JEWEL PRODUCTIONS, INC.

Feb. 10—The Heart of Humanity (Dorothy Phillips).....9

I-KO COMEDIES

Apr. 30—Sambo's Wedding Day.....2
Apr. 16—Let Fido Do It.....2
Apr. 9—A Movie Riot (Charlie of the Orient).....2
Apr. 2—A Skate at Sea (Dorety-Novak-Reynolds).....2
Mar. 26—Gymbelles and Boneheads (L-Ko Cast).....2
Mar. 19—Hearts in Hock (Peggy Prevost).....2
Mar. 5—A Ragtime Romance (Lynch-Smith-Dunn).....2

CENTURY COMEDIES

Apr. 23—Looney Lions and Monkey Business (Animal Comedy).....2
Mar. 12—Society Stuff (Alice Howell).....2

NESTOR COMEDIES

Apr. 14—Green Eyed Johnny (Jack Dillon).....1
Apr. 7—Charlie Treats 'em Rough (Pat Sullivan Cartoon).....1
Mar. 31—Lizzie's Waterloo (Special Cast).....1
Mar. 24—A Beach Nut (Wallace Beery).....1
Mar. 17—Home Run Bill (Billy Mason).....1
Mar. 10—The Hole in the Wall (Special Cast).....1
Mar. 3—A Poor Prune (Sammie Burns).....1

LYONS-MORAN STAR COMEDIES

Apr. 28—The Expert Eloper.....1
Apr. 21—Scared Stiff.....1
Apr. 14—Skidding Thrones.....1
Apr. 7—State Room Secrets.....1
Mar. 31—The Wife Breakers.....1
Mar. 24—The Smell of the Yukon.....1
Mar. 17—Lay Off.....1
Mar. 10—Chicken a La King.....1
Mar. 3—Oh Ethel.....1

WESTERN AND RAILROAD DRAMAS..

May 3—The Raid (Neal Hart).....2
Apr. 26—The Rustlers (Pete Morrison).....2
Apr. 19—The Honor of Men (Neal Hart).....2
Apr. 12—By Indian Post (Pete Morrison).....2
Apr. 5—Bill Brennan's Claim (Neal Hart).....2
Mar. 29—His Buddy (Pete Morrison).....2
Mar. 22—The Gun Runners (Neal Hart).....2
Mar. 15—The Black Horse Bandit (Helen Gibson—Pete Morrison).....2
Mar. 8—The Flip of a Coin (Pete Morrison).....2
Mar. 1—Riding Wild (Helen Gibson).....2

THE LURE OF THE CIRCUS (Serial)

(Eighteen Two-Reel Episodes Starring Eddie Polo.)
Mar. 17—Eighteenth, The Last Trick.....2
Mar. 10—Seventeenth, a Race with Time.....2
Mar. 3—Sixteenth, The Knockout.....2

THE RED GLOVE (Serial)

(Eighteen Two-Reel Episodes Starring Marie Walcamp)
Apr. 28—Seventh, A Desperate Chance.....2
Apr. 21—Sixth, The Flames of Death.....2
Apr. 14—Fifth, At the Mercy of the Monster.....2
Apr. 7—Fourth, The Passing of Gentleman Yeoff.....2
Mar. 31—Third, The Vulture's Vengeance.....2
Mar. 24—Second, The Claws of the Vulture.....2
Mch. 17—First, The Pool of Mystery.....2

NEWS AND MAGAZINE REELS

Mondays —Hearst News (International).....1
Wednesdays—International News.....1
Fridays —Current Events (International).....1
Fridays —New Screen Magazine (Universal).....1

VITAGRAPH EXCHANGES

May 12—Beating the Odds (Harry Morey).....5
May 5—A Stitch in Time (Gladys Leslie).....5
Apr. 28—The Usurper (Earle Williams).....5
Apr. 21—A Yankee Princess (Bessie Love).....5
Apr. 14—The Unknown Quantity (Corinne Griffith).....5
Apr. 7—The Cambric Mask (Alice Joyce).....5
Mch. 31—Fighting Destiny (Harry T. Morey).....5
Mch. 24—Miss Dulcie from Dixie (Gladys Leslie).....5
Mch. 17—A Gentleman of Quality (Earle Williams).....5
Mch. 10—The Wishing Ring Man (Bessie Love).....5
Mch. 3—The Girl Problem (Corinne Griffith).....5

VITAGRAPH SPECIALS

May 19—The Third Degree (Alice Joyce).....5
Apr. 28—Two Women (Anita Stewart).....5
Mch. 10—From Headquarters (Special—Anita Stewart).....5
Feb. 24—The Lion and the Mouse (Special-Alice Joyce).....6
Jan. 5—The Common Cause (Rawlinson-Breamer).....7

BIG V SPECIAL COMEDIES

Apr. 21—Mules and Mortgages (James Aubrey).....2
Apr. 7—Girlies and Grubbers (Montgomery and Rock).....2
Mar. 24—Jazz and Jailbirds (James Aubrey).....2
Mch. 10—Damsels and Dandies.....2

LARRY SEMON COMEDIES

May 12—Passing the Buck.....2
Apr. 14—Well I'll Be ——.....2

THE MAN OF MIGHT (Serial)

(Fifteen Two-Reel Episodes Starring William Duncan)
—Fifteenth, The Rescue.....2
—Fourteenth, The Living Catapult.....2
—Thirteenth, The Flood of Despair.....2
—Twelfth, The Volcano's Prey.....2
—Eleventh, The Ship of Dread.....2
—Tenth, Double Crossed.....2
—Ninth, The Crashing Horror.....2
—Eighth, The One Chance.....2
—Seventh, Into the Trap.....2
—Sixth, The Height of Torment.....2
—Fifth, The Human Shield.....2
—Fourth, The Gripping Hand.....2
—Third, The Creeping Death.....2
—Second, The Leap Through Space.....2
—First, The Riven Flag.....2

THE IRON TEST (Serial)

(Fifteen Two-Reel Episodes Featuring Antonio Moreno and Carol Holloway)
Jan. 27—Fifteenth, Riding with Death.....2
Jan. 20—Fourteenth, Desperate Odds.....2

WARREN, EDWARD, PRODUCTIONS, INC.

(At State Right Exchanges)

Weavers of Life.....
Souls Redeemed.....

WESTERN IMPORT COMPANY

(At State Right Exchanges)

Mickey (Mabel Normand).....

WORLD FILM EXCHANGES

Apr. 28—The Price of Doubt (All Star Cast).....5
Apr. 21—The Quickening Flame (Montagu Love-June Elvidge).....5
Apr. 14—The Scar (Kitty Gordon-Irving Cummings).....5
Apr. 7—The Little Intruder (Louise Huff-Johnny Hines).....5
Mch. 31—The Love Defender (June Elvidge).....5
Mch. 24—Hit or Miss (Carlyle Blackwell and Evelyn Greeley).....5
Mch. 17—The Hand Invisible (Montagu Love).....5
Mch. 10—The Unveiling Hand (Kitty Gordon).....5
Mch. 3—Crook of Dreams (Louise Huff).....5

SPECIALS

Mar. 16—The Better 'Ole.....7
Feb. 10—What Shall We Do With Him?.....5
Jan. 6—Under Four Flags (Official Government Picture).....5

UNITED PICTURE THEATRES

Mar. 30—Her Code of Honor (Florence Reed).....5
Feb. 23—A Man in the Open (Dustin Farnum).....6
Jan. 26—Adele (Kitty Gordon).....6
Jan. 5—The Light of Western Stars (Dustin Farnum).....6

NEW REELS

Tuesdays—Kinograms.....1
Saturdays—Kinograms.....1

Equipment Service

BUY ADVERTISED EQUIPMENT

When you buy goods buy advertised goods.

It is easy to say "Just as good as," but they are not.

Remember a manufacturer who advertises has a reputation to keep up.

His goods must be the "BEST POSSIBLE."

"Just as good as"

means there must be something "phoney" somewhere—

Something which evidently will not stand Advertising direct to the purchaser.

Projection Music Laboratory Studio Theatre

SPEED
WHEN YOU NEED IT

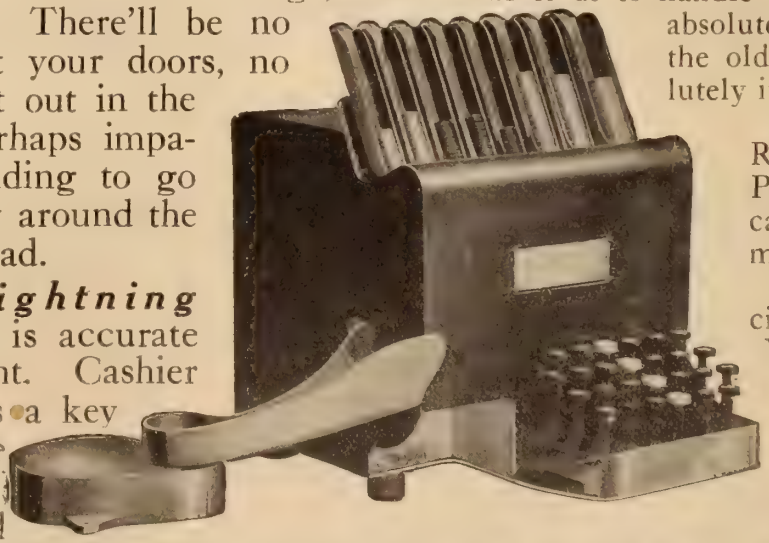


Accuracy ***Efficiency***

YOUR rush hours are your money makers! Cash in on them! Keep that line at the ticket office moving and let your patrons in.

A ***Lightning Changer*** will put SPEED into your service. It will pay out change so fast that no patron need even pause—he just slaps down his money, takes his change, and moves on. There'll be no blockade at your doors, no people kept out in the cold or perhaps impatiently deciding to go to the show around the corner instead.

The ***Lightning Changer*** is accurate and efficient. Cashier just presses a key and change jingles out into a metal cup, where it's easy to pick it up even with gloves on. No counting of change; no money slipping between the cashier's fingers; no annoying and delaying mistakes.



The Palace Theatre, Milwaukee, writes: "The Changers are in constant use from 1 p.m. till 10 p.m. . . . we handle an average of 50,000 people weekly—the changer enables us to handle crowds with a speed absolutely impossible under the old method—it is absolutely indispensable."

Two are in use at the Riviera and two in the Pantheon, two of Chicago's largest and finest moving picture houses.

Write for descriptive circular to Dept. 25.

You need the ***Lightning Changer*** in your business TODAY, if you want to give UP-TO-DATE service.

LIGHTNING COIN CHANGER CO., 34-36 W. Lake Street, CHICAGO

Equipment Service

Devoted to the technical branches of the motion picture industry, containing records of the latest accomplishments in the mechanical and scientific field; projection helps, inventions and suggestions; camera devices analyzed and commented upon; musical cue sheets for important feature pictures; improvements and innovations in the building and furnishing field.

No charge is made in these departments for answering questions of any nature. Correspondence is invited

E. L. BRAGDON.....*Technical Editor*

Advertised Goods vs. Unadvertised Goods

ONE of the prominent national advertisers says, "You can teach a parrot to say 'Just as good.'" You can, and like the parrot the salesman has adopted the same slogan—"Just as good."

The customer comes into the supply house and asks for a certain kind of equipment. He is told "We do not carry that line but here is something which accomplishes the same end—It is just as good."

Is it? Perhaps; but the odds are about ninety-nine to one that it is inferior in efficiency—wearing power—construction and in every other way. The purchaser has the odds against him to such an extent that he can be almost positive before he makes the purchase that he will be stung and that his money has been thrown away.

Exceptions? Yes, they prove the rule. You may hit the one shot out of the hundred—but the odds are so big against you that the wise man never falls.

Why are advertised goods better?

The fundamental reason is that they are exposed to view and thrown into the face of the individual before he is really in the market. They start the man thinking who may become the purchaser. They give him time to make inquiries into the efficiency of the product he has seen advertised. He asks users all about it. He tests it himself. He makes sure of its reliability and the reliability of the manufacturer. He studies the possibilities of the added results which its purchase will mean to him. If these prove up he is ready to buy.

The advertised goods started him thinking and the investigation made him a purchaser. He then goes to the dealer—his dealer—and asks for the equipment in question.

"No, we don't carry that line, but here is something just as good."

"Is it advertised?"

"No."

The firm making the substitute does not want to be exposed to a too close-up scrutiny. They want to make a quick sale. The company's reputation may not warrant investigating. It may be put out as a substitute with a cut price.

Remember when a thing is cut beyond reason, or is pushed out without the right backing there must be something wrong somewhere.

The manufacturer who advertises stands behind his goods—he gives a guarantee which is more than a scrap of paper. His word, which is his advertisement, is as good as his bond. He makes good. He cannot afford to do otherwise. Should he fall down, his reputation goes with him and his goods are put on the black list. His good will and friends are gone and he goes out of business.

The need of a good business reputation to any manufacturer is evident. It is his first and only real asset. It means success or failure. The wise company comes out to the trade and states its platform. It makes its statements to the trade where they cannot be overlooked and stakes their reputation and future on these statements.

The company which advertises is the one which starts the trade thinking in terms of its product and keeps it thinking along the same line. When the purchase is to be made, this product at once becomes the standard of excellence and nothing else should do.

"Buy advertised goods," is the correct slogan.

First—Because they are backed by a firm which is not afraid of publicity.

Second—Because the guarantee of this firm means something.

Third—Because these goods have become the standard of excellence through their publicity and use.

Fourth—Because the goods advertised must have made good; otherwise they would have been taken off the market and thrown into the discard for only goods which make good and stand up can afford to be advertised continually.

E. K. GILLETT.

Equipment Operating Projection Questions Answered

Results of the Prize Contest

THE readers of the Equipment section of the Motion Picture News will remember the prize contest started October, 1918. There were four classes under which projectionists could compete, viz:

(1) On the design, location and equipment of the Modern Projection Room.

(2) The operation, maintenance and efficiency of portable generating outfits including a description of the outfit or outfits considered.

(3) Wiring Plans and Specifications for a Two Motion Projection Room Installation including any other projection apparatus or complementary electrical appliances found desirable.

(4) Special devices used in the Projection room.

For the best article on each of the above subjects the authors were to be paid $10 in cash. For the second best $5 was to be awarded, and the authors of any other articles published were to receive $3.00 for their contributions.

The scarcity of manuscripts proved what we already knew, that projectionists were handier with the intermittent and arc than with the pen and pencil. Nevertheless several creditable articles came to the Technical Editor's desk, articles which we are sure will be appreciated by other projectionists everywhere. We take a great amount of pleasure, therefore, in awarding the following prizes, there being no "ties" in any of the classes.

Class No. 1. First prize—A. D. Hotaling, De Land, Florida. Second prize—D. C. Burkholder, O'Yen, Alta., Canada.

Class No. 2. No articles received.

Class No. 3. No articles received.

Class No. 4. First prize—I. C. Mazuise, Macomb, Ill.

Mr. Hotaling's article which won the first prize under Class 1, will be published in next week's issue. Following that, the remaining manuscripts will appear weekly until the prize winners have all been printed.

After publication, the editors want to receive letters criticizing the methods and plans written up by the authors of the various articles. In this way only can the best points of every scheme be emphasized and the worst parts brought to light.

Once Again—The Small Town Operator and the Union

Brooklyn, March 26, 1919.

To the Editor of Motion Picture News,
729 Seventh Avenue, New York City, N. Y.
Projection Dept.

My Dear Sir:

In the March issue of the News I had the pleasure of reading an article on "Small Town Operators and the Union"—vs.—Bro. Rosecrans.

I must say that this article was of great interest to me and therefore, take the liberty to answer same, giving both my idea of "Union" and the "Small Town Operators."

First, to begin with the "Union" question: I wish to inform Brother Rosecrans that I am a city operator making a New York City (Union) salary—not wages, and a proud member of an independent organization, incorporated. I will say why I am proud and that is, if it were not for my being a member of this union, I might be making 12 per—plus abuse.

I'm an old timer, having been in the game a good many years and thru my past experience I have been taught the good and welfare of carrying a union card.

It has always done me more good than harm; I've always got what I asked for. But—remember—I had to deliver the goods, and I defy any scab to have the least idea that there is no such thing as benefits in organized labor, or that it is a farce.

Had the "small town operator" a union card in his pocket, perhaps, he'd be getting his rights.

Here's a case of "What good is a Union?"

About seven years ago I was working in Jersey City. There was no union then. I was working a house for $21.00, six days a week, and only 5½ hours daily. Six blocks away was the boundary line between West Hoboken and Jersey City. Of course, in the city one needs to have a card to operate, whereas in the outlying towns no license is required. So, in the outside town, I noticed that the managers employed boys to operate their machines. When I say boys I mean those of fourteen to fifteen years of age. Some were so small they had to stand on soap boxes to look out of the port holes. These soap-box-operators were getting from $8.00 to $9.00 per week, seven days, ten hours a day. Then our organization was formed, known as the I. A. T. S. E. of the U. S. and Canada.

This organization tho still in its infancy has done wonderful work. What I mean by wonderful work is, that the $14.00 man is now making his $30.00 and the soap-box-operator has vanished.

I could write much more "friend brother Rosecrans" but will first look up March 1st issue and see what Mr. Goldie had to say.

But let me say this much, that anyone who would work for $12.00 per week, is worth no more, or else he would not be working for such a small amount.

The man who *knows* he is worth more won't work for such a small amount.

Demand your price if you know you are good; if not, study until you can deliver the goods, then make your demands.

I've had the pleasure of placing a number of boys in the game, and during my teachings I always tell them to "Use the brains God gave them" and every boy today through following out and abiding by my motto, has proved a success and the can now stand up and make their demands.

I trust, Brother Rosecraus, that what I've had to say will be of interest to our friend (Goldie) and approved by you.

So let me hear from someone if he be a union man and tell us what good his organization has done for him.

Very truly yours,
JAS. ANDREA MERKLEIN.

They Have the Same Troubles in England

(Reprinted from the Kinematograph, of London.)

IF you care to look round and make inquiries, you will find in a great many halls the operator gets the large amount of 35s. to 2 pounds—and not for a week of 22 hours!—but he has to be there at 10 a. m. to clean machines, examine films, clean out his box, and so forth, so that he has to be a tradesman, and work for wages under a tradesman's rates; finishes about 1:30 for dinner, and starts again at 5:30 to get ready for his show; and in a great many cases his box is worse than the nether regions for heat. I should like to see the S. C. E. A. make a move and see that the operator is properly paid for his share of the performance, by making a minimum wage, and not waiting until some agitator comes along to cause trouble in our business, the same as happened in other trades during the last few years.

There are lots of things I think the minimum wage would remedy. It would stop managers employing men for nights who work during the day at other jobs and do not care how they *send their films back to the renter—viz., covered with oil, joins made with sticking plaster, safety pins, pins, stamp, paper,* etc. It would give the management the perfect right to order his operator to go through his films foot by foot to ensure no breaks at the performance, to see that the operator was not careless with his oil, oiling the films instead of his machine. I honestly believe

it would do away with inexperienced people and give encouragement to those who take up the trade to become perfect, thus doing away with fires. I think you will agree with me that it is almost impossible for a fire to take place in a box with so many perfect fire-proof machines on the market, unless it is gross carelessness on the part of the "Man at the Helm."

Motiograph Machines Popular for Educational Purposes

MR. O. F. SPAHR, Vice President and Manager of the Enterprise Optical Co., manufacturers of the Motiograph projection machine, reports that they have just made the following educational installations:

University of Wisconsin	Madison, Wis.
Board of Education	Shiocton, Wis.
Board of Education	Black Earth, Wis.
Budlong School	Chicago Board of Education
Field School	Chicago Board of Education
High School	Clayton, N. Mex.
Supt. E. Iler	Antigo, Wis.
Noyes School	Evanston, Ill.
Grafton High School	Grafton, Wis.
Milwaukee Public Library	Milwaukee, Wis.
State Capitol Bldg.	Madison, Wis.
Cleveland's $2,000,000 Art Museum	Cleveland, Ohio.
Board of Education	Crystal Lake, Ill.
Massillon State Hospital	Massillon, Ohio.
Dubuque College	Dubuque, Iowa.
Public School	Wasco, Ore.
School for Feeble Minded	Salem, Ore.
Training School	Salem, Ore.
Central School	Astoria, Ore.
Indian School	Pipestone, Minn.
Lakefield Public School	Lakefield, Minn.
First District State Normal	Kirksville, Mo.
Board of Industrial Education	
McKinley School	Manitowoc, Wis.
Westminster Presbyterian Church	Madison, Wis.
Indian School	Aurora, Minn.

Springfield, Mass., Local 186, Banquets Returning Service Men

A BANQUET was given by M. P. M. O. Local 186, Springfield, Mass., at the Haynes Hotel March 24th, 1919, in honor of the following members who have been in the service:

Frank E. Fennessy
Frank Walsh
Ben B. Johnson
George Cox
W. E. Cook

When the local sent out the call, 100 per cent of the members came and with them their honorary life member, Charles E. Schneider, who traveled all the way from New York. An elaborate menu was followed by an address by Pres. Louis Lambert, who then turned the rest of the evening over to Bro. John Gatelee as toastmaster. How much decorum the members upheld during the whole evening is proven by the fact that the invited inspectors of the Massachusetts District Police, under whose jurisdiction the boys work, stayed until the last toast, which was delivered by the poet laureate of the local, Bro. Edwin Webber, and which went to the heart of all who were present.

By courtesy of Mr. Gordon Wrighter, the veteran manager of Poli's Palace theatre of Springfield, who enjoyed the evening very much, the boys had the pleasure of listening to some of the most prominent talent in vaudeville, Mr. Green singing "Silver Threads Amongst the Gold," and other proper songs fitting the occasion. Bro. W. A. Lewis looked after the individual wants of all during the entire evening.

Not the least important part of the affair was the printed program. (A copy received by MOTION PICTURE NEWS is hereby acknowledge to be a cleverly made-up article.) Moreover, the spirit present throughout the preparations and participation of banquet was one that can well be imitated by other locals.

Wanted! Comments on This Idea

Motion Picture News.
Gentlemen:

It gives me great pleasure reading the letters of Brother Harry Schlegel and others concerning my punch hole article which appeared the latter part of February in the NEWS. I have considered this matter carefully and I think if we could get the cooperation of, say, one thousand operators (your N. A. M. L.) we will and can remedy our present film condition. Why not furnish your members with blanks something like this:

.....Film Exchange.

Gentlemen:

I was compelled to cut out.....frames
trade number
from your print.....on account of
punch holes
Misframes.....Condition of film.....
Remarks .....
.....

City and Date
Signature of Operator.

and have them send them in, together with the film cut out of the show, to the Exchange Manager. If a manager got a bunch of frames and blanks every day, it wouldn't take him very long to realize that this waste can and must be stopped. But here's another thing which ought to be considered: it's Oil. Experts say "one drop of oil for each bearing." I am sorry to say that eight small town theatres out of ten have more oil on their machines than in their bearings. How can a fellow return a print clean if he projects it in an oil-smeared projector?

Now just look around yourself in the smaller houses in smaller towns where probably a kid in short trousers tries to run the machine, and I know you will agree with me. I am very well acquainted with the smaller houses around my part of the country and if some of these Exchange Managers would visit the booths they would faint.

I think that the majority of the operators are willing to reduce our film waste, but the producers and Exchange Managers have got to give us a helping hand for the good of our own industry. You have read my letter to the Pathe Exchange. I paid three cents out of my own pocket, but I doubt if those people thank me for my suggestion. But I would have been satisfied if the concern had enforced new rules in regard to the murdering of new prints, but they didn't.

I sincerely hope that you may consider this matter and that we all may be able to pull together for prints free of punch holes. It will be a hard fight, but we've got to get exchanges to realize that what we do is in their interest.

ALFRED B. WERHAN,
I. A. T. S. E, 351.

Society of Motion Picture Engineers

THE coming meeting of the Society to be held at the Hotel Adelphia in Philadelphia on April 14, 15 and 16 promises to be the largest yet held.

Already forty members have signified their intention to be on hand and have made reservations.

The schedule of papers, etc., to be presented promises to be most instructive and the discussion which will ensue should be of added interest and will repay those who are planning to attend.

The Entertainment Committee report a most interesting schedule for the amusement of those present, when not otherwise engaged with more serious matters.

It is hoped that those who have not already made reservations will do so direct with the hotel as the committee in charge of the meeting want as near a one hundred per cent attendance as possible.

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EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

New Projection Room for Private Exhibitors

THE INTER OCEAN FILM CO. recently opened an excellently equipped and finely furnished exhibition room at their New York office, 216 West 42nd street, to be used solely for the showing of films to export buyers.

The room which is about 20 x 60 feet is equipped with a Gardner Velvet Gold Fibre screen on which a 7½ x 10 picture is thrown. A pair of purple velvet curtains passing in front of the screen are motor-controlled from the operator's booth by a single pole, double throw switch.

Two Type S Simplex machines in the projecting room, equipped with several small devices, allow the operator to obtain excellent change-over effects with a minimum of trouble. Rewinding is taken care of in a separate but adjacent compartment. Ample space has been provided in the projection room to permit easy access between and around machines. In order to prevent operating noise from disturbing the quiet of the exhibition hall, the ports are covered with a good quality of plate glass.

Whenever it becomes desirable to have the projection altered in any way, use is made of a phone connecting the exhibition room with a head-set worn by the operator. In this way, instructions may be issued without disturbing the remainder of the audience.

The installation of this exhibition room was carried out by Mr. I. Penser, assisted by Mr. Shepherd, both of whom are experienced projectionists and capable of securing the best possible effects from every film.

PHILIP FRAHM, of Storm Lake, Ia., says:

I read in the issue of February 15, 1919, MOTION PICTURE NEWS, the letter in regard to film written by A. B. Werlan. Enclosed you will find a few punch holes taken from a new print of Vitagraph, also a loose splice. Who is to blame for this? Who else would be but the exchange?

Here is another incident. I ran a Pathe feature which had loose splices. I fixed up at least ten of them that pulled loose while inspecting film before running. Even then I had five stops on poor splices, some of them two sprocket holes wide.

I have written to some exchanges, but they do not even answer my letters. They must think we know nothing. There is scarcely an operator in the small towns receiving less than $25.00 per week. The smaller towns demand projection as well as the larger ones. They must give the people comfort and a picture that is steady and easy on the eyes.

There was a film salesman here recently and saw a punch in the operating room. He asked me what I used it for. I told him it was one the operator before me had for some use or other; I suppose to use as a change-over signal. He thought that was a good idea.

I only said, "What do you mean? Does your company want their film punched full of holes. I just removed ninety-six punch holes from a six reeler here last summer"

Reply: Mr. Frahm's note needs little comment. There *are* operators—no, they can't be projectionists—who use a punch without a thought of what they are doing. Bpt, the exchanges are making no effort to catch the guilty ones There is an old saying that "A salesman typifies the house he works for." If the salesman mentioned by Mr. Frahm is of this style, all of us can understand why film is too often received in unworkable condition.

To See How the League Is Spreading—Read This

Motion Picture News,
New York City, N. Y.
Dear Sirs:

In reading the Motion Picture News I came across your advertisement therein concerning film damaging, as that is a common practice here in South Africa. I am asking you to supply me with a membership card that I may set an example to some of these operators in this town and be able to stop this evil practice. It is shameful the way in which we receive films here.

Trusting you will do me this favor, I am therefore

T. CLIFF KENYON,
180 President Street.
Johannesburg, South Africa.

Making Advertising Slides

It is often required to reproduce both reading matter and a photograph on the same slide, as in slide announcements for motion picture theatres. It is unsatisfactory to copy direct without any modification, the result being either weak lettering with good reproduction on the photograph, or strong lettering and a contrasty photograph with clogged up shadows.

In order to obtain accurate tone rendering in the photograph and at the same time get good contrast in the line portions, proceed in either of the following ways:

1. Assuming that the photograph and reading matter are arranged on the same card, when copying, use a Seed 23 plate or Eastman Commercial film, and adjust the exposure and developer to obtain good tone reproduction of the photograph, ignoring for the time being the line work. When dry, block out the photograph portion of the negative with Eastman Transparent Lantern Slide Varnish, and when dry, "cut" or slightly reduce with a mixture of potassium ferricyanide and hypo or with the Eastman Reducer, wash thoroughly, and then intensify.

If the slide is now printed on a Seed Lantern or Standard Regular plate, the shadow detail in the photograph will be retained providing the negative in the first place was given a full exposure.

2. Instead of proceeding as above, the photograph and reading matter may be copied separately, using a process plate for the line work and Commercial film for the photograph, adjusting the size of the latter so that it just fits into the space allotted for it on the glass negative. After making a positive from the negative of the reading matter so as to obtain white lettering on a black ground, affix film to the negative and use this as the master negative in the usual way.

A suitable adhesive for affixing film negatives to glass is made by dissolving gelatine in its own weight of glacial acetic acid. Apply a little of the mixture to the corners of the film, press into contact and allow to stand for thirty minutes, when the composite negative will be ready for printing.

3. A third method consists in printing the line work on one slide and the photograph on a second slide, the two being bound together face to face, thus eliminating the necessity of a cover glass.

In this case it is better to print by contact in order to insure accurate register. A master positive is prepared of the reading matter (reversed left to right) and a master negative of the photograph, the size of the latter being such that it just fits within the clear space on the positive.

In case a quantity of slides are to be made of the same subject this method is preferred. (Reprinted from "Lantern Slides," published by Eastman Kodak Co.)

National Anti-Misframe League
Pledge

AS a motion picture operator who has the interest of his profession a theart and is willing to assist in eliminating some of the evils practised in the operating-room, I promise that I will to the best of my ability return films to the exchange in first-class condition. Furthermore, I will when it becomes necessary remedy all misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother operators and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.

Blank for New League Members

Member's name.....

Home address.....

Name of theatre where employed.....

Address of theatre and name of manager.....

Total Membership to Date..... 998

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Is a perfect Silver Screen and will not oxidize; remains bright and Silvery and can be cleaned easily and quickly. Swaab's Superlite Silver Screen now in use in the Stanley and other large representative theatres in this and other cities. Price is 75¢ per square foot. An additional charge is made for the Special Stretcher Frame, according to size, the average extra cost is $30.00. You are not obliged to buy the frame.

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when the sprocket holes tear or the new film scratches during projection. It is not his fault, but is caused by particles of the semi-plastic emulsion deposited on the tension springs or shoes and causing increased friction.

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Prevents this by setting the emulsion and removing all greenness, and saves NEW FILM from scratching and tearing.

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Removes all oil and grime from OLD film and prevents foggy and blotchy pictures on the screen from oil soaked film.

Ask your exchange to investigate

REX FILM RENOVATOR MFG. CO.

R. D. Hanish, Mgr. **Columbus, O.**

Some Notes on the Interior Lighting of Theatres

R. P. Burrows

Engineering Department, National Lamp Works of General Electric Co.

IT has been truthfully said that the design of any system of illumination is, in the final analysis, an individual problem. No better field could be selected as proof of this than the interior lighting of motion picture theatres. The results obtained must always be subject to criticism from two widely divergent angles —the esthetic or artistic viewpoint, and the viewpoint of the engineer.

From the esthetic viewpoint, the lighting must harmonize with the scheme of interior decoration, which frequently represents a large investment. It should be designed to emphasize or re-inforce the ideas of the artist and to assist in creating the proper mental attitude of the audience. No engineer can lay down hard and fast rules for the design of a system of illumination which would accomplish this even a small group of theatres. Occasionally, however, the engineer can make suggestions which apply generally—for example warm red and yellow light from colored lamps used in the winter time, may be replaced by green in the summer, to produce psychological effect and imaginary sensation of warmth or cold in the audience. This effect of lighting, in conjunction with the same effect produced by a similar general color scheme may easily be equivalent to an actual rise or fall of temperature of several degrees. The artistic details, however, are largely a matter of personal taste.

No matter what the esthetic demands may be, there are still certain fundamentals of illumination design applicable to any installation which bring the individual problem within the jurisdiction of the illuminating engineer. The most important consideration is that of glare, by which is meant any brightness within the field of vision of such a character as to cause discomfort, annoyance, interference with vision or eye fatigue.

A glance at the sun proves that an extremely bright light source within the field of vision is capable of producing acute discomfort. Light sources of far less brilliancy than the sun, such for example as the filament of a Madza lamp or the incandescent mantle of a gas lamp, are also quite capable of producing discomfort by direct glare, but the annoying effect is not usually so marked. From our present knowledge, it appears that there are at least two distinct brightnesses which are of particular interest in connection with illumination problems. The more definite of these two is the brightness at which a given source looks just uncomfortably bright when viewed casually against a background. The second, and much lower value, is the brightness at which a source proves tiring and causes fatigue when continually within the field of vision for a considerable period of time. The latter value is much more difficult to determine and it apparently varies through wider limits for different individuals. What these values represent may perhaps be more clearly understood by considering the analogous case of looking out of a window which by day is a source of light for a room. Unless the room is very dark or the landscape very brilliant, the effect of looking out of the window for a moment will not be at all unpleasant, but to sit all day facing the window would prove extremely tiring, even if one were sitting at a desk or table and not paying particular attention to the window. This is exactly comparable to the case of a light source which is not bright enough to cause an immediate sensation of glare but too bright to be viewed continually. The problem of determining definite values for these two conditions of glare is rendered extremely difficult because of the fact that the extent to which glare is objectionable is partially dependent upon the contrast in brightness between the light source and the background. This is illustrated by the fact that although automobile headlights as seen at night against a dark background are likely to be so glaring as to be temporarily blinding, the same lights would in the daytime hardly be noticed. The permissible brightness of a light source is greater when the general illumination is of high intensity than when it is of low intensity. That is, for a theatre which has dark walls and furnishings, a unit of lower brightness should be used than would be permissible in a well illuminated theatre in which the decorations are light in color. The permissible ratio between source brightness and background brightness is not, however, constant; the ratio must be smaller at high values of intensity than at low ones.

A further application of these principles introduces the question of orchestra lights, which are sometimes offenders from the standpoint of glare. Good practice requires that these be of low intensity, possibly red or green in color, and so shaded that the illumination is confined to the musical score. Likewise the use of wall-brackets on the side walls very often furnishes a distracting light source of comparatively high intensity, particularly to those patrons seated near the walls, who cannot avoid the glare when they look at the screen.

This brings us to a consideration of a choice of intensity, which must be decided for the screen before any attempt can be made to determine the proper intensity for the house illumination during projection. In many theatres the screen intensity is too high, producing an effect of glare in its most insidious form. A soft-toned picture is preferable to a harsh and contrasty one, both from the esthetic and the engineering viewpoints. During projection, the house intensity should bear a relation to the screen intensity which can be described, even though it cannot at present be expressed as a mathematical ratio. If the house intensity is too low with relation to the screen, the harsh, contrasty picture will probably result. In such a case either the former should be raised, or the latter lowered. If the opposite is true, the projected picture will suffer by loss of detail. In general, the screen intensity should be so regulated that the house intensity may be made high enough to permit the audience to retain sufficient sense of vision to be able to move about the theatre without stumbling. It must always be remembered, however, that no direct light, except that issuing from the lens of the projection machine, should be allowed to reach the screen.

Sharp contrasts in intensity, as in the case of too bright exit illumination, should be carefully avoided. The projection of advertising slides close to the screen during projection not only detracts from the lighting effects of the picture, but often serve as an annoying mental distraction to the audience. The illumination of a clock face placed directly in the field of vision is often to be condemned for similar reasons. The clock should be located as far away from the screen as practicable and the lighting of its face accomplished by the use of a properly mounted and shielded lamp of, say, 10-watts.

Where persons are entering and leaving during projection, the long narrow lobby, so common to many theatres, may be so lighted that patrons will not suffer any annoyance from the change of intensity. This may be accomplished by having the intensity in the lobby gradually decrease from a high intensity at the street end to a relatively low one at the doorway to the theatre proper.

During intermissions and orchestral selections, the intensity of the house should be high enough to enable the patrons to read their programs without undue effort. It is this illumination which is so strongly influenced by the decorative effect, and to which only the most general rules can be made to apply. Eliminate light sources which are too bright in comparison with the background, or have them mounted so high as to be well out of the line of vision. A more pleasant effect than is usually produced in turning the house lights on or off may be obtained by the use of a rheostat. A fade-out of one full minute will thus produce a noticeably agreeable effect, which will be equally true when the process is reversed.

A comprehensive investigation has been proposed not only of ideal conditions in motion picture theatre lighting, but also of actual conditions as they exist in the average theatre. When sufficient data has been compiled, it is hoped that some definite recommendations can be made to guide theatre owners and managers in the lighting of their houses and the operation of their projection machines to obtain a proper screen intensity. It may be that this material will be in shape to publish later in the year.

American Made "Metol"

AMERICAN made Metol, 100 per cent pure and said to be as good in every way as the foreign product is now being sold by Mr. George L. Barrows, of 215 Water street, New York City. Those who require pure Metol and have previously been unable to obtain it should write to the above address. This product has been highly recommended by photographers who have tried it out in practice.

Mr. Barrows is also in a position to furnish film dyes in "Agfa" colors, these colors being the present standard for all film dyes.

A New High Amperage White Flame Arc

A FEW days ago a special demonstration of the new Sun-lite Arc was carried out for the benefit of the Editor No measurements were taken, but the general effects were carefully considered and discussed with the Sun-lite engineers. The demonstration was very impressive, so much so that we believe the development of this new light to be a distinct advance in studio lighting.

The Sun-lite Arc unit, shown in Fig. 1, weighs but 400 pounds complete and is mounted on eight-inch wheels for portability. Through elevating the tripod, the arc may be raised to a point eleven feet from the floor.

Of course, the part in which the studio engineer and director are interested is the actinic properties of the generated light rays. The makers claim that spectrum tests show a most unusual resemblance between light rays from the sun and those from the Sun-lite arc. In fact, the resemblance is so close as to be practically identical for all photographic purposes.

The Arc with its attachments is certainly versatile. Concentrated rays for sharp contrast or widely diffused light for other purpose can be secured instantly. By a solenoid arrangement clever lighting effects are obtained at the whim of the operator. The iris diaphragm can be attached instantly to produce spot-lights of any size; the venetian blind attachment renders either vertical or horizontal shaded portions as called for by the nature of the scene being enacted.

Fig 2 illustrates the possibilities in photography made available by the Sun-lite Arc. Here is illustrated the effect of a spot-light with vignetted edge. It is but one of the actual photographs which have been taken to exhibit the variety of uses to which the new light lends itself.

Electrically, the arc is designed for 110 volts, for which the rheostat shown on the base in figure 1 is supplied. The candle-power is claimed to be approximately 100,000, with an amperage of 150.

The feeding of the white flame carbons is done automatically as is also the rotating of the upper carbon. By rotation, the carbon is burned evenly and the crater is maintained centrally, both being wonderful advantages when endeavoring to get a steady light for studio work.





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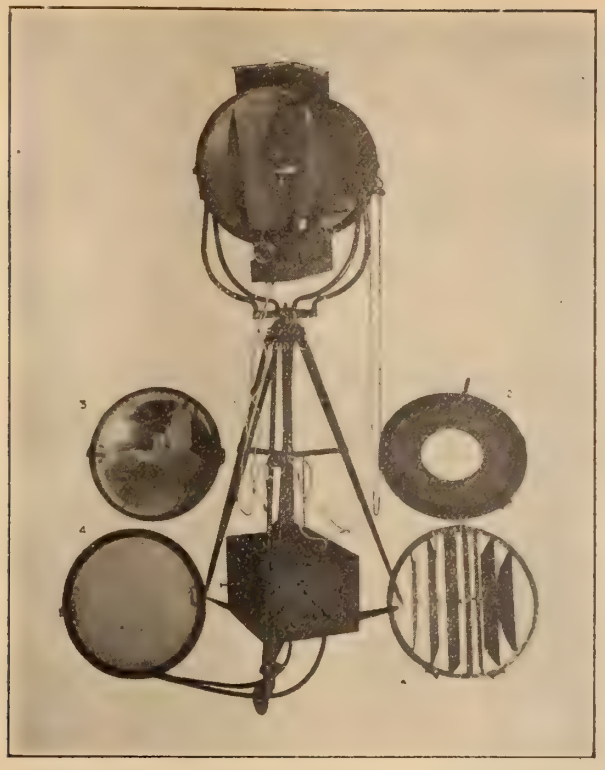


Fig 1—Sun-lite Arc with attachments

1—Venetian blind

2—Iris diaphragm

3—Reflecting mirror

4—Glass



(Fig 2.)

Mr. J. J. Harmer, President of the Sun-lite Arc Company has been developing the arc for several years. It has now been given thorough try-outs in many productions with such success that the factory is far behind on orders. After witnessing several simple demonstration it is the opinion of the Projection Department of the Motion Picture News that the new arc will fit the many exacting requirements of motion picture studios.

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Cue Sheets Latest Hits | Music | Musical Equipment

Warning to Motion Picture Organists

It is not an unreasonable statement to make that within a very short time there will not be a motion picture theatre in the country that will lack an organ. We do not intend entering into a controversy as to the merits or de-merits of kinds or makes. Every instrument placed on the market by manufacturers has something in its favor. It is not to the instrument itself that we desire to draw attention, but to the performers.

History tells us that the organ is one of the earliest instruments that man conceived and it has been claimed that Jubal, mentioned in the book of Gen. iv: 21, was the father of the organ, and responsible for originating the idea of the wind instrument by the suggestion of passing breezes as they struck against the open reeds of different lengths, and the fact that reeds of different lengths emitted murmurs varying in pitch may have further suggested placing them in particular order, thus producing an agreeable succession of sounds. As centuries passed, the musical scale was further developed by varying growths or diameters.

The organ which was built and installed in religious institutions from the Sixteenth and Seventeenth Century is in every sense of the word, the father of many instruments in common use in orchestra of today. The whole of the wood-wind section, and the brass are the results of metal pipes being introduced in the organ; the saxaphone family is purely a modern development, and even the string section was invented and brought to what it is today by the original thought of different sizes of pipes which was developed in the string instruments to different sized bodies.

If there is any truth in the foregoing statement and these few words have proved that the organ is father to the orchestra, how little this is borne in mind by musicians manipulating the keyboard. The grave error of these performers is "horrible monotony." The modern instruments are fitted with combinations which frequently are set when the instrument is installed in the theatre, and as far as the performers reach in their variety of coloring is to press a button which changes the combination stop on the organ and use the swell. This instrument is rightly called the King. Any modern organ can reproduce every coloring ever conceived by orchestral intonation, but goodness knows the average performer seldom brings this out. There are exceptions, and it is the exception which conclusively proves the rule.

The ideal instrument for the theatre and doubly so in conjunction with the orchestra is the organ, but unless the performers will strenuously strive to bring out the orchestral coloring as suggested in the music they play, there is a growing danger that the average patron will resent the use of the instrument, if that churchy, stodgy tonation is continued.

The demand of the picture necessitates the use of orchestra music almost exclusively. The percentage of so-called organ music used is very small. The performer in using orchestral music has every notation of coloring cued-in, in the piano conductor parts. It is not asking too much to follow these suggestions, and were this carried out by the majority of performers, the music in the motion picture theatre when depending on the organ would be a delight instead, as in many instances today, a sanctimonious suggestion of religious institutions.—The Editors.

Review of Latest Musical Compositions

1—"Salvation Rose." Dedicated to Marion Davies, Select Pictures star, playing the stellar role in the feature film, "Belle of New York." The artistic frontispiece shows Miss Davies just as she appears in the moving picture as Salvation Nell. This ballad is replete with tunefulness and has that cute little Hawaiian accompaniment the public delights in. An extensive campaign is now in full swing for the exploitation of this number. With the co-operative efforts of both publisher and film producer, the success of this appealing ballad is sure-fire. (J. W. Stern, 102 W. 38th St., N. Y.)

2—"I Wonder if the Same Moon Shines in Ireland To-night." This number is conceded to be the prettiest Irish ballad written in recent years. When Miss Gladys Leslie, famous Vitagraph star, heard the song, she was so elated that she volunteered to pose especially for the title page. The result of her inspiration is the typically Irish frontispiece. In the melody, in the lyric, and in the picture is portrayed that true Irish sentiment. Its altogether picturesque get-up will make it a popular seller. (J. W. Stern.)

3—"I'll Say She Does" fox-trot. Al Jolson's smashing success. (J. H. Remick, 227 W. 46th St., N. Y.)

4—"The Enchanting Waltz," by Herbert W. Lowe. Mr. Lowe has proved by his "On to Plattsburg" march and "Overseas" march that he is some composer. He has the gift—and this waltz will prove it. (Oliver Ditson Co., 178 Tremont St., Boston, Mass.)

5—"Burmah Moon." The greatest Oriental fox-trot of all time, by Lieut. Gitz Rice. (Henry Burr Music Corp., 1604 Broadway, N. Y.)

6—"Break the News to Mother," by Chas. K. Harris. The patriotic song hit of the world which is being used as the THEME of the new film "Break the News to Mother," being released by Select Pictures Corp. (Chas. K. Harris, Columbia Theatre Bldg., N. Y.)

7—"Johnny's in Town"—Welcome him home with this "pippin" of a dance number. One-step by Yellen, Meyer and Olman. (Feist Edition, 237 W. 40th St., N. Y.)

8—"How Can You Tell?" The hit song of Raymond Hitchcock's successful revue, "Hitchy Koo, 1918" one-step by Harold Orlob. (Feist.)

9—"Mary Ann"—Big one-step hit. Don't fail to get this sensational novelty. It is the quickest and most sensational hit ever published and New York is simply going wild over it. Every jazz orchestra in the East is working it over time and still they are all yelling for more. Don't fail to get your copy and watch what a hit it will make with the dancers. Don't wait until all the live wires are playing it—be the first one to do it in your locality. (Artmusic, Inc., 145 W. 45th St., N. Y.)

10—"Forever Is a Long, Long Time"—The ballad supreme. The waltz arrangement of this national ballad success is being asked for everywhere. This is a splendid, effective arrangement and introduces the popular "Somewhere Someone is Waiting." For band it is arranged as a cornet solo, or octette, or saxophone quartette. If you haven't played this yet, then get it today and watch yourself make a hit with the dancers. (Artmusic, Inc.)

Tom Mix Writes Waltz in Memory of Horse

In memory of his favorite horse, Old Blue, which died recently, Tom Mix has written the "Old Blue Waltz," which is being published by a New York music publishing house. Experienced critics say the waltz not only carries the sentiment which Mix intended it should carry, but also is uncommonly good music.

The composition found its inspiration in the wonderful companionship that for nineteen years existed between the famous Fox screen star and his horse. Old Blue died several weeks ago after having been "pensioned off" by Mix because of age.

Mix is having words written to accompany the waltz, so that it may be sung by the various Tom Mix quartettes which have been formed to sing during the exhibitions of Tom Mix pictures.

Musical Settings for Comedies

THE editor is in receipt of a very interesting letter from the Christie Film Company, stating that they have started a new innovation, that of furnishing musical cue sheets for their comedies. The letter is given in detail.

The Christie Film Company is to be commended upon its progressive ideas, and this merely proves that the producers are ever on the alert to help the exhibitor in giving an appropriate presentation of their films.

Music Editor,
The Motion Picture News,
New York City.

Dear Sir: I thought it might interest you to know that we are undertaking what we believe is a new departure in endeavoring to furnish photoplay music for comedies. We are trying this out with the first of the two-reel specials, which will be released April 20 under the title, Sally's Blighted Career, featuring Fay Tincher, Molly Malone, Patricia Palmer, Harry Depp, and others.

As far as we know, musical accompaniments have not been tried yet with comedies. I doubt if we could attempt this with our regular one-reel releases, but in trying to make these new pictures specials, in every sense of the word, I believe that musical accompaniments should also be included.

Musical arrangement, which we are securing, should be particularly appropriate with this first release of the specials, since it deals with back-stage life and has a lot of corking chorus-girl scenes, with dancing, etc.

Yours cordially,

PAT DOWLING.

LATEST MUSIC CUES

"THE WEEK OF LIFE"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)
Theme: "Dramatic Suspense" (Characteristic), by Winkler

1—Drinking Theme, by Roberts (1 minute and 45 seconds), until T: Helen—Miss Sherwood.
2—Theme (4 minutes and 15 seconds), until T: Le Roy Scott.
3—Continue pp. (55 seconds), until T: Lola Canby, devotee of art.
4—Melody (Moderato), by Friml (2 minutes), until T: Pauline Frederick as.
5—"Visions" (Characteristic Cantabile), by Buze (55 seconds), until T: Lola's studio feast.
6—"A La Mode" (Popular One-step), by Rosey (1 minute and 25 seconds), until T: In the morning hours.
7—"Mysterious Nights" (Valse Dramatique), by Berg (2 minutes and 25 seconds), until T: The following day.
8—Love Theme (Melodious Andante), by Lee (1 minute and 45 seconds), until T: An interrupted rest.
9—Piano solo improvise to action (20 seconds), until S: Kids fighting.
10—"Comedy Allegro" (Characteristic), by Berg (1 minute and 50 seconds), until S: Lola washing the kid's face.
11—Theme ff. (3 minutes and 10 seconds), until T: That afternoon.
12—"Love Song" (Dramatic), by Flegier (4 minutes), until T: Sunday, September 22nd.
13—Theme (3 minutes and 5 seconds), until T: A half an hour.
14—Tragic Theme, by Vely (5 minutes and 5 seconds), until T: After a night of torture.
15—Tragic Suite, by Luz (4 minutes and 35 seconds), until T: Meanwhile at Crystal Lake.
16 "Last Spring" (Dramatic), by Grieg (1 minute and 45 seconds), until T: Out of the night's.
17—Furioso No. 11, by Kiefert (20 seconds), until T: Midnight.
NOTE: With ad. lib. ff Tympany Rolls
18—Sinister Theme, by Vely (3 minutes and 25 seconds), until T: "Where are they."
19—"Dramatic Reproach" (Andantino Expressivo), by Berge (2 minutes and 40 seconds), until T: An hour later.
20—Theme ff. (1 minute and 55 seconds)—until * * * * * END.

"THE STRONGER VOW"

Specially Selected and compiled by M. Winkler.
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.).
Theme: "Dramatic Reproach" (Andante Expressivo), by Berge

1—"Manzano" (Spanish Intermezzo), by Brooks (1 minute and 15 seconds), until—T: "Foreword."
2—"Moraima" (Spanish Caprice), by Espinosa (5 minutes and 5 seconds), until—T: "Fairy Princess your token."
3—"Alborda" (Caprice Espagnola), by Andino (4 minutes and 10 seconds), until—T: "Adious Fairest One."
4—Continue pp. (30 seconds), until—T: "Senora de Cordova."
5—"La Perle de Madrid" (Spanish Valse), by Lamotte (2 minutes and 30 seconds), until—T: "The calle of the public square."
6—"Gruesome Mysterioso No. 31," by Borch (1 minute and 30 seconds), until—T: "See Chiquita a clear white."
7—"La Feria" (Spanish Suite), by Lacome (3 minutes and 10 seconds), until—T: "I bring sad news."
8—"Dramatic Tension," by Levy (2 minutes and 30 seconds), until—T: "The last Cabalero."
9—Theme (40 seconds), until—T: "Six months later."
10—"Mysterious Nights" (Valse Dramatique), by Berg (2 minutes and 45 seconds), until—T: "The strange dual existence."
11—"Sinister Theme," by Vely (2 minutes and 20 seconds), until—T: "His other self."
12—"Dramatic Suspense," by Winkler (2 minutes and 20 seconds), until—T: "You must marry me."
13—Theme (2 minutes and 30 seconds), until—T: "May I tell you what."
14—Continue pp. (25 seconds), until—T: "His betrothal gift."
15—Continue lively (35 seconds), until—T: "Once more Pedro."
16—"Clematis" (From Boutonniere Suite) (Moderato Poco Agitato), by Tonning (2 minutes and 45 seconds), until—T: "Two happy hearts."
17—Organ improvising to action (wedding ceremony) (55 seconds), until—T: "Toasting the future."
18—"Valse Moderne" (Valse Lente), by Rosey (1 minute and 30 seconds), until—T: "Some other time Pedro."
19—Theme (4 minutes and 5 seconds), until—T: "Why did you leave us?"
20—"Prelude" (Dramatic), by Rachmaninoff (1 minute and 45 seconds), until—T: "High up under."
21—"Tragic Theme," by Vely (2 minutes and 15 seconds), until—T: "Her sanctuary."
22—"Mysterioso No. 29," by Andino (3 minutes and 10 seconds), until—T: "Let him come in."
23—"Perpetual Motion" (Allegro Agitato), by Borch (1 minute and 15 seconds), until—T: "The bait."
24—"Erl King" (Heavy Dramatic), by Schubert (3 minutes and 10 seconds), until—T: "The blood vow is stronger."
25—Theme (50 seconds), until—S: The police arive.
26—"Half Reel Furioso," by Levy (1 minute and 30 seconds), until—T: "Again the Easter Carnival."
NOTE: Watch shot.
27—"Manzano" (Spanish Intermezzo), by Brooks (1 minute and 10 seconds), until * * * * * END.

"JOHNNY ON THE SPOT"

(Hale Hamilton-Metro)

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 feet)
Theme: "Scherzetto" (from Symphonette Suite), by Berge

1—Theme (1 minute and 45 seconds), until—T: At Screening.
2—"Frills and Furbelows" (Rondo Rococo), by Crespi (2 minutes and 15 seconds), until—T: In marked contrast Miss Ann.
3—Theme (1 minute), until—T: "The trouble with you, little."
4—"The Shepherd's Pipe" (Allegretto Moderato, from Romantic Suite), by Gregh (3 minutes and 45 seconds), until—T: The law office of Judge Martin.
5—"Remembrance" (Romance Moderato), by Schuman (2 minutes and 45 seconds), until—T: "Rubbish."
6—"Third Barcarole" (Characteristic Moderato), by Rubinstein (2 minutes and 15 seconds), until—T: "Sympathy won't pay the."
7—Theme (2 minutes and 30 seconds), until—T: "What's the use of having a."
8—"Thoughts" (Andante Triste), by Crespi (1 minute and 15 seconds), until—T: The bank was closed.
9—"Lively Popular Rag" (3 minutes), until—T: About the only thing in favor (piano only according to action).
10—"Me-ow" (Characteristic Novelty), by Kaufmann (3 minutes), until—T: "All you do is wear a couple" (piano only according to action).
11—"Visions" (Intermezzo Characteristic), by Buse (2 minutes), until—T: "Next time you two want to."
12—Theme (2 minutes and 45 seconds), until—T: Johnny's ten had.
13—"Venetian Barcarolle" (Grazioso Intermezzo), by Golden (2 minutes and 45 seconds), until—T: "I chanced across one of your" (door-bell).

(Continued on next page)

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(Continued from preceding page)

14—"Movie Rag" (Characteristic), by Zamecnik (2 minutes and 30 seconds), until—T: "But Dr. Phaker found."
15—"A La Mode" (Popular One-step), by Rosey (3 minutes and 15 seconds), until—T: "Tell me, brother, did not."
16—"Perpetual Motion" (Allegro Agitato), by Borch (2 minutes and 30 seconds), until—T: "I'm looking for a lost" (automobile effects).
17—"Norma" (Melodious Waltz), by Luz (3 minutes and 30 seconds), until—T: At Castle Bungalow (telephone-bell).
18—Theme (2 minutes and 30 seconds), until—T: A half hour before four.
19—"At Twilight" (Moderato Romance), by Golden (3 minutes), until—T: "There's only way to beat" (telephone-bell).
20—"Western Intermezzo" (Set 11 A. B. C., Dramatic Series) (2 minutes and 15 seconds), until—T: "Something's up, young" (auto honks).
21—"Western Hurry" (Set 11 A. B. C., Dramatic Series) (3 minutes), until—T: "A minister will be here" (auto effects; door-bell).
22—"Western Galop" (Set 11 A. B. C.; Dramatic Series) (3 minutes and 30 seconds), until—T: "If you make a break."
23—Theme (1 minute and 30 seconds), until—T: "Take it easy, Johnny," until— * * * * * END.

"MISS DULCIE FROM DIXIE"

(Gladys Leslie-Vitagraph)

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 feet)

Theme: "Canterbury Bells" (from Boutonniere Suite, Capricious Allegretto), by Tonning

1—Theme (2 minutes and 15 seconds), until—T: At Screening.
2—"Southern Airs" (Characteristic Selection), by Lampe (4 minutes) until—T: "You're nineteen today, Dulcie."
3—"Capricious Annette" (Moderato Caprice), by Borch (2 minutes and 45 seconds), until—T: Uncle John Culpepper.
4—"Valse Divine" (Valse Moderato), by Rosey (2 minutes and 15 seconds), until—T: "Goodbye to Arden" (train effects).
5—Theme (1 minute and 30 seconds), until—T: "And the reason is plain."
6—"Constance" (Moderato Intermezzo), by Golden (4 minutes and 15 seconds), until—T: "The next morning, Uncle."
7—"Review March" (Maestoso), by Berg (2 minutes), until—T: The Culpepper reception.
8—"Savannah" (Popular One-step), by Rosey (15 seconds), until—T: Albert Lockhart.
9—"Romance D'Amour" (Melodious Moderato) (3 minutes and 15 seconds), until—T: "The reception was a success" (piano only according to action).
10—Theme (3 minutes and 45 seconds), until—S: When Dulcie screams.
11—"Babillage" (Allegretto Intermezzo), by Castillo (3 minutes and 15 seconds), until—T: Aunt John is a social.
12—"Mysterious Nights" (Valse Dramatique), by Berg (2 minutes), until—S: When Orrin joins Dulcie.
13—"Nellie Gray" (direct cue) (1 minute and 15 seconds), until—S: When Dulcie takes guitar.
14—"Christmas Chimes and Carols" (3 minutes), until—T: Thus Christmas rolls.
15—"Clematis" (From Boutonniere Suite, Moderato Poco Agitato), by Tonning (3 minutes and 15 seconds), until—T: At last Aunt John.
16—Theme (1 minute), until—T: "Dulcie, dear, open the door."
17—"Camelia" (From Boutonniere Suite, Allegretto Cantabile), by Tonning (3 minutes and 30 seconds), until—T: When Uncle John returns.
18—"Selection of Stephen Foster's Southern Airs" (3 minutes and 30 seconds), until—S: When Lockhart calls (guitar effects).
19—Theme (2 minutes), until—T: "Dulcie, I haven't money."
20—"Shepherd's Pipe" (From Romantic Suite) (2 minutes and 45 seconds), until—T: "I have just learned that."
21—"Remembrance" (From Romantic Suite) (3 minutes and 15 seconds), until—T: Once more in Dixie.
22—"Third Barcarolle" (From Romantic Suite) (3 minutes), until—T: "I knew Dixie loved" (train effects).
23—Theme (2 minutes), until—T: "Dat Yankee man," until— * * * * * END.

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"BOLSHEVISM ON TRIAL"

(Select-Special Production)

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Dramatic Reproach" (Andante Expressivo), by Berge

1—Theme (1 minute and 50 seconds), until T: "Colonel Henry Worth."
2—Continue ff (3 minutes and 15 seconds), until T: "Then of course I'll go."
3—"Intermezzo Pittoresque" (Moderato), by Kozian (1 minute and 25 seconds), until T: "Wolf, self-professed leader."
4—"Dramatic Tension No. 64," by Borch (1 minute and 55 seconds), until T: "Barbara's work born of."
5—"Bleeding Hearts" (Andantino Sentimento), by Levy (3 minutes and 55 seconds), until T: "They live their lives."
6—"Pathetic Andante," by Vely (1 minute and 15 seconds), until T: "Mother has gone away."
7—"Dramatic Tension," by Levy (1 minute and 55 seconds), until T: "Comrades we are here."
8—"Dramatic Recitative," by Levy (3 minutes and 35 seconds), until T: "But you are to hear."
9—Theme (2 minutes and 45 seconds), until T: "You have heard Comrade Barbara."
10—"Lento Allegro" (Heavy Dramatic from Symphonette Suite), by Berge (2 minutes and 45 seconds), until T: "Next morning."
11—"Dramatic Fantasie," by Bach (3 minutes and 35 seconds), until T: "But unlooked for complications."
12—"Adagio" (from Tragic Suite), by Mozart (3 minutes and 45 seconds), until T: "Comrades the island is ours."
13—Tacet (10 seconds), until S: Change of scene.
Note: Just ad. lib. ff tympany rolls.
14—Theme (1 minute and 5 seconds), until T: "The embarkation."
15—"Gavotte and Musette" (Allegro), by Raff (2 minutes and 50 seconds), until T: "We'll have to make Worth."
16—Theme ff (1 minute and 25 seconds), until T: "The first meeting."
17—"First Concert Waltz," by Durand (3 minutes and 35 seconds), until T: "You can't pull that stuff."
18—Continue ff (35 seconds), until T: "Preferring the wildness."
19—Tacet (10 seconds), until T: "The strategy of Bolshevism."
20—Theme ff (1 minute and 20 seconds), until T: "The first festivities."
21—"Hunkatin" (Half Tone One-step), by Levy (1 minute and 15 seconds), until T: "It's wonderful to see everybody."
Note: To be played as Piano Solo.
22—"Russian Ballet," by Luigini (1 minute and 50 seconds), until T: "Come on girls and stimulate."
23—"A La Mode" (Popular One-step), by Rosey (2 minutes and 35 seconds), until T: "Go to your rooms."
24—Theme ff (35 seconds), until T: "The end of the month."
25—"Half Reel Hurry," by Levy, to action pp or ff (5 minutes), until T: "Man's dominant trait."
26—"Sinister Theme," by Vely (4 minutes and 35 seconds), until T: "Just lemme take Wolff's out."
27—Continue pp (40 seconds), until S: Girl playing piano.
28—Piano Solo, improvise to action pp (20 seconds), until S: Flash-back to island.
29—Theme (1 minute and 50 seconds), until T: "Taking Wolff's Garden of Eden."
30—"Impish Elves" (Winsome Intermezzo), by Borch (1 minute and 25 seconds), until T: "Worth may try to leave."
31—"Slimy Viper" (Mysterious Tone Picture), by Borch (1 minute and 55 seconds), until S: Scene near seashore.
32—"Dramatic Narrative," by Pement (1 minute and 20 seconds), until T: "Heap trouble on island" (in telegram).
Note: Ad. lib. with effects of sea waves.
33—"Russian Agitato," by Luz (2 minutes), until T: "You must get to Noman."
34—"Half Reel Furioso," by Levy, to action pp or ff (3 minutes and 10 seconds), until T: "I want you to try."
35—"Half Reel Battle Hurry," by Levy, to action pp or ff (2 minutes and 15 seconds), until S: The Star Spangled Banner is raised.
36—"Star Spangled Banner" (50 seconds), until * * * * * END.

"HER CODE OF HONOR"

(Florence Reed-United)

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 feet)

Theme: "Bleeding Hearts" (Andantino Sentimento), by Sol P. Levy

1—"Pathetic Andante," by Vely (1 minute and 5 seconds), until—S: As dish breaks.
NOTE: To be played as violin solo with piano accompaniment.
2—"A La Mode" (Popular French One-step), by Rosey (1 minute and 20 seconds), until—S: When Jacques enters.
3—Theme (1 minute and 45 seconds), until—T: "Helen, I'm going."
4—"Heavy Foreboding Mysterioso" (Set. 16 A. B. C.; Dramatic Series) (3 minutes), until—T: "Good evening, Mademoiselle."
5—"Light Allegro Agitato" (Set. 16 A. B. C.; Dramatic Series) (45 seconds), until—T: "Pardon me, Madam."
6—"Pathetic Romance" (Set. 16 A. B. C.; Dramatic Series) (45 seconds), until—T: Some twenty years later.
7—"Impish Elves" (Winsome Intermezzo), by Borch (2 minutes and 45 seconds), until—T: Richard Bentham.
NOTE: Automobile effects.
8—"Turbulence" (Allegro Agitato), by Borch (2 minutes), until—T: "Did you say your name."
9—Theme (3 minutes and 45 seconds), until—T: "Some girl."
10—"Capricious Annette" (Moderato Caprice), by Borch (2 minutes), until—T: "Alice, I want you to."
11—"Purity" (Love Theme), by Borch (40 seconds), until—S: When La Salle enters.
12—Theme (35 seconds), until—T: "Did I smash that."
NOTE: To be played on piano only.
13—Continue to action (1 minute and 30 seconds), until—T: "Excuse me."
NOTE: To be played by orchestra.
14—"Dramatic Tension No. 9," by Andino (1 minute and 20 seconds), until—T: And with the coming of Spring.
15—"Sleeping Rose" (Valse Lento), by Borch (1 minute and 30 seconds), until—T: "Let us go into the."
16—Theme (3 minutes and 25 seconds), until—T: An old Hawaiian song.
17—"Aloha" (Hawaiian song) (2 minutes and 15 seconds), until—S: As Gene and Alice leave conservatory.
18—"Eleanor" (Moderato), by Deppen (1 minute and 30 seconds), until—T: "Alice, I love you."
19—"Sorrow Theme," by Roberts (3 minutes), until—S: When Alice goes on balcony.
20—Theme (3 minutes and 15 seconds), until—S: When Gene enters his room.
NOTE: Effect of rooster crow
21—"Dramatic Tension No. 64," by Borch (1 minute and 30 seconds), until—S: When Gene receives letter.
22—"Summer Nights" (Characteristic Moderato), by Roberts (1 minute and 50 seconds), until—T: "You aren't going away."
23—Theme (1 minute and 45 seconds), until—T: Days passed and then months.
24—"Andante Pathetique No. 10," by Berge (1 minute and 40 seconds), until—S: When Gene returns.
25—Theme (1 minute and 30 seconds), until—T: "Daddy, we are to be."
27—"Nola" (Characteristic Allegretto), by Arndt (1 minute and 20 seconds), until—T: "You think you have found."
28—"Dramatic Narrative," by Pement (4 minutes), until—T: "And after you had come."
29—"Adagietto" (From Symphonette Suite), by Berge (4 minutes), until—T: "So you see I'm not really."
30—"Mountain Song" (From Mountain Music Suite), by Borch (3 minutes and 15 seconds), until—S: When Alice sees ring.
31—"Andante Pathetique No. 23," by Borch (1 minute and 45 seconds), until—T: That evening.
32—"Kathleen" (Valse Lento), by Berg (2 minutes), until—T: "To our hostess."
33—"Birds and Butterflies" (Intermezzo Capricioso), by Vely (1 minute and 45 seconds), until—S: When girl sits at piano.
34—"Bridal Chorus" (From Lohengrin) (2 minutes), until—T: "With this ring."
NOTE: To be played on piano.
35—"Tragic Theme," by Vely (2 minutes and 30 seconds), until—T: "Where did you get that ring?"
NOTE: Effect of dog barking and knock on door
36—"Grave-Allegro Molto" (Excerpts Beethoven Sonata Pathetique), by Berg (2 minutes and 15 seconds), until—T: "Gene, you and I can never."
37—"Ein Marchen" (Heavy Dramatic Descriptive), by Bach (5 minutes and 55 seconds), until—T: "My mother married Jacques."
38—Theme (1 minute), until— * * * * END.

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Theatres Worth While

Description of Modern Wiring Installation in New People's Theatre in Chicago

THE People's Theatre, recently completed in Chicago, contains many features typical of the more advanced developments in theatre construction, especially with regard to the electrical installation. It is located near 47th Street and Ashland Avenue, in the heart of the stockyards business district. It was built by the People's Theatre Co., an organization of business men of this community, for the presentation of vaudeville and variety shows, and will be managed by James Schaeffer.

The building is fireproof, of concrete and brick construction throughout, and contains in addition to the theatre four small one-story stores, which have a depth corresponding to the depth of the foyer of the theatre. The facade is faced with terra cotta and a canopy extends over the sidewalk in front of the entrance. The theater itself is 91 by 121 ft., and has a seating capacity of 2,200.

The interior is pleasingly decorated and no expense has been spared in providing every convenience and comfort for the patrons. All objectionable posts and pillars have been eliminated in the design, and a full view of the stage may be had from any seat in the house. The stage is one of the largest in the country, being 35 ft. deep, with a proscenium opening of 53 ft.

The outside of the theatre is brilliantly illuminated by seven floodlights installed along the top containing 250-watt, type C lamps, equipped with reflectors. In addition, 75 75-watt, type C lamps are installed around the edges of the canopy. The sign installed over the canopy contains 780 10-watt lamps, of various colors, which spell the name "PEOPLE'S," surrounded by an attractive flashing border.

Six massive pendant fixtures, bronze finished, provide the lighting for the lobbies. These fixtures contain 100-watt, type C lamps, inclosed in suitable glass shades which soften and diffuse the light and are studded with numerous round frosted bulbs which add greatly to their appearance. The foyer and rest rooms are lighted by small bracket and ceiling fixtures which harmonize with the decorations.

The main auditorium is illuminated by two rows of lamps concealed in the cove of the large panel over the center.

The result is a very beautiful thing, being much more uniform than it would be possible to imagine. These rows contain 400 40-watt lamps, and the light is projected by suitable reflectors onto the panel, from which it is reflected upon the body of the house, thus giving an indirect lighting. The decorations of the panel blend with the decorations of the rest of the ceiling and are designed to give an effect similar to looking up into a blue sky flecked with white clouds. The lighting has been greatly intensified by covering the surface of the panel with aluminum leaf before painting. A small space, invisible from the main floor or balcony, has been provided between the top and bottom sections of the panel to facilitate the renewal of lamps. This is especially desirable for such a lighting effect is easily spoiled if a small number of the lamps are not lighted.

A very desirable feature has been developed in connection with the control of this lighting. The entire lighting of the cove is controlled by automatic contractors located on the contractor panel, which is described further in this article. These contractors are actuated by push-button switches, the one on the stage is operated by the stage electrician and the other, in the projector booth, controlled by the operator there. The dual control thus effected adds greatly to the safety of the theatre, for it is evident that in the event of a fire or other trouble occurring the possibilities of leaving the house in darkness are minimized. It is also much more convenient for the operators. The wiring of the lights is so arranged that alternate lights are controlled by the switches which permits the total illumination to be reduced one-half without using the dimmers. The entire arrangement, however, may be regulated by dimmers located on the stage.

Many of the latest and most modern developments are to be found in the lighting equipment of the stage. The proscenium and border strips are constructed of galvanized iron, the inside of which has been covered to give adequate reflection. They are equipped with 300-watt, type C lamps, each lamp being set in an individual compartment. Each compartment is provided with a holder on the open side into which may be inserted slides of any desired color. There are four borders and two proscenium strips which contain a total of 175 lamps. The center lamp in each border is controlled by a separate switch, so that it is not necessary to burn the entire border when setting scenes, etc. They are connected by flexible cables to outlet boxes located on the first fly-floor. The foot-lights contain 275 60-watt, type B lamps, of various colors.

Twelve 50-amp, double stage-pockets are provided to accommodate the spot-lights, portable bridges, etc., used on the floor back of the stage. In addition, two permanent bridges equipped with suitable pockets have been built at each side of the stage at the front.

Heating and Ventilating System

The heating and ventilating system is designed to conform to the Chicago requirement, which calls for 25 cu. ft. of air per minute per person. Fresh air is drawn into the basement through a 5 by 10 ft. shaft which extends above the roof of the building by a large blower. This blower is operated by a 20-hp. 1140-r. p. m. slip-ring motor, belt-connected, and has a capacity of 55,000 cu. ft. per min. At the bottom of the shaft 3300 sq. ft. of heating sections have been installed, which heat the air as it passes through. After passing through these coils the air is driven out into the auditorium through 350 mushroom ventilators located under the seats and numerous sidewall registers. The vitiated air passes out into the open air through grilled openings in the ceiling.

Fire Pump Installation and Control

In modern theatre construction fire prevention is a matter of great importance and the "People's" is no exception to this rule. As has been stated the building itself is of fireproof construction and every precaution has been taken to minimize the fire hazard.

An elaborate automatic sprinkler system has been installed, the water for which is supplied from a 2500-gal. tank situated on a steel tower above the roof of the theatre. This tank is filled by a centrifugal pump, located in the basement, having a capacity of 250 r. p. m. which is direct-connected to a 30-hp. 1720-860 r. p. m. slip-ring motor.

This motor is started and controlled by an automatic and hand-operated Sundh fire-pump control panel. This particular board was designed to meet the requirements of the Chicago Bureau of Fire Prevention and Public Safety. It is operated either by hand or automatically by a float switch in the tank on the roof. This float switch, when the water falls below a predetermined level, which in this case is about 18 in. below the top, energizes the contractor shown in the lower right-hand corner of the panel. This contractor in turn operates the upper contractors which close the motor circuit and control the various starting resistances. These resistances are then released by the auxiliary contractors which operate on a cam, timed by the dashpot shown in the upper left corner. In the manual operation the action of the first contractor is eliminated, the large contractor being closed

(*Continued on next page*)

(Continued from preceding page)

directly by raising the lever 45 degrees.

By using the water pressure in the tank to operate the steel curtain a check is kept on the operation of the float switch. This hydraulic power is obtained through a pipe which extends into the tank to about the same level as that at which the float switch operates. If for any reason, therefore, the switch fails to act when the water has fallen below the proper level, it is impossible to raise the curtain. The water level has been fixed so that the tank must be filled after the curtain has been raised four times, which means after every two performances.

For additional fire protection a large fire damper has been installed in the roof over the stage. This damper is controlled by a closed circuit connection which is operated by closing either one of two single-pole switches located on each side of the stage convenient to the operators.

Other Features and Summary

Numerous other interesting features have been installed in connection with the electrical work. To enable the different sections of the theatre to keep in close touch with each other, a Couch intercommunicating telephone system with 14 stations located in various parts of the building has been installed. The batteries for this system are located at the pilot board on the stage and are charged from the synchronous converter located in the projector booth. This converter is of 10 kw. capacity and is used for converting the 3-phase power current into direct current used for operating the moving picture machines, spot-lights, etc., which are used in the booth. The booth itself is located opposite the stage above the gallery. All the cleaning of the theatre will be done by electrically-operated appliances.—Reprinted by permission of *Electrical Review*.



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WANTED IMMEDIATELY — Compensare or Economizer, also Exhaust Fan and other Fans for Alternating Current, 110 Volts. 60 Cycles. Can use some brass frames and stage equipment. L. T. Carskadon Keyser, West Va.

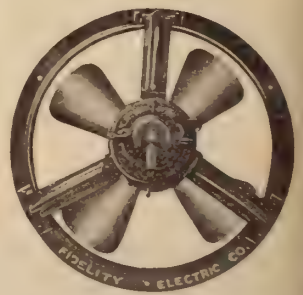
WANTED at an earliest possible date, an Organist or Pianoplayer who is absolute capable to play to pictures by hands (not rolls), and can operate an American Photo-Player, style 25. Applicants must furnish references of former occupation, and stating salary in first communication. Working hours daily, except Sundays, from 7 to 11:30, and matinees on Saturdays. Address G. O., Motion Picture News.

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Compiled by Peter Milne

Pictures Reviewed in Advance

[*In addition to Advance Reviews—covering pictures shown too early to be included in The Complete Plan Book—readers will also find under his heading each week the reviews of short features and serial episodes.*]

Government War Loan Pictures
(Thirty-nine Single Reel Subjects)

Now that the Victory Liberty Loan is nearly ready to be pushed "over the top," the United States Treasury Department is inviting the co-operation of the exhibitors throughout the country toward making the Loan a complete success. As the motion picture theatres have proven one of the most effective means of stimulating interest in the War Loans, it stands to reason that the Government would enlist their enthusiastic co-operation. No one has contributed a greater share in bringing victory and peace to the forces of Democracy than the exhibitor. Through his generosity and patriotism he has more than fulfilled his obligations.

In taking the Government film program he will not only push the Loan over the top, but will offer his patrons a rattling good entertainment. The program is composed of the Victory Liberty Loan Star Series—27 single-reel subjects: Heroic Deed Series—8 single-reel subjects, which are dramatizations of actual heroic conduct on the field of battle and remarkably realistic and colorful; "Knocking Knockers"—a single-reel satire by Douglas Fairbanks in his inimitable style; "With Pershing in Prussia"—a single-reel scenic compiled from pictures taken by the Signal Corps; "A Call for Liberty"—a single-reel which present Julian Eltinge in a humanization of Bartholdi's statue, and "Holding On"—a single-reel human interest story.

The Heroic Deed Series particularly are worth a place on any exhibitor's program. No war pictures have surpassed them in realism and picturesqueness. They are authentic besides. The films are distributed through the National Association of the Motion Picture Industry. An exhibitor cannot go wrong if he features them entirely during the Big Drive.—*Laurence Reid.*

"When a Feller Needs a Friend"
(Briggs Comedies—One Reel)

FEW comedies that have been shown at the Strand theatre have received as warm appreciation from the audiences as did "When a Feller Needs a Friend," the first of the Briggs one-reel pictures. While these are founded on the characters in the Briggs cartoons which appear in the New York *Tribune* and are syndicated over the country these are not "animated" in any sense, but delightfully human comedies with real players.

While children largely dominate the cast the appeal to the grown-ups is the strongest, and there is not a person who "ever was young" who would fail to enjoy the first of these. It tells the story of "Skinnay's" birthday. A present from his father is a baseball, and as soon as he puts this into play it is batted into a neighbor's yard and destroys a nest of setting eggs. Then we have the preparations for the birthday party, all produced with the wonderful appreciation of country town life, with the becandled birthday cake, the children "playing post-office," and all that goes with it. But the party is interrupted with the arrival of the neighbor who has found "Skinnay's" name on the baseball. In punishment the father sends him away to bed. Then a feller sure does need a friend.

John Carr as "Skinnay," Stephen Carr as "Buck," and little Rosemary Carr as "Mary," are the leading players, and they are all, to use the expression of the lady in the next seat, "just too cute."—*R. E. Pritchard.*

"Virtuous Men"
(SL Pictures—Directed by Ralph Ince)

"VIRTUOUS MEN" has plenty of fights, plenty of big mob scenes and a considerable number of fine flashes of comedy relief to back up the drawing power that lies in the two words of its title. The principals fight often and hard, three men stave off a mob of regimental size and of bouts between two there are many. The mob scenes were staged in one of the big ship yards and they are interesting because of their sweep and the unusualness of the backgrounds. These, then are the features to bring out in advertising the picture, these and the title itself.

The story by Arthur B. Sawyer and Ralph Ince tells the adventures of Bob Stokes who fights his way to the foreman's position in a lumber company and then is obliged to fight a nefarious gang of "Red Radicals." E. K. Lincoln makes a likable chap of the hero and to Danny Hayes fall the many opportunities for creating the comedy relief. His lines in the sub-titles and his actions help toward making his scenes the brightest in the picture. The other two prominent members of the cast are Grace Darling, a pretty heroine, and Clara Joel, a sufficiently wicked vampire. William B. Mack as Mockett, one of the leaders of the Reds is in the position to keep the plot moving through his various acts of villainy.

The picture was produced under the direction of Mr. Ince.

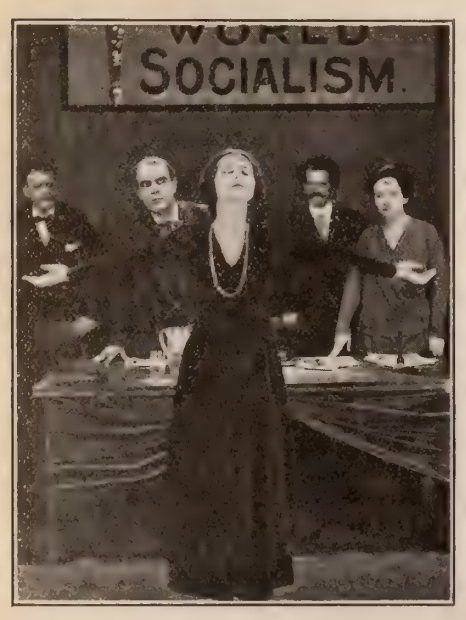
"Romany Lass"
(Harma Productions)

GYPSY romances and Scotch kilts are two things that have always proved of interest to American audiences. This picture is based on both. It is a romantic love affair between the hero, the young son of a proud Scotchman, and the heroine, a beautiful Gypsy Queen, in the end resulting in their union.

The production end of the picture comes up very high; in fact, "Romany Lass" has been produced better than any British picture the writer has ever seen. The direction is flawless, and the photography, sharp. The story, on the other hand, has been constructed well within logic; and as it deals with episodes that arouse and hold the interest, the picture should entertain satisfactorily any American audience.—*P. S. Harrison.*

"BOLSHEVISM ON TRIAL"—SELECT SPECIAL





VARIETY OF ACTION

"Bolshevism on Trial" Promises Much

HEREWITH is a page of characteristic scenes from Select's Special "Bolshevism on Trial." Immediately above is Pinna Nesbit, who appeares as the heroine. To the left she is shown making a spirited speech, and tothe upper left with Robert Fraser, leading man. The mob stuff in the upper right hand corner and the fight below give a good idea of the manner in which physical action is accentuated throughout the picture.

Below, with the heroine, is the Bolshevist whose greed is that of an autocrat, while above is shown the hero again with his sister, a part played by Valda Valkyrien. It can readily be seen from these illustrations that "Bolshevism on Trial" contains practically every variety of action that will appeal.





"BOLSHEVISM ON TRIAL"—SELECT SPECIAL

Picture as Good as Its Title; Square Deal

IT'S a corking title, this "Bolshevism on Trial," and every exhibitor who has sensed its possibilities and awaited its booking date will be glad to know that its content is every bit as good as its title. There may be some of you who have thought that you shouldn't touch on this question of Bolshevism in offering your audience entertainment. Forget such qualms, if such were at any time dominant. "Bolshevism on Trial" damns red-handed anarchy and, it is of special interest to note, gives the honest socialist a square deal. In other words, the picture attacks no political party in this country, but gives a merciless and at the same time dramatic expose of the activities of disorganized government as report has it existing in Russia today.

Based on Thomas Dixon's novel, "Comrades," the picture presents a novel story of special dramatic force. So when you herald it as a special release, if such you do, the picture is there to back you up to the last scene. The continuity, prepared by Harry Chandlee, is smooth running and puts every point over with force, and Harley Knoles' direction is of the best when it comes to the staging of every scene, whether mob or intimate.

As for the acting, there are some of the best individual performances in "Bolshevism on Trial" that we have seen lately. Pinna Nesbit's characterization of Barbara, the sincere socialist, is rare. Her dark beauty, her features, somewhat aesthetic, and her emotional ability always held realistically restrained, are qualities that make her role stand out. Leslie Stowe's Herman Wolff, the man whose greed for personal power leads him to misguide a large group of people, is sinister and, as a result, powerful. Robert Frazer is an enthusiastic and convincing hero. The support is in every respect commendable.

Particular mention should be made of the subtitles, these also being written by Mr. Chandlee. They are conservative, present convincing facts devoid of the foolish, sweeping remarks of the usual political picture, and fit the action exactly.

Certainly with the advertising you can get on the title, the cooperation from patriotic societies and newspapers that you can't keep away from you, and with the dramatic goods to back all this up, certainly "Bolshevism on Trial" will make money for you.—Length, 6 reels.—*Peter Milne.*

THE CAST

Captain Norman Worth.....Robert Frazer
Herman Wolff.....Leslie Stowe
Colonel Worth.....Howard Truesdell
Tom Mooney.....Jim Savage
Barbara Bozenta.....Pinna Nesbit
Catherine Wolff.....Ethel Wright
Elena Worth.....Valda Valkryien
Blanche.....May Hopkins
Saka.....Chief Standing Bear
Jim.....J. G. Davis

From the novel "Comrades," by Thomas Dixon.
Scenario and subtitles by Harry Chandlee.
Directed by Harley Knoles.
Photographed by Philip Hatkin.

PRESS NOTICE

"Bolshevism on Trial," the special feature released by Select Pictures Corporation, will be the stellar attraction at the —— theatre all next ———. This is a picture that has caused a wave of wide-spread comment owing to its timeliness and the fact that it gives Bolshevism a fair trial and finds it guilty. The picture is based on Thomas Dixon's novel called "Comrades." This was written several years ago and was aimed as an attack against Socialism. Today, however, it appears as an expose of Bolshevism at its worst while Socialists are matched as heroes and heroines beside these ultra-radicals who would do away with all laws of God and man.

The story takes up the case of a colony of Socialists who established themselves on an island there to put their principles into practice. The trouble was that they were insincere in their ideas and that they were being misled by a Bolshevist who wanted to run the island for his own pleasure, much on the order that Russia is run today. The various activities of this group of people form an entertainment of a most unusual and dramatically entertaining sort, for a love story runs its course throughout the film, a love story in which two sincere people are the protagonists. Their happiness is for a time menaced by the lustful leader of the colony, but justice is finally restored by the use of hard fists.

Pinna Nesbit in the role of the girl creates a character long-to-be-remembered, while Robert Frazer as the hero and Leslie Stowe as the Bolshevist, head a large cast, every member of which does exceptional work.

PROGRAM READER

A picture that is in a fair way of proving the sensation of the year is "Bolshevism on Trial," a production that will come to this theatre on ——— for an extended run. This picture is not a preachment against or for Bolshevism. It merely presents the facts in the case as they have happened in other quarters of the world, as they might happen on a little island, the locale of the picture. The lust for greed of one man, and such a man is almost sure to be present in any large crowd, completely dominates the somewhat higher ideals of the majority, and he threatens to turn the island into a place of license. How he is prevented through the activities of a returned war hero makes capital entertainment. The returned hero had seen war at its worst. He had come home with a sincere conviction that wars should not be, that the existing order of things which permitted them was all wrong and he turned to Socialism as the answer. But the group of people with whom he was associated proves disappointments. They failed to practice what they preached. It is somewhat impossible to convey the full force of the drama presented in this picture. Suffice it to say that with all its timeliness in its capital entertainment and many timely features have proven dismal failure when it came to the screen. The picture is based on Thomas Dixon's novel "Comrades," and is enacted by a cast of competent players headed by Pinna Nesbit, Robert Frazer and Leslie Stowe.

THE STORY

Norman Worth, veteran of the world war, returns to his native land a broadened man. He is ready to accept any faith, political or religious, that will prevent a recurrence of the terrible disaster, and so he seizes on Socialism as the most likely opportunity. The followers of Herman Wolff, agitator, are discontented with their lot. It is their plan to buy the island of Ventura, where they will establish an ideal community with the principles of socialism as a foundation. When Worth joins them their prospects are bright, and shortly afterward the newcomer receives a year's lease on the island and is elected Comrade Chief of the organization. He is watched jealously by Wolff, whose greed for power quite overcomes the ideals of the others. Barbara Bozenta is an ardent worker in Worth's behalf. On her the wrongs of the world seem to rest their full weight.

All does not go well on the island. There is discontent. The Socialists prove insincere and quarrel about who shall do the dirty work. Disturbers in their midst demand license, not only freedom. In time they replace Worth with Wolff, who has awaited this opportunity for a full month. He imprisons Worth and declares that there shall be no law of man or God on the island. He has a hidden purpose in this announcement. For while his followers enter upon a wild revel of license, he announces that he is through with his wife, and commands Barbara to come to him. Worth's chauffeur, who accompanied him to the island on his father's orders, liberates him, and together they attack the guardians of Wolff's room. Worth is just in time to save the girl he loves. Soon after a revenue cutter arrives, summoned by another man of Worth's. The red flag of disorder is brought down and in its stead is raised the Stars and Stripes.

CATCH LINES

Do you think Bolshevism and Socialism are one and the same? See "Bolshevism on Trial."

"Give 'em an inch and they'll take an ell"—the United States permitted this colony of Socialists to go on its way unmolested just to see whether their theories were practical. But from Socialists they turned to Bolshevists—they wanted hideous license as well as freedom! See "Bolshevism on Trial."

Do you know what would happen to the United States if Bolshevism spread to its shores? They wouldn't be united for one day! See "Bolshevism on Trial."

When Herman Wolff told the members of his colony that they would be as free as if in the Garden of Eden, the young women took it literally and decided to do away with the garments of convention! See "Bolshevism on Trial."

See what your town would look like if it weren't for established Law and Order—see it in "Bolshevism on Trial."

A whole island—its inhabitants gone mad with excesses—see "Bolshevism on Trial."

See what Russia is like today.

A gathering of people outwitted by one perfidious man—he claimed to be a Socialist but was in reality a Bolshevist—see "Bolshevism on Trial."

SUGGESTIONS

Certainly the man with any advertising sense at all does not need to be told the value of "Bolshevism on Trial." You would have to go a long way before you found a picture with a more timely title, or one with a greater pulling power. And the best part of it is that with all the publicity that the title will give you you have the goods to back it up. For the contents of the picture are sane and dramatic. They don't insult anyone's intelligence. Most pictures attacking any one political party have been insane and foolish. "Bolshevism on Trial" is sane.

Here are some of the ways to get a good lot of advertising out of the feature:

If there is a patriotic society in your town invite it to view the picture privately. It will gladly indorse it. If there is no such society invite the leading citizens. Use their comments in your advertising.

If you stand in strong with your local paper the editor might easily consent to write an editorial on the picture. A cartoon might also be used. If not this, the paper will be glad to give you a review.

(Continued on page 2530)

"PITFALLS OF A BIG CITY"—FOX

If You're Looking for Big Melodrama Here It Is

SPEAKING of big melodramas, as everyone seems to be doing these days, William Fox certainl hands out a big fellow in "Pitfalls of a Big City." It's a story of underworld life and crooks an the efforts of two of them to go straight, and it's presented in old fashioned style, with the at mosphere applied by a great, big broad brush. And it is presented with skill, the melodramatic stor is exceedingly well knit, its characters are the kind that excite appeal or warrant the intensest sort o hatred.

The title is old fashioned, too, but it will carry its appeal to the class of audience that will sit dow at this and gobble it up like a Christmas dinner. Highly seasoned action is the main dish of ever course.

Gladys Brockwell's emotional talent is given full play in the role of the girl who reforms and goe through the severest sort of suffering for her sister's sake, while she has two very good aides in Willian Scott as the hero and Billy Sheer as the heavy.—Length, 5 reels.—Released April 13.—*Peter Milne.*

THE CAST

Molly Moore ..... Gladys Brockwell
Jerry Sullivan ..... William Scott
Spike Davis ..... William Sheer
Marion Moore ..... Neva Gerber
Dave Garrity ..... Al Fremont
Ted Pemberton ..... Ashton Dearholt
Alice Pemberton ..... Janis Wilson

Story by Bennet R. Cohen.
Directed by Frank Lloyd.

CATCH LINES

Gives a wonderful "closeup" of the underworld life of big cities.

She went to jail rather than spoil her sister's happiness—but love found a way.

Do you know what the underworld life of a big city is like—the underworld life of New York, Chicago or San Francisco for instance? If you don't see "Pitfalls of a Big City," it'll show you —and even if you do know all about it the story presented will thrill you through and through.

A story of New York's dark streets.

A story of high life and low—of rich and poor —of honesty and corruptness—Life in its most variegated scheme is presented in "Pitfalls of a Big City"—see it.

The story of a girl who returned to the straight and narrow path and STAYED there.

PRESS NOTICE

An astonishingly vivid melodrama of underworld life is offered in the William Fox picture "Pitfalls of a Big City," featuring Gladys Brockwell. This is the attraction that is booked to appear at the ——— theatre on ——— of ——— week and the management is confident that it will create something of a sensation. Of course melodramas of crooks and the underworld are a frequent occurrence on the screen today. But "Pitfalls of a Big City" was made under exceptional circumstances and the people concerned in its production are some of the best in the picture art.

For instance, the story was read and approved by several New York newspapermen before it went into production. This insured a realism that cannot be obtained in any other way. Furthermore, the author, Bennett R. Cohen, based his scenario partly on facts provided by records. Here again is realism assured. Then when it is considered that Gladys Brockwell, one of the leading emotional actresses on the screen today, takes the star part of Molly Moore, and such able players as William Scott, William Sheer and Al Fremont are seen in her support, the true worth of the picture may perhaps be realized.

Mr. Cohen's story deals with the adventures of a girl who determined to go straight for her younger sister's sake and reveals a number of startling and original episodes, the color and power of which cannot be described here. Suffice it to say that patrons of the ——— theatre will find an unusual treat in "Pitfalls of a Big City." A big story is handled in a big way, and there is no praise higher than this.

THE STORY

Molly Moore determines to control her fingers for the sake of her sister. So she deserts the business of picking pockets and opens a restaurant. With the money gained in this way she puts her sister, Marion, through school. She tries to keep her from visiting her, but Marion has too big a heart for that, and one day she arrives, bag and baggage. Jerry Sullivan, another crook, whose love for Molly has resulted in his taking to an honest trade throws Spike Davis out of the restaurant when he make insinuating remarks to Molly. Spike is one of those who laughs at all those who attempt to earn an honest living. One day he attacks Marion, and because of this danger to her Molly insists that she go to spend the summer with the wealthy Pembertons, her friends.

Later Molly is overjoyed to read the announcement of her sister's engagement to Ted Pemberton. But her joy is quickly turned to consternation when Spike comes to her with the demand that she help him turn a "job" or else see her sister dragged to shame through publicity. Molly refuses but then when Spike has gone suddenly changes and follows him. The house he enters is the Pembertons! She also enters it and attempts to argue him out of it. They are surprised by occupants of the place and the police. Spike escapes but Molly is arrested. She refuses to talk because her story will make public the whole story of her sister's people.

It is Jerry who comes to the rescue. He finds Spike and thrashes him in a furious fight. The police break in on them and capture Spike, who then confesses his part in the robbery. Spike goes to prison and the menace of the sisters' happiness is removed. Jerry and Molly are happy together and so are Marion and Pemberton.

PROGRAM READER

"Pitfalls of a Big City," the big William Fox melodrama, will shortly be seen at this house. This is the story of the underworld and its people and moves with a force and sweep that cannot be resisted. It is interesting to note that the story was read and approved by several old New York police reporters, men just about as well acquainted with the underworld as any outside of its denizens. As a consequence of this expert attention when the picture was only a typewritten manuscript, the finished product appears as one of the most realistic and effective photodramas of this type that have ever been released. The story by Bennett R. Cohen shows a most sympathetic heroine surrounded by a varied cast of characters, each one counting largely in the general effectiveness of the drama. Gladys Brockwell is the star and to the role of Molly Moore, the girl who determines to go straight for her sister's sake, she brings all that emotional ability for which she is justly noted. Miss Brockwell really lives the part from first to last. Her support includes William Scott, William Sheer, Neva Gerber and Al Fremont, players selected for their special fitness for the parts they play as well as their histrionic ability. "Pitfalls of a Big City" will come to the ——— theatre on ———.

SUGGESTIONS

The appeal of this feature lies largely in its title and the way that you develop it in your advertising. It suggests, of course, a melodram and certainly you can promise anything in th melodramatic line for the picture is loaded wit action and atmosphere. Get these two elemen into your copy—action and atmosphere. The a tion will take the form of any melodramat scene, such as a fight (the picture has sever and one between a man and a woman) or burglary. And introduce your atmosphere i word arguments and backgrounds. This cour will serve to carry out the implication in th main title to a good degree. We don't thin you can overstep with this sort of stuff. Th picture itself is painted with a broad brush an advertising calls for the same kind of treatmen

In Gladys Brockwell you have a deservin star. She is an emotional actress of real abilit as you probably know if you have seen her othe Fox pictures. Here she has a role that she pu all herself into and you can play up her pe formance as the best she has ever given to th camera. William Scott, William Sheer and Nev Gerber are all pretty well known, so make th most of them, particularly if you cater to a fa crowd.

But don't forget that action and atmosphe stuff. It is important on dealing with a pictu of this kind. William Fox hands you a tit that will appeal to the mass of picture-going fol and he backs it up with a good photodramat yarn. Don't go wrong on advertising it. If yo go about it in the right way you should rea big profits.



Gladys Brockwell and William Sheer in a dra matic moment from "Pitfalls of a Big City"

"A YANKEE PRINCESS"—VITAGRAPH

Bessie Love in Irish Play of Simple Charm

"A YANKEE PRINCESS" may safely be put down as one of the most satisfying Bessie Love pictures that Vitagraph has ever offered. Although not original in theme yet it is developed with a fair measure of novelty so that it seems quite fresh and up-to-date. The picture moves along spontaneously, and though reinforced here and there with dramatic and humorous interludes, still these points are necessary to emphasize the character studies.

Character studies? Indeed! Miss Love portrays one of them with her customary quaintness and charm. The central idea is based upon the rise (and not a subsequent fall) of an Irish family, of whom Miss Love plays the captivating colleen. There you have it in a nut-shell. The picture will rouse the risibilities of an audience more than it will excite them. But that is Bessie Love's way.

Really the piece might have been done in shorter length, yet the wealth of humorous detail with which Director Smith enriches his action and embroiders his characterizations would be missing. This elaboration, this spray of humor, make "A Yankee Princess" decidedly worth while. It has no pretensions to offer; it does not conquer with any dramatic pyrotechnics, but with its simplicity and charm. And humorous characterization. Don't forget that!

A fanciful picture to be sure, but one which is calculated to meet with favorable response from any audience.—Length, 5 reels.—Released April 21.—*Laurence Reid.*

THE CAST

Patsy O'Reilly.....Bessie Love
Larry Burke.....Robert Gordon
Michael O'Reilly.....George Pierce
Mrs. O'Reilly.....Aggie Herring
Lord Windbourne.....J. Carlton Weatherby
Lady Windbourne.....Katherine Griffith
Molly McGuire.....Lydia Yeaman Titus
The French Chef.....Max Asher
By Bernard McConvile.
Directed by David Smith.

PRESS NOTICE

Bessie Love, the charming and talented Vitagraph star, will be seen in her latest picture, "A Yankee Princess," at the ——— theatre on ——— of ——— week. This is an Irish character study full of quaint humor and was written for the star by Bernard McConville. It is considered one of the most entertaining pictures in which Miss Love has appeared, as it is well balanced throughout in points of humor, pathos, characterization and plot. Under the direction of David Smith the feature has been given a fine production, indeed, it is pictorially effective in atmosphere and settings. Among the players who surround the star are Robert Gordon, who gives a sterling performance as the hero, and George Pierce, Aggie Herring and Lydia Yeaman Titus. Most of the members of the cast are character players of exceptional ability and they contribute greatly to the succes of the pic ure.

Miss Love assumes the role of an Irish girl who lives in Flannigan's Flats with her parents. As Patsy O'Reilly she is her daddy's darlin' as well as the terror of the neighborhood. She has a dream, has Patsy, that she may some day become a lady, and when Michael O'Reilly strikes it rich (he is a contractor) through a certain invention, the girl is on the way to having that dream realized. How the O'Reillys rise in the social scale in New York, their new home, how Patsy cuts up her old-time capers at a fashionable school and meets with a rebuff from her aristocratic friends, how she proves that she is a descendant of Irish kings with a fine ancestral tree and comes out in the end with as good a name as her snobbish companions are events which make up a delightfully amusing photoplay.

THE STORY

Patsy O'Reilly lives in Flannigan's Flats, and you cannot call it a very pretentious place to bring up a girl. Michael O'Reilly, her daddy, is a poor contractor and has to be content to live there until he strikes it rich through his invention, an ore crusher. When fortune smiles upon him, he takes his family away from the place and moves to New York, where Patsy is placed in a fashionable school. A terror by nature and environment, the girl simply cannot overcome her tomboy manners even in her select circle, until her companions inform her she is not of their rank. Consequently, Patsy writes her parents who are traveling in Ireland to send her a family tree and a coat-of-arms.

The O'Reillys, who are just as eager as their darlin' to lift themselves up in the world, buy these necessary chattels from an impoverished family, Lord and Lady Windbourne, and when Patsy gets them she asumes a station with her school friends. Her parents buy an ancestral hall in New York and the Windbournes come over to pay their respects. As their antiques were auctioned off during their absence, they are greatly surprised to find them in the possession of the O'Reilleys. His lordship is his mother's boy and, naturally, attracts the little colleen, who, not knowing the ways of the world, soon becomes his fiancee.

However, Larry Burke, the real Lord Windbourne by the way, comes onto the scene, and being an English officer, it isn't long before he makes his personality felt with Patsy. Eventually, the so-called Windbournes are exposed as imposters, leaving the way clear for Larry to come into his inheritance. His property has been taken from him when a mere boy, but when it is finally restored he takes Patsy in his arms. Thus she gains hed dearest wish—a fine husband, an ancestral name and a coat-of-arms. Flannigan's Flats? They are pleasant memories indeed.

PROGRAM READER

Patrons of the ——— theatre will be pleased in the announcement that Bessie Love will return shortly in one of her characteristic pictures, "A Yankee Princess." The Vitagraph star has won her spurs as one of the most delightful interpreters of "glad" heroines on the screen and when she appears in her newest feature you will find her generating those measures of happiness and gladness which have endeared her to the vast army of picture enthusiasts throughout the country. Miss Love is peculiarly endowed by nature with an ephemeral, a whimsical personality, which, incidentally, stands out with compelling charm and appeal. Don't gather from this that she must always appear in sentimental stories. Far from it. Vitagraph has given her in "A Yankee Princess," a subject which takes her away from simulating gladness at times and gives her opportunity to appear as a mighty resourceful girl. It is a fanciful picture is this "A Yankee Princess"—fanciful in the sense that it takes the star to the heights after a sojourn in Poverty Row. The transition that she goes through from a ragamuffin to a belle of society is remarkably well emphasized and wil cause you to follow her career with fine interest.

"A Yankee Princess" presents a perfect blending of romance, pathos, humor, and dramatic interlude, and these elements combined into a harmonious whole make it one of the most enjoyable pictures that have come to our notice in many a day. Miss Love is simply charming in the title role, and others who give capable performances are Robert Gordon, George Pierce, Aggie Herring, J. Carlton Weatherby and Lydia Yeaman Titus. The feature is an adaptation of Bernard McConville's "Princess Patsy." David Smith is the director. "A Yankee Princess" will come to the ——— theatre on ——— of ——— week.

CATCH LINES

She lived in the slums, but that was no reason why she had to stay there indefinitely. See how she emerged and became a lady in "A Yankee Princess."

It takes the Irish to get ahead. Come to the ——— theatre and see how Patsy O'Reilly forged to the front, despite her lowly birth and environment. You have a treat in store for you in "A Yankee Princess."

She was a ragamuffin and something of a scrapper, too, but she could be a lady when the occasion demanded it. "A Yankee Princess" tells you all about it.

Bessie Love in a wonderfully appealing picture, centering about a girl who reaches the heights through her own resourcefulness.

Her name might be O'Reilly—well, it can be Windbourne too. The former gives her pluck while the latter—well, it presents her with a title.

A fine character study of a resourceful girl whose slogan may well be called "they shall not pass." She passed all of her neighborhood friends in reaching the top.

Lord Windbourne thought he could hold her up to ridicule, did he? Well, he didn't count on her Irish blood and what it means to fight. The girls at the finishing school thought the same way as "his lordship" and they, too, were frustrated.

(Continued on page 2528)



Bessie Love as the Yankee Princess in the Vitagraph picture of that name

"THUNDERBOLTS OF FATE"—EDWARD WARREN-HODKINSON

Strong Melodrama with Political Setting

"THUNDERBOLTS OF FATE" can be set down as a strong melodrama with a background of state politics. The governor is forced to marry an adventuress through a series of circumstances which, though he is innocent, lay him open to attack. His wife thereupon enters into an affair with another man and, when he tires of her, kills him. The crime is fastened on the brother of the girl the governor really loves. This precipitates a dramatic situation which is made the most of by the producers.

The picture was directed by Edward Warren. Though it must be confessed that some few of his scenes show rather inadequate management and that some few of his players are rather unnatural at times, the general impression left by the picture is favorable. A fault that can easily be remedied appears in the bad editing of the last few scenes. A few skillful strokes of the cutter and all will be well.

The featured players are House Peters and Anna Lehr, both of whom register effectively in the respective roles of the governor and the heroine. Corrine Uzzell is also good as the adventuress.—Length, 5 reels.—Released April 6.—*Peter Milne.*

THE CAST

Robert Wingfield .....House Peters
Eleanor Brewster .....Anna Lehr
Senator Brewster .....Ned Burton
Clifford Brewster .....Wilfred Lytell
Edward Brewster .....Ben Lewin
Howard Lennox .....Henry Sedley
Adele Hampton .....Corinne Uzzell

Suggested by Harry S. Sheldon.
Scenario by Winifred Dunn.
Directed by Edward Warren.
Photographed by Edward C. Earle.

PRESS NOTICE

"Thunderbolts of Fate," an Edward Warren production starring House Peters and Anna Lehr, will be presented at the ——— theatre on ——— of ——— week. This is a story that makes prominent a murder mystery and is laid against a fascinating background of politics. The central character is Robert Wingfield, governor of the state, who is married to an adventuress who refuses to respect his position and who is openly seen with Howard Lennox, another parasite. When Lennox deserts her her love turns to a furious hate and she murders him. It so happens that right after she has committed the crime Clifford Brewster comes to the apartment to reprimand Lennox for his insults to his sister. And so he is accused of the crime. This precipitates a strong situation, particularly when it is considered that Brewster's sister, Eleanor, is the girl that Wingfield really loves.

How this tangle is straightened out caps "Thunderbolts of Fate" with a particularly effective climax, the full worth of which is realized by the two stars and their suppporting cast. Mr. Peters is an actor of great ability and his handling of the role of the state governor is a fine piece of work in every respect. Miss Lehr's histrionic ability and dark beauty have often attracted praise of a high order and when her work here is considered it is no wonder. Wilfred Lytell portrays the role of the brother, while Corinne Uzzell and Henry Sedley take the roles of the adventuress and the adventurer.

"Thunderbolts of Fate" was suggested by Harry S. Sheldon, written by Winifred Dunn and produced under the direction of Edward Warren.

THE STORY

Robert Wingfield, candidate for governor, is a born fighter. He hates petty graft as practiced by Senator Brewster and attacks him roundly in public. Brewster rages furious but can do nothing. His sons, Clifford and Edward, are inclined to be furious with him, but his daughter, Eleanor, takes a different attitude. For she has met Wingfield and has fallen very much in love. However, Wingfield, though he returns Eleanor's affections, has had the misfortune to propose to Adele Hampton, an adventuress, who, though she does not love him, threatens to bring suit for breach of promise unless he marry her. When he is elected Wingfield sees no other way out than to accede to her demands, as a refusal would bring on the suit with its consequent disgrace to his party and himself.

Adele refuses to respect her husband's position and carries on an affair with Howard Lennox, another parasite. Lennox meets Eleanor and is attracted to her. She looks on his various advances as insults and confides in her brother, Clifford. In a rage Clifford goes to Lennox's apartment and finds him dead. He is surprised standing over the body, accused of the murder, convicted and sentenced to death. All the pleas of his father and brother will not move the governor for the facts all point to Clifford's guilt.

Eleanor at last decides to appeal to him. He has gone to his hunting lodge and she follows. A rainstorm breaks and she is obliged to spend the night under the same roof with him. In the morning Brewster, his son Edward and Adele arrive. Adele accuses her husband of faithlessness, whereupon Brewster says that a guilty woman has no right to accuse. Misinterpreting his accusation Adele breaks down and confesses the murder because Lennox had deserted her She then drowns herself in the lake. All is then well for the true love of Wingfield and Eleanor.

PROGRAM READER

A situation of the utmost force forms the crux of the action of "Thunderbolts of Fate," the feature that will be presented here on ———
A murder has been committed. A young man has been accused of the crime and duly convicted and sentenced. The governor of the state may pardon him if he wills, but all the evidence points toward the young fellow's guilt. But this is not all. The doomed man is the brother of the girl the governor loves! Here indeed is a situation of the utmost force. It is dramatic of itself and is possessed of a two-fold power owing to the fact that it is approached in a most skilful manner. The solution of the story will not be given here, for it is carried through with such force and skill on the screen that it wouldn't do to spoil it all before hand. House Peters and Anna Lehr are the stars of the picture, and their work is of an unusually high order. Others in the cast are Wilfred Lytell, Corinne Uzzell and Henry Sedley, all players of ability. "Thunderbolts of Fate" was produced under the direction of Edward Warren and is the second of his productions to be released on the Hodkinson program.

SUGGESTIONS

Here the exhibitor is offered two stars and a mighty good situation to play up. House Peters and Anna Lehr are stars of competence and repute and while their names may not have the magic of some of the big box office players of the day, they at least stand for merit. The situation referred to is the one mentioned in the catch lines, program readers, etc., elsewhere on this page. This lies in the governor's predicament when he is called upon to pardon the brother of the girl he loves when all the facts point to his guilt. Naturally if you relate this situation it will create considerable interest. Build it up after the manner that the book publishers use in creating interest in the plot of a new work. Carry the action forward up to the climax by bold, dramatic sentences and then stop. This is a method of teaser advertising of the most approved type, and it hardly ever fails to awaken the reader's attention.

With this situation and the starring team you should be able to build up an effective advertisement. The same idea may be applied to lobby drawings or any special stunts you may employ to exploit the production.

CATCH LINES

This was no usual state problem. Here he, the governor, was asked to pardon the brother of the girl he loved when all the facts pointed to his being guilty of murder—murder in the first degree. What did he do? See "Thunderbolts of Fate."

She had no respect for her husband nor for his position, governor of the state. She received the attentions of Howard Lennox, a noted rounder in public places. It was the biggest scandal the state capital had ever known! See "Thunderbolts of Fate."

Two stars—House Peters and Anna Lehr—supported by a capable cast, including Wilfred Lytell and Corinne Uzzell.

He had the power to pardon the brother of the girl he loved—but all the facts pointed to his guilt. It appeared he had murdered a man in cold blood! Which would swing him—his love for the girl or his duty to the state? See "Thunderbolts of Fate."

Do you believe in capital punishment? See "Thunderbolts of Fate."



House Peters, appearing in "Thunderbolts of Fate" with Anna Lehr as co-star

"MARRIED IN HASTE"—FOX

Subtitles Boost Entertaining Qualities; Easy to See

HALF of the entertaining properties of this picture are derived from the clever subtitles; the other half, from the situations. Whatever the source, however, there is one thing that is sure—the picture entertains. And that is the chief object sought.

The story is of the light sort, the kind that gives pleasure, without placing too much tax on the spectator's imagination, nor causing too much exertion. It is about a young millionaire and a spendthrift. His young wife, contrary to what one would expect from young girls, determines to teach her husband economy. She persuades the executor of her husband's estate to disappear temporarily. Left penniless, he is compelled to go to work. He develops good business ability and is able to land a deal and make some money. In the end the wife confesses and everything is happy.

This picture would best fit high class audiences.—Released April 6.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Sam Morgan.....Albert Ray
Constance Winwood.....Elinor Fair
Agramonte.....Robert Klein
Brown.....Don Bailey
Hernandez.....B. M. Turner
Downer.....Thomas Jefferson
The Valet.....William Carroll
Chauffeur.....William Elmer

Story by E. Lloyd Sheldon and J. Searle Dawley.
Directed by Arthur Rosson.
Photographed by Roy Klaffkie.

PRESS NOTICE

Albert Ray and Elinor Fair, William Fox's new stars, will grace the screen of the theatre on of week in a picture entitled "Married in Haste." The story, which was written expressly for these players by E. Lloyd Sheldon and J. Searle Dawley, is a romantic farce-comedy based upon frenzied finance as it concerns a honeymoon. Ray takes the role of a wealthy spendthrift to whom money is no object just so long as it is spent. As Sam Morgan he doesn't care a hip-hurrah how he disposes of his income, even though he may be newly married. His bride, Constance, comes from a different school, however—the school which teaches the value of money and how to save it. In other words, the girl marries Sam to reform him of his careless habit. How Constance tames her husband and makes him realize that money doesn't grow on trees, how he responds to her suggestion that simply because they are on a honeymoon is no reason why all the income should be spent are events which form one of the most rapid and amusing comedy pictures ever seen on the screen.

There is a note of mystery in the picture, incidentally, which balances it and gives it some weight. The figure of Downer fits into the sustaining situations. As Sam's guardian he enters a conspiracy with Constance, to see to it that the gay blade spends only ten dollars and no more. Of course Sam takes it all good-naturedly, even when he is requested to leave the hotel. When he is compelled to go to work the thought strikes home that money is pretty valuable after all, particularly when you have a wife to support.

Mr. Ray and Miss Fair fit every requirement in the interpretation of their parts. The former is quite a comedian in a quiet sort of way and plays his scenes with admirable repression, while the latter enacts her part with wistful naivete and charm. The stars are supported by a well balanced cast, which includes such competent players as Thomas Jefferson, Don Bailey, and Robert Klein. The direction was in charge of Arthur Rosson, formerly connected with Allan Dwan, and he has given the picture a splendid production in every sense of the word.

THE STORY

Sam Morgan is a young man who doesn't know what to do with his money. Even when he becomes engaged to the sweetest girl in the world, Constance, he doesn't stop spending and he is well into his next year's allowance (an allowance because Sam has a guardian) when his wedding day arrives. Constance and the guardian, Downer, decide to teach the young man a lesson and they fix it so that there will be no money in the bank when Sam attempts to put his various checks through. The first catastrophe that Sam has ever experienced arrives in his young life when his check for ten thousand drawn through the hotel returns with the fatal N. G. written across it. And after a few more have followed the same course Sam decides that there is nothing to do but to go to work.

He gets a job with a first class herring establishment as janitor. And, because he has a smattering of Spanish, he gets in on a big business deal. A Spaniard with a ship load of herring but with no acquaintance of English attempts to sell his produce to the firm through a dishonest interpreter. Things don't go off at all well and the Spaniard leaves in a huff. Thereupon Sam gets an idea—an idea forced on him when he is fired from his janitor job.

He proceeds to play the gentleman once again and talk as if he had a mint of money. He agrees to buy the fish from the Spaniard and gives him a check. Before the check has returned to him he has received one for a larger amount from the herring house, part of which he gives the Spaniard when his other check returns. And then Constance and the guardian think that Sam has succeeded in the business world and return his fortune to him!

CATCH LINES

Were you ever put out of a hotel while on your honeymoon for non-payment of tariff? See what happened to the honeymooners, Albert Ray and Elinor Fair, in the sparkling farce comedy, "Married in Haste."

Featuring Albert Ray and Elinor Fair, the newest Fox entertainers—supported by an excellent cast which includes Thomas Jefferson—a vivacious picture, full of fun and comicalities.

In which a young bride looks after her own welfare immediately after the marriage ceremony. She has to, as a matter of fact—her husband is a gay spendthrift.

It is mighty fortunate for the bridegroom that he marries a young woman born with the saving instinct! Otherwise the happy couple would be left destitute.

See "Married in Haste" and discover how a bride can tame her husband—a story of frenzied finance put up in a comical way.

Does a "busted" millionaire go to jail for writing a $10,000 check with no bank account? See "Married in Haste" and find out his dilemma.

A humorous glimpse of a honeymoon wrought with exciting complications for the happy couple.

A little journey to Poverty Row by a gay millionaire and his plucky bride!

Two new stars in the film firmament—Albert Ray and Elinor Fair. They appear in "Married in Haste," and give an excellent account of themselves.

Sam Morgan had more money than he knew what to do with, and he didn't care how he spent it—but his wife did. See how the bride brought him to his senses in "Married in Haste," a rapid farce-comedy.

"Marry in haste and repent at leisure" is an old and truthful proverb—truthful sometimes. "Married in Haste," the new Fox comedy, runs contrary to form. Sam Morgan and Constance Winwood marry with quickness and dispatch, but their financial obligations are so embarrassing that they have no time to repent at leisure.

PROGRAM READER

Albert Ray and Elinor Fair, two new stars in the film firmament, will be seen here shortly in the Fox feature entitled "Married in Haste." This is considered an ideal subject for the stars by the producers, since it offers them thoroughly congenial roles to win your friendship. The play breathes the spirit of youth—irresponsible, irrepressible youth, and there is a wonderful charm about it, too, particularly found in the "give and take" plan of the protagonists. The plot is filled with breezy comedy and sustaining situations. Which gives it balance and a thing of weight with you. It was written by E. Lloyd Sheldon and J. Searle Dawley, two scenarists who have contributed a number of continuities to the screen. These photoplaywrights always conceive their subjects with plenty of imagination.

The patrons of the ——— theatre will surely react to the humor of "Married in Haste." The complications are rich in dramatic and comedy values. A rich young man with no idea of what a dollar means marries a girl who saves him from himself. But wait and see the picture—no mere woof of words can do it credit. "Married in Haste" is scheduled for exhibition here on and the management has secured a number of other pictures to complete the program.

SUGGESTIONS

Here you have a couple of new stars to exploit and you needn't be a bit backward in putting them forward. Any manager, if he's the least bit progressive, must assume that his audience demands a change, not only in plays but in personalities. Here is your opportunity to show an

(Continued on page 2526)



William Fox's new stars, Albert Ray and Elinor Fair

"PETTIGREW'S GIRL"—PARAMOUNT

Heart Interest Is Exceptional; War Romance

MISS CLAYTON has appeared in some pretty good pictures lately, but, in point of heart interest, not one of them equals, much less to say surpasses, "Pettigrew's Girl." It is full of that power that influences the deeper emotions, awakening compassion for the characters.

The picture, although a war romance, is free from scenes depicting actual warfare; in fact, the plot never leaves the boundaries of New York, wherein it developes. The closest it gets to the battlefield is only to imply that the hero goes to France, fights and returns.

The story in the main treats of the heroine, a pretty New York chorus girl, who works hard to land a millionaire for a husband; but when she succeeds in making him propose, she turns him down, because a plain-hearted soldier boy she has met by chance has taught her what real love is.

The picture should have a wide appeal.—Released March 23. Length, 5 reels.—*P. S. Harrison.*

THE CAST

Daisy Heath, a chorus girl.....Ethel Clayton
Private William Pettigrew, a soldier Monte Blue
Private Jiggers Botley.....James Mason
Hugh Varick, a capitalist.....Charles Gerard
Piggy .....Clara Whipple

By Dana Burnett. Scenario by Will H. Ritchey. Directed by George Melford. Photographed by Paul Perry.

CATCH LINES

When a chorus girl throws over a millionaire for a fellow without any money, it's a sure sign that something unusual has happened. Maybe the chorus girl has fallen in love. Who can tell? But see "Pettigrew's Girl" and you'll know the reason why.

She chose a man in a million instead of a man with a million.

He fell in love with her picture first and then sought an introduction to the girl—see "Pettigrew's Girl."

She chose love in khaki instead of millions in a stiff shirt—see "Pettigrew's Girl."

The story of a lonesome man in New York and a chorus girl.

A tale of when the boys marched away and when they came marching home.

He was ready to meet a Hun regiment, but didn't expect to line up against an army of chorus girls—see his experience in "Pettigrew's Girl."

PRESS NOTICE

An unusual Paramount feature comes to the ——— theatre on ——— of ——— week in "Pettigrew's Girl," which has Ethel Clayton as its star. This is from a story by Dana Burnett which originally appeared in the columns of the Saturday Evening Post and which was adapted for the screen by Will M. Ritchey. The story is one which takes place during the war although there are no war scenes in the picture, the body of the action revolving around the romance of lonely Private Pettigrew, a southerner in an embarkation camp near New York, and Daisy Heath, a popular chorus girl.

Mr. Burnett has furnished a most interesting clash of characters in the love of these two. Pettigrew, long, lanky, awkward and ill-at-ease in the presence of women, and Daisy, sophisticated, with a wonderful knowledge of Broadway and its habits at her fingertips. The possibilities that come to mind when the paths of these two cross are manifold, and when the ability of the author is considered, it is almost superfluous to add that he has handled them with the utmost skill, deriving both humor and sympathy from them.

Miss Clayton plays the part of Daisy Heath with a vigor and depth of feeling that makes it stand out as probably the best characterization she has contributed to Paramount pictures. Monte Blue is the exact type for Pettigrew, and he takes the role with ease, getting the utmost from it. Another prominent part, that of Hugh Varick, the millionaire suitor for Daisy's hand, is played by Charles Gerard. Every one of Mr. Gerard's performances is a thing of the utmost skill and his Varick is one of the best of his many characterizations.

PROGRAM READER

Ethel Clayton, that thoroughly artistic emotional star of Paramount pictures, will shortly be seen at the ——— again in her latest production, entitled "Pettigrew's Girl." This is an adaptation from a Saturday Evening Post story written by Dana Burnett. Mr. Burnett has had a wide experience in the newspaper and magazine business and is something of a poet besides. And in the writing of his magazine stories he gets more of the soul of the poet into them than does the usual author of the day. At any rate, in "Pettigrew's Girl" he conceived a romance, the poetry of which is delightful from first reel to last. William Pettigrew is a soldier in a southern regiment at an embarkation camp near New York. He is lonely, homesick for a home he never had. And on his leave in New York he searches for some companionship—and finds it in the person of Daisy Heath, a popular chorus girl. Their love story makes for one of the most pleasing pieces of entertainment we have presented here in quite some time. Monte Blue appears as Pettigrew, while Charles Gerard carries the role of a millionaire suitor for the lady's hand.

THE STORY

William Pettigrew is a member of a southern regiment stationed at an embarkation camp near New York City. The tall, lanky chap is very lonely, for there is no one back home to whom he writes. On a leave of absence in the city he sees a picture of Daisy Heath, a popular chorus girl, in a shop window. He admires it greatly and buys it, and that night visits the theatre where she is playing. After the performance he takes a place at the stage door and awaits her coming. When Daisy sees Pettigrew she realizes in an instant that he is not the usual type of hanger-on, and a friendship soon springs up between them.

Daisy's most serious suitor of all is Hugh Varick, a millionaire, who showers her with attentions and offers of marriage. Previous to her meeting with Pettigrew she had led him on, as he wash considered the best catch a chorus girl could possibly make. Now, however, things take on a different complexion. Daisy volunteers to do an act at the camp and afterward she manages to see Pettigrew, even though the unfortunate soldier has been confined to kitchen police duty as a result of a quarrel over her photograph.

Then comes the time for the show-down. Daisy must decide. Varick says he is going west and asks her to go with him as his wife. And Pettigrew informs her he is soon to sail for France and asks her to wait for him. Daisy decides on the soldier. Moreover she makes it plain to Varick that she never really loved him—only considered him a catch. And Varick, waking up to himself, dons the uniform also and marches away.

SUGGESTIONS

"Pettigrew's Girl" presents no big advertising angle to the exhibitor—that is, no big sensational advertising angle, nothing you can seize on haphazardly and smear all over your advertising. Perhaps it is just as well a picture such as this comes along once in a while, for it does give you the opportunity to get in some dignified copy, copy whose essential quality is attractive atmosphere. Here in this picture you have a lonely, awkward southern soldier, alone in New York on leave (his regiment stationed nearby at an embarkation camp).. And on the other hand there is Daisy Heath, a much-courted chorus girl. Doesn't the crossing of these two characters unfold an opportunity to you? Doesn't it appear somewhat out of the ordinary? Doesn't it present a wonderful opportunity to paint homely and delightful word and sketch pictures, bringing out the prettiness of the romance, its humor and its pathos?

This is the big line to plug with respect to this picture and this line deserves to be developed fully as much as the sensational line that is developed on the more sensational pictures.

Aside from that you have Ethel Clayton, one of the popular stars of the day, supported by two able leading men. Monte Blue is a wonderful type for the part he plays and a good actor, while the worth of Charles Gerard does not need to be commented upon.

You might also mention that the story was taken from a Saturday Evening Post work of fiction by Dana Burnett.

"MARRIED IN HASTE"

(Continued from page 2525)

appreciation of your audience's request. By adding the faces of Albert Ray and Elinor Fair to your gallery you will be making new friends as well as keeping the old ones. Variety is the spice of an exhibitor's scheme of film things just as it is in the entertainment plans of the opera impresario, the theatrical manager, and his fellows of the make-believe world.

Therefore get on this tack of playing up new personalities and show the crowd that you are keeping apace with the times. Albert Ray and Elinor Fair may be newcomers as far as stellar positions are concerned, but they are sufficiently versed in things dramatic to warrant a place on any progressive exhibitor's program. Mr. Ray established himself on the stage in "Buster Brown," playing the title role, and he followed up this play by appearing in the leading role in

(Concluded on page 2527)



Ethel Clayton in a determined pose from "Pettigrew's Girl"

"PEPPY POLLY"—PARAMOUNT

Tears and Laughs and Under It All Good Propaganda

OUTSIDE of its merits as an entertainment, this picture should do much good as propaganda, by bringing before the people the abuses in penal institutions. This propaganda is not forcedly conveyed, but in a very subtle manner. In other words, the picture drives home its point while it entertains.

The theme, although not new, is presented interestingly under a new garb. The heroine, in order to expose the ill treatment of the women inmates of a prison, arranges with a judge to sentence her to a short term, so that she may personally investigate the conditions.

There are plenty of spots that will touch a spectator. The picture is somewhat sad, but it is enlivened by comedy touches, due mostly to the star's fine acting. On the whole, it is an offering above the average.—Released March 30.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Peppy Polly.....Dorothy Gish
Dr. James Merritt.....Richard Barthelmess
Judge Monroe.....Edward Peil
Sarah Keene.....Emily Chichester
Mrs. Kingsley Benedict.....Kate V. Toncray
Mrs. Crafton.....Josephine Crowell
By Frank E. Garbutt.
Scenario by M. M. Stearns.
Directed by Elmer Clifton.

SUGGESTIONS

It is a good plan on all Dorothy Gish pictures to recall her great role in "Hearts of the World." As the Little Disturber in this production she created a large, new following, a following that is ready to see her again in a similar part if you present it in the right way. Of course it isn't right to liken her part here to the other in every respect. But the pep and personality that the star put in her interpretation of the Little Disturber she also puts in her characterization here.

Try to bring out some of this personality and pep in your advertising. This applies to all sorts of advertising. Not only in your newspaper copy, in which you should use actionful pictures of the star followed by peppery word arguments, but in lobby decorations such as special paintings and drawings. Bring out the Dorothy Gish personality. Go after it strong and you should pull good results.

Fans will like to know that Richard Barthelmess is in the leading male part. This young actor has had a lot of publicity in the best papers that reach the fans, and he has created his audience through his successive appearances in other Paramount pictures. Use his name as the main supporter in your advertising if your crowd follows pictures closely.

PRESS NOTICE

Dorothy Gish, still remembered and loved as the Little Disturber in D. W. Griffith's "Hearts of the World," returns to the ——— theatre on ——— of ——— week in her latest Paramount picture entitled "Peppy Polly." Polly is another first cousin to the Little Disturber, as indeed, have all Miss Gish's Paramount characters have been. . That is, they contain that quality—"pep" is just the word that adequately describes it—that made the Little Disturber one of the most renowned characters the screen has ever known. And while Miss Gish is best in such a part she is by no means the same in each picture. Her versatility, her ability to create new bits of business and her happy faculty of injecting new life into a role, guard against any possibility of sameness that might otherwise intrude.

Polly is a young stenographer who obtains a job as a judge's secretary. Both she and the judge are much concerned about the corruptness of the officials at the House of Correction, and, to obtain evidence on them, Polly succeeds in committing a crime (sailing a brick through a jeweler's window to be exact) and in securing a three year sentence to the place. All goes well for a time, Polly gets a lot of evidence, incidentally at the expense of her own good comfort, and then suddenly the judge, the only possessor of the secret of Polly's innocence, dies!

And so Polly sees three long years ahead of her! How she gets out of the place makes a charming tale, enlivened by a plentiful supply of romance and played with a sincerity and zest by all the members of the cast who seem to become infected by the Gish personality.

THE STORY

Peppy Polly is a stenographer, but with nothing to steno about. Her last money she gives to a sick friend, and then goes hunting for a job. As luck would have it, she lands as secretary to Judge Monroe, a philanthropical gentleman, whose good heart even extends to a homeless monkey. This animal Polly doesn't take kindly to, but to the Judge and the work she does. Polly's friend is sent to the reformatory for attempting to steal and she manages to get word to her about the awful conditions there. Polly tells her story to the Judge and they decide that Polly shall enter the institution to investigate.

A brick thrown through a jeweler's window gets her a three year sentence, and straightway she begins to find out the awfulness of the place. She is beaten, spied on by stool pigeons of the matron and, for attempting to protect a frail little girl, is cast in solitary confinement. Dr. James Merritt, the young physician of the institution, succeeds in having her removed from this hole and put to scrubbing floors. The matron notices that the doctor has taken a fancy to Polly and plots his downfall by throwing them together as much as possible.

Polly's nerves are not improved when she learns that Judge Monroe has died. It looks pretty bad—this three year sentence of hers. When Merritt asks Polly to be his wife, the government agents put him under arrest for misinterpreting his words. Then Polly gets the bright idea of seeing the late judge's secretary and asking this person to corroborate her story. This done there is a pardon from the governor for her, and, after the marriage, Merritt and his peppy wife are put in charge of the institution.

CATCH LINES

Peppy Polly sought evidence on the corrupt officials of the House of Correction and broke a jeweler's window to get a three year sentence. Then the judge, the only man who knew the why and wherefore of her trick, died! A three year sentence loomed ahead of Polly and with no means of dodging it! How she finally did makes capital entertainment as shown in "Peppy Polly." Dorothy Gish, the Little Disturber of "Hearts of the Word" is the star.

She found cruelty and graft in a public institution and then found she couldn't get out!

The romance of a little law-breaker and a physician.

Could you live on the morning paper and watch a monkey eat delicacies without throwing a brick through a jeweler's window? Have a look at "Peppy Polly" and see the fun.

There's more pep in "Peppy Polly" than there is in five ordinary pictures. You'll go out in world feeling better after you've had a few shots of it. Take your injection at the —— theatre, where "Peppy Polly" is being shown.

PROGRAM READER

Dorothy Gish, the delightful Little Disturber of Griffith's great picture "Hearts of the World," has a similar role in her next Paramount picture "Peppy Polly" shortly to be seen here. Polly is a little girl who doesn't like all the wrong there is in the world and when she gets a job as a judge's stenographer determines to see that the particular wrong as practiced by the officials of the House of Correction for Girls is remedied. They hatch a plan and the outcome of it is that Polly throws a brick through a jeweler's window and gets a three year sentence! And then the judge dies and her secret is buried with him! We feel that our patrons will find more than usual enjoyment in watching the trials of Polly, how she gives up in despair and then finds a way out after all. The role is full of humor, of pathos and, last but not least, of "pep." It is strangely akin to the Little Disturber part, and yet is quite different. Miss Gish's enthusiasm spreads to the rest of the cast, which includes Richard Barthelmess, Edward Peil, Emily Chichester, Kate Toncray and Josephine Crowell.

"MARRIED IN HASTE"

(Concluded from page 2526)

"Peck's Bad Boy." He has also appeared in a number of vaudeville sketches. Miss Fair made her debut in pictures with William Farnum about three years ago. Both of these players bring youth and charm to the screen, and if their work in "Married in Haste" is any criterion, it will not be long before you'll be getting results in the way of box office receipts.

If you cater to a fan crowd it would be advisable to play up the director, Arthur Rosson, inasmuch as he has had a long and varied experience in producing pictures. His affiliation with Allan Dwan as assistant director entitles him to considerable recognition as a man who knows what to do with a scenario when he gets it. The idea behind "Married in Haste" is elaborated into a splendid picturepleay under his skillful guidance. Mention might be made of Thomas Jefferson, than whom there is no better character actor on the screen today, who appears in the support of the stars. He, undoubtedly, has a following all his own.



Dorothy Gish Encounters the Law in "Peppy Polly"

"THE UNKNOWN LOVE"—PATHE

War and Love Twined in Perret's Production

A ROMANCE forms the basis of the story of "The Unknown Love," but the greater part of the action dwells on actual warfare and its gruesome features. Under conditions such as existed before November 11 it would no doubt fit very well; the question for the exhibitor to decide now is whether the passing months have affected the ability of this type of picture to hold his audiences.

There are some points in the picture that require a powerful stretch of the imagination. In particular the incident which shows the commander of a war vessel headed for France taking the heroine abroad.—Released April 27.—Length, 6 reels.—*P. S. Harrison.*

THE CAST

Doris Parker.....Dolores Cassinelli
Harry Townsend.....E. K. Lincoln
John Parker.....W. Cook
Capt. Jack Tims.....Robt. Elliott
Townsend's Pal.....Bradley Barker
Written, directed and presented by Leonce Perret.

THE STORY

Doris Parker, daughter of a retired American sea captain, adopts Harry Townsend, a fighting soldier she has never seen as her "godson." He is glad to hear from someone in the states as no letter had ever come to him before, but, in answer to her request for a photograph, he sends one of his chum's, not having any of himself. When Doris hears that he has been severely wounded she begs Captain Jack Tims, one of her admirer's, to smuggle her aboard his transport and take her to France. Violating all Navy regulations Tims complies with her request. On the way over the ship is attacked and Tims is killed. Doris watches his burial at sea with sincere grief.

In France Doris hurries to Townsend's bedside but he is so seriously wounded that his face is bound up and she is unable to get a good glimpse of him. However, it is due to her careful nursing that his health is restored. When at last she sees his face she finds it not the one of the photograph. But their unknown love is real, nevertheless. It was not the photograph that awakened the love in Doris' heart, but the letters he wrote.

Back in the United States Townsend receives his honorable discharge from the army and he and Doris are married. Shortly afterwards come the glad tidings of peace when the whole country, the whole world in fact, goes mad with the joy of it. And then six years later when Townsend's little boy asks him about the stars in the skies the father makes reply that each one of them represents a soul flown from the battle field. And in the little boy's mind's eye the myriad stars suddenly take the form of the words "Stars of Glory."

PRESS NOTICE

The Pathe Special feature, "The Unknown Love," co-starring E. K. Lincoln and Dolores Cassinelli, will be the main attraction at the ——— theatre on ——— of ——— week. This picture takes up one of the most touching and pathetic phases of the war, and through the guiding mind of the director, Leonce Perret, it is presented in splendid dramatic form. Doris Parker, the American girl in the case, becomes godmother to a soldier in the trenches—a man she has never seen. He is Harry Townsend, a man of refinement and breeding who has no friends back home to hear from. When he receives Doris' letter he is inspired to write her a beautiful acknowledgment and this causes in Doris a great and unknown love.

It may be seen that this is the beginning of a most unusual sort of romance. Its development forms the body of the picture and its course introduces situations as thoroughly original and unique as the beginning. The film is not loaded with battle scenes, although some of these are introduced to provide the necessary effects. However, the main portion of the action deals with the working out of this romance and in this respect "The Unknown Love" is one of the most remarkable pictures ever shown at the ——— theatre.

Lincoln makes a masterful figure of the soldier while Miss Cassinelli plays the role of the girl with a charm that is irresistible. Others who appear in prominent roles in the production are W. Cook, Robert Elliott and Bradley Barker. Mr. Perret, a French director, who came to America to find a wider field for his art, also wrote the story. His work shows to advantage in every scene.

CATCH LINES

Can letters alone create a romance—can two people write and find that they love each other without ever seeing one another?—See "The Unknown Love"—it develops this romance in a strange and beautiful manner.

The story of an unknown love that became a known love.

She wrote for his photograph and he sent her the likeness of his pal—but she fell in love with his letters not with the photograph, and when she saw him she knew he was the man! See "The Unknown Love."

Why did Doris Parker brave the dangers of the ocean in mid-war time—why did she violate the laws of the United States Navy to get to France? See "The Unknown Love."

A romance with the Great War as a background—an unusual romance—one that begins before the principals have met!

Did you become godmother to a soldier you had never seen during the war? Many women did. Doris Parker in "The Unknown Love" did—see what this strange relationship developed into in this special feature now at the ——— theatre.

PROGRAM READER

There were many women who during the war became godmothers to friendless men in the army. This was a practice first adopted in France and England and which was eagerly taken up by the women of America when the United States entered into things. Doris Parker was one of these women. Her friends urged her to write to a man named Harry Townsend, a man they knew was friendless from the information contained in their own letters from the front. And so Doris sat down and wrote—just a few cheery words from home! And the answer to her letter—the answer from Harry Townsend—awoke within her a great unknown love. How this unknown love became a known love will be shown in the Pathe special feature "The Unknown Love" which will shortly be seen at this theatre. It deals with one of the most interesting phases of the war and is superbly developed by the author and director, Leonce Perret. Mr. Perret gave the people of the country the great patriotic film, "Lafayette, We Come," and the stars of that picture, E. K. Lincoln and Dolores Cassinelli, will also be seen in "The Unknown Love." It is a picture filled with exciting incident and handled in a dramatic manner from first to last. It will be shown here ———.

SUGGESTIONS

In the Program Reader elsewhere on this page you will find your best advertising angle on this feature. This, of course, is an admission that it is a war picture, but don't let that scare you. You will note that the angle taken deals with the girl at home, rather than with the man in the trenches. That is important, very important. And this is an original situation. One like it hasn't been offered before on the screen. This means a lot. And you will be able to excite a good deal of curiosity if you state the first facts in the case, the fact that the girl back home became the godmother of a soldier in the trenches of France without ever having seen him. The advertising possibilities in this situation are obvious, so go the limit on this angle. It is probably the best in the entire picture for advertising purposes.

Outside of this angle you have the stars, E. K. Lincoln and Dolores Cassinelli. Both of them were extensively advertised in the special production, "Lafayette, We Come," so recall their names to your patrons. Also mention the producer, Leonce Perret. He is a French director and one of his biggest productions made here was the one in which the stars appeared previously. All three received considerable publicity out of this.

If you think it advisable you might also mention that the picture contains views of the crowds celebrating the tidings of peace in New York City.

"YANKEE PRINCESS"

(Continued from page 2523)

SUGGESTIONS

From the days that Bessie Love appeared opposite William S. Hart and Douglas Fairbanks just a few short years ago, her histrionism has expanded to such a degree that you need no reminded of the esteem in which she is regarded by the screen-going public. Indeed, the star has gained a following of no inconsiderable size. As her managers have furnished her a most agreeable subject in "A Yankee Princess," we have no scruples in calling it the best picture she has done for Vitagraph. True it is that her reputation is founded upon her ability to interpret "glad" roles, but this feature is not as sentimental as some in which she has appeared, hence gladness is mixed with sterner stuff, and the subject is better as a result.

Therefore feature the story as just a little bit different. It being an Irish tale you have all sorts of leads to make it conspicuous in your advertising. First off you have the national color of Ireland to decorate the lobby—and you can give souvenirs to the ladies in the shape of inexpensive shamrocks. There is great atmosphere in an Irish picture and wonderful advertising posibilities. As regards the story we would pay special attention to the heroine's role. The catch lines were written with this idea in mind.



Dolores Cassinelli, co-starring with E. K. Lincoln in the Pathe special "The Unknown Love" produced by Leonce Perret

"THE EXQUISITE THIEF"—UNIVERSAL

Star Shows Unusual Talent; Highly Artistic

SINCE the release of "The Brazen Beauty," the first picture that revealed the possibilities that lay in Priscilla Dean, each new contribution has strengthened the confidence of those who thought she was a real comer; each new production has been better than the last one.

In the review of "The Wicked Darling," the suggestion was made to you to keep an eye on offerings featuring this new find. That that recommendation was neither overoptimistic nor overrated is evidenced from the results obtained in "The Exquisite Thief," a picture of the crook type. Here again she shows unquestionable skill. The picture is really the result of a strong and intelligent combination of star, director, author. The suspense, instead of being worked up gradually, starting somewhere from the middle of the picture, is in full force right from the beginning and is kept up all the way through to the last scene. The last part of it is particularly thrilling; the rapid twists it takes, which place the heroine in and out of danger alternately, excite the emotions to a high pitch, but it ends in the way the spectator would wish, leaving a pleasant impression behind.

It is needless to say that the production is highly artistic from every angle. It seems that Director Browning has staked his all to produce a picture that is distinctive, and he has succeeded. Miss Dean's acting also hardly needs any praise; it is different than that of any other screen actress.

"The Exquisite Thief" may unhesitatingly be rated as a first class production and the best one that ever featured Priscilla Dean.—Released April 28.—Length, 6 reels.—*P. S. Harrison.*

THE CAST

Blue Jean Billie.....Priscilla Dean
Algernon P. Smythe.....Thurston Hall
Shaver Michael.....Sam De Grasse
Detective Wood.....Milton Ross
Muriel Vanderflip.....Jean Calhoun
By Charles W. Tyler.
Scenario by Harvey Gates.
Directed by Tod Browning.

PRESS NOTICE

Priscilla Dean, the popular Universal star, will be seen at the —— theatre on ——— of ——— week in her latest production entitled "The Exquisite Thief." Miss Dean certainly fulfills the requirements of the title role and plays the part with all the youthful energy that is a distinct quality in every one of her characterizations. In the short space of a year Miss Dean has risen to a position enviable indeed in the ranks of stars. Many of her previous pictures have been crook plays and "The Exquisite Thief," adapted from a story appearing in Detective Stories, ranks with the best of these subjects.

Mystery, suspense and romance are rife throughout the production. There is, indeed, a surprise in every turn of the story. Miss Dean carries, the part of Blue Jean Billie, among the light-fingered sisterhood, the queen of them all. At the opening of the picture she is preparing to embark on a particularly hazardous undertaking. The Vanderflips are giving a reception to announce their daughter's engagement to Algernon P. Smythe, scion of an aristocratic English family, or at least such he calls himself.

Who Algernon P. Smythe really is, how Billie makes her getaway, not only with the jewels, but with the prospective bridegroom as well, are events which make "The Exquisite Thief" the exquisite photoplay it is. The story was adapted to the screen by Harvey Gates and produced under the direction of Tod Browning while Thurston Hall, Sam De Grasse, J. Milton Ross and Jean Calhoun take other important parts.

THE STORY

Blue Jean Billie is just about the cleverest crook of them all. In all her expeditions of crime she manages to elude the police. And the wonder of it is that her fellow crooks little know that it is she who is perpetrating the most sensational jewel holdups in the history of the police department. One evening Billie makes ready to attend a social event given by the Vanderflips to announce the engagement of their daughter to a well known Englishman, Algernon P. Smythe. Her companion on the expedition is Shaver Michael, who assumes the role of a chauffeur and waits outside while Billie mingles with the guests.

Headquarters have expected her there and have stationed a man to keep a watchful eye on the jewels. But he is so busy watching them that he doesn't notice Billie when she steals into the room, holds him up at the point of a gun and quickly slips the handcuffs on him. She seizes the loot and makes a hasty departure to the car where Shaver is ready to speed away. Smythe and the released detective give pursuit with the police in another car. Shaver's car overturns and he and Billie force Smythe to take them in and elude the police.

They make Smythe a prisoner, and Shaver notices with alarm that Billie is falling in love with him. Shaver is finally captured by the police. Smythe proposes to Billie and she scarce believing her ears, accepts him and decides to reform. But the jewels are still in her possession and the detectives are watching. One of them finally tells her that Smythe is none other than a well known international crook. However, Smythe returns to the police the jewels in a clever manner and saves both himself and his wife from further embarrassment.

CATCH LINES

She went to the reception to steal the jewels—she did, and she stole the bridgegroom too! See Priscilla Dean in "The Exquisite Thief."

Another crook picture with Priscilla Dean as the star—'nuff said.

A surprise in every scene—a mystery in every turn—a delightful romance running through it all—see "The Exquisite Thief."

The wonderful star of "The Wildcat of Paris" and "The Silk Lined Burglar" in still another fine Universal attraction.

She stole the jewels from the bridegroom and the bridegroom from the bride. See "The Exquisite Thief."

"The Exquisite Thief" is an exquisite picture with an exquisite star—Priscilla Dean.

Suspense is multiplied with each succeeding foot of film.

She was such a good thief that she even fooled other thieves.

PROGRAM READER

Priscilla Dean, the bright young Universal star, returns again to this theatre on ——— in her latest production "The Exquisite Thief." This is another crook play adapted from the story by Charles W. Tyler which appeared in Detective Stories under the title of "Raggedy Ann." Miss Dean's latest picture, "The Silk Lined Burglar," was also of the crook type. It appears that in subjects of this nature she appears to her best advantage. However, these subjects are as unlike each other as night from day. The stories are original and, if comparisons must be made, it can only be said that each one of them has plentiful supplies of mystery, suspense and romance. "The Silk Lined Burglar" introduces the star as Blue Jean Billie, one of the cleverest of the crooks that ever baffled a police department. She attends a reception with the idea of stealing the jewels and makes off with the bridegroom as well! Rather startling. And then—but all the rest remains for the picture itself to tell. Miss Dean is supported by Thurston Hall, Sam De Grasse, Jean Calhoun and Milton Ross.

SUGGESTIONS

You can go the limit here for you have a star with a reputation for big and unusual things, and a fine mystery-suspense picture to back up any big advertising you do. Feature the star prominently. She has come wonderfully to the fore in the recent months. Universal has given her such good productions and she has been so good in them that she has fairly swept onward. In advertising her mention some of her other successes that you have played and recall the fact that "The Exquisite Thief" is another crook play-mystery, full of suspense and—different.

Look over the catch lines printed elsewhere on the page and see how they would suit. You

(Continued on page 2531)



One of the many dramatic moments in "The Exquisite Thief," Priscilla Dean's latest Universal picture

"THE TEST OF HONOR"—PARAMOUNT

John Barrymore—Enough Said—Even in Dramatic Role

THIS is the first time that John Barrymore has chosen to make a screen appearance in a dramatic role. That he scores successfully need hardly be said. There need never have been a shade of doubt about the player who made "Peter Ibbetson," "The Copperhead" and other stage dramas so memorable.

On the screen he seems to be much more at home in the serious melodrama than he was in the farce comedy. Given continued good stories we believe he will probably make a still better box office card.

"The Test of Honor" is a heavy melodrama, bordering on the tragic. It deals with marriage infidelity, but not in an offensive manner. The story is interestingly developed and holds the spectator in suspense.—Released April 6.—Length, 6 reels.—*P. S. Harrison.*

THE CAST

Martin Wingrave.....John Barrymore
Juliet Hollis.....[illegible] Binney
Ruth Curtis.....Marcia Manon
George Lumley.....Robert Schable
Mr. Curtis.....J. W. Johnson
Judge Ferris.....Bigelow Cooper
Lovell.....Ned Hay
Mrs. Farrell.....Alma Aiken
Zeke.....Fred Miller

By E. Phillips Oppenheim.
Scenario by Eve Unsell.
Directed by John S. Robertson.

PROGRAM READER

The name of Barrymore has always implied the utmost in acting art. John, Ethel and Lionel of the present generation are three of the acknowledged stars of the stage today. So when we have the opportunity of offering one of the Barrymores in a picture, we can not but help feeling a sort of pride. It is John Barrymore this time and the picture is his latest Paramount production entitled "The Test of Honor." Mr. Barrymore has confined himself to comedy heretofore when making his appearance on the screen and this is somewhat peculiar as on the stage he has made a record as probably the greatest young dramatic actor of his day. Our patrons then will see him in a thoroughly congenial role when "The Test of Honor" comes here on ————. It is an adaptation from a story entitled "The Malefactor," by E. Phillips Oppenheim and was produced under the direction of John S. Robertson. Among those who appear in support of Mr. Barrymore are Marcia Manon, Constance Binney and Robert Schalbe. We consider "The Test of Honor" an exceptional drama in every sense of the word and we feel confident that you will hold the same opinion after witnessing here with the excellent presentation that we are planning for it.

PRESS NOTICE

John Barrymore, whose screen efforts have hitherto been confined to comedy roles, comes to the ———— theatre on ———— of ———— in his latest Paramount picture, "The Test of Honor," which is a subject of a wholly dramatic nature. And drama is Mr. Barrymore's forte, every bit as much as comedy. For the last two seasons he has been winning laurels for himself by his excellent playing in "Peter Ibbetson," and he is shortly to appear in New York in a new play, also of dramatic nature. It is only natural then that the serious Barrymore of the screen should be just as competent and skilled a person as the humorous Barrymore. Such is indeed the case.

"The Test of Honor" is one of the most dramatic of all features that have been exhibited at the ———— theatre. It tells the wonderful story of a man's love for a woman, tied to a husband she loathes. When he is injured she refuses to help him. For his death the man of honor is blamed and committed to prison for seven long years. All this time the perfidy of the wife stings him through and through so that when he is finaly released he determines upon a revenge. How the story then develops is left for the screen to tell.

Mr. Barrymore receives support of a superior order from Marcia Manon as the faithless woman, from Constance Binney as the girl who finally wins the love of the man of honor, and from I. W. Johnston, Bigelow Cooper and Robert Schable in other parts of prominence. "The Test of Honor" is based on a story by E. Phillips Oppenheim entitled "The Malefactor," and was produced under the direction of John Robertson.

THE STORY

Martin Wingrave, a Virginian of wealth, madly loves Ruth Curtis, the wife of a clubman whom she despises. George Lumley, a medical student, is infatuated with her, but she prefers Wingrave. At a country clubhouse, Wingrave and Ruth are discovered by the jealous husband, who attacks Wingrave after he had kissed Ruth. Wingrave knocks him down and Curtis falls insensible. Lumley begs Ruth to give her husband some wine to stimulate heart action, but seeing a chance to get rid of him, she withholds the wine and he dies. At the inquest, the facts of the fight are divulged and as Ruth fails to reveal the truth, Wingrave is sent to prison for seven years for manslaughter. When he is discharged, he decides to avenge himself upon Ruth, and she, having married meanwhile, consents to introduce him into her set, on condition that he destroy the love letters she had written to him. Judge Ferris, her new husband, is in ignorance of his wife's past, and Wingrave soon rouses his jealousy. Juliet Hollis, a young girl who secretly loves Wingrave, in turn awakens resentment toward her in Ruth's bosom, and the latter contrives to get Wingrave into a compromising position, but without causing Juliet to give up her hopes of ultimately winning Wingrave's love. The truth is finally revealed to Judge Ferris by Lumley and Wingrave recognized as a martyr. Juliet's faith in his honesty is rewarded by Wingrave, who, after burning Ruth's letters and advising her to return to her husband, takes Juliet in his arms.

CATCH LINES

"Ruth Curtis had a husband whom she despised and so she turned to Martin Wingrave and madly made love to him. And when her husband found them together in the club parlor there was a scene. Wingrave struck down the husband. The doctor said that he would recover if the stimulant he left were administered. But the wife let him die."

"She let her husband die and the man she claimed to love go to prison for the deed. And when he came out did he seize her white throat in revenge or allow her own scheme to kill him undo her?"

"A story of splendid honor and a beautiful faith—and a most amazing siren."

"Ruth Curtis swore she hated her husband and loved this man. She saw him strike Curtis down and let her husband die. Then she sent the man to prison by denying him. And yet that is only the start of this amazing story."

"A woman betrayed him, but honor forbade him to speak. Seven years in prison and he came forth to find the woman again. But honor ruled and cleverness alone sent the woman to the fate she deserved and the man to the arms of the girl who knew the real love."

SUGGESTIONS

The name of Barrymore is known from coast to coast. There are three people giving it just about the best publicity and high standard of merit that any three could possibly give a name. These three are John, Ethel and Lionel Barrymore. It is a safe bet that just about every one in the country of average intelligence knows these three stand for the best on the stage and of late for the best on the screen. We think the name of John Barrymore is by all odds the best selling point you have with regard to "The Test of Honor," and this is said when the merit of the story, the popularity of the author, and the advertising angles of the plot are all considered.

Up with the name of the star then, and don't let any one have any doubt about who he is. Follow along with the name of the author, E. Phillips Oppenheim, one of the popular authors of his time. And then develop your advertising angles as you will. But you've done a large per cent. of the work when you've said Barrymore in big letters and followed after with Oppenheim. It's a good combination, this.

A variety of exploitations will be found in the April twelfth issue of Motion Picture News in which a Special Service Section on "The Test of Honor" was published.

"BOLSHEVISM ON TRIAL"

(Continued from page 2521)

Clip all the cartoons from now until you show the picture that have Bolshevism themes. Make a lobby display of these. You might also surround them with the latest stories regarding Bolshevism. Such stuff is in the paper every day.

If you have electric signs use red lights in announcing the title. If you have no electrics use red letters.

Use red in your newspaper advertising if it is possible to do so.

Use a sandwich man dressed as the popular conception of a Bolshevik to parade the streets advertising the show.

An unique advertising stunt might be to announce that any Bolshevist in town will be admited to your house free of charge on the condition that he stand up in front afterwards and declare himself.

Don't let the people think you're spiking Socialism, because Socialism is not Bolshevism, and there are many Socialists in the United States. Be sure of this.

State that the picture is adapted from Thomas Dixon's "Comrades."



John Barrymore and Marcia Manon in a Scene From "The Test of Honor"

"GETTING MARY MARRIED"—SELECT

Marion Davies Gets Good Story; Excellent Picture

For once Miss Marion Davies has been furnished with a decent story. The result of this kind act is not only an excellent picture—it is a conclusive proof that this player can act; it proves beyond doubt that she is good screen material; and if the proper stories be given her—stories which, through her as the medium, should influence the spectator's pleasurable emotions, instead of only giving her a chance to walk around, she may yet become an asset to those who hold the contract for her pictures.

The story has been written by John Emerson and Anita Loos, so it is needless to state that there is lots of humor in the subtitles as well as in several of the situations. Credit is also due to Director Allan Dwan for the production end, which is very well handled.

The picture is of the light sort, and should appeal chiefly to high class audiences.—Length, 5 reels. —*P. S. Harrison.*

THE CAST

Mary ..... Marion Davies
James Winthrop, Jr. ..... Norman Kerry
Ted Barnacle ..... Matt Moore
Amos Bussard ..... Frederick Burton
Mrs. Bussard ..... Amelia Summerville
Matilda Bussard ..... Constance Beaumar
John Bussard ..... Elmer Grandin

By John Emerson and Anita Loos. Directed by Allan Dwan. Photographed by Lyman Broening.

CATCH LINES

Marion Davies in a picture written by John Emerson and Anita Loos and directed by Allan Dwan! Some combination! See "Getting Mary Married"; you'll enjoy it.

Because he was a snob he held his nose in the air, and because his nose was of fairly good size he couldn't see over it to watch his step and so one day he fell down an elevator shaft and all was over for him! Tragic as this episode may appear in cold type it forms the beginning of one of the cleverest little comedies we've ever presented. It's called "Getting Mary Married," and it's coming to the ——— next ———.

She had to live with a family of snobs for a year to win her legacy. But she couldn't stick it out, no human being could! And when she married the snobs eagerly gathered around to see what the legacy was. It proved to be—well, take a peep at it in "Getting Mary Married."

She's a pretty girl and a pretty actress is Marion Davies, and "Getting Mary Married" is by all odds her finest picture. It was produced under the direction of Allan Dwan from a story by John Emerson and Anita Loos, those two writers who helped to make Douglas Fairbanks famous. See it or you'll miss a treat.

PRESS NOTICE

"Getting Mary Married," a Select picture, with Marion Davies as the star, will be the featured attraction at the ——— theatre on ——— of ——— week. Special interest is attached to this, the latest of the pretty actress's pictures, due to the fact that it was directed by Allan Dwan, one of the most expert men in his line of the picture art. Miss Davies, under his direction, proves that she has personality and ability besides an unusually pretty face. Her portrayal of the role of Mary, the much despised stepdaughter of an old aristocrat, is one of the best characterizations she has ever contributed to the screen. She puts an immense amount of zest in the role and her various scenes form one long procession of delight.

The picture is a comedy-drama written by two of the ablest authors in this line, namely, John Emerson and Anita Loos. This writing team came into the ascendancy when they prepared many of Douglas Fairbanks' screen vehicles. Later Ernest Truex and Shirley Mason, co-stars in Paramount pictures, appear in a brace of their stories under Mr. Emerson's direction. The authors have contrived a vehicle of excellent worth with which to exploit Miss Davies' talents and at the same time have molded a story full of surprises and comedy situations of an unusual order. This all star writing and directing team certainly proves its worth again.

Miss Davies has as her leading man Norman Kerry, an actor of looks and ability, while others who appear are Matt Moore, Frederick Burton, Amelia Summerville, Constance Beaumar, and Elmer Grandin.

THE STORY

Mary, the step-daughter of the too-aristocratic John Bussard, is kept a prisoner by him because he is afraid she will not know how to conduct herself in the best of society. Every natural, girlish impulse that comes to Mary's pretty surface is branded as a vulgarity by the particular Bussard. One day this gentleman passes violently into the beyond because he held his nose so high he couldn't see over it and watch his step. According to the terms of his will, Mary must live with Bussard's brother's family in Boston for a full year—and not marry within that time—in order to inherit his estate. Mary doesn't care much about this inheritance until a poor widow comes to her and says that her stepfather swindled her. She then determines to fulfill the terms of the will that she may repay her.

The Bussards of Boston are even more snobbish than the defunct John. Of course they don't take to Mary, and they try to make things as disagreeable for her as possible so that she will leave, and, in leaving, forfeit her legacy. But Mary sticks it out and even steals the man Matilda Bussard thought was hers. He is Jimmy Winthrop, wealthy and handsome, and he courts Mary in a distinctly individual fashion. But, though she loves him, she tells him she must wait the year out for the widow's sake. But here Jimmy comes to the rescue and, manipulating the market, boosts the widow's stock sky high. This done, he and Mary are married—the legacy Mary leaves behind.

And the legacy the Bussards receive amounts to slightly over one dollar, with a war savings stamp thrown in for good measure.

PROGRAM READER

Marion Davies, the beautiful star of Select Pictures, will shortly be seen again here in her latest production entitled "Getting Mary Married." It may safely be said that this feature is decidedly the best of all her efforts before the camera. And photoplay followers will easily recognize the truth of this statement when it is added that it was produced under the direction of Allan Dwan from a scenario by John Emerson and Anita Loos. These two writers need no introduction to our audiences. The majority of Douglas Fairbanks' first successes were prepared by them and of recent date they made a new record by the pictures they provided for Ernest Truex and Shirley Mason, the Paramount co-stars. As for Allan Dwan, a picture bearing his name is practically assured of success even before it ever reaches the public. He is known as a director who has never "missed fire" in all his years of producing. "Getting Mary Married" is a comedy-drama with a number of refreshingly original situations and unusual backgrounds. Miss Davies is supported by a cast of players in which Norman Kerry, Matt Moore, Frederick Burton, Amelia Summerville, Constance Beaumar and Elmer Grandin are prominent.

SUGGESTIONS

It certainly looks as if the exhibitor had a good bet in this Marion Davies picture. Forget all about her other pictures, no matter how good they have been and consider the talent responsible for this one. In the first place, it was written by John Emerson and Anita Loos, authors who need no introduction to the exhibitor. Their work with Douglas Fairbanks has brought them nation-wide attention and publicity and more recently the two pictures they prepared for Shirley Mason and Ernest Truex have also attracted favorable comment. They are noted for their writing of comedy-drama. And "Getting Mary Married" is a comedy-drama—an unusual one.

In the second place, there is Allan Dwan. Mr. Dwan has had much the same career as the authors. His first prominence came when he produced Fairbanks' pictures and after that he followed along with some good stuff without any stars. His hand is seen throughout "Getting Mary Married," for he has brought out the best in ALL his players, a best that, in some instances no one ever suspected was there.

With this tri-star combination at work on the producing end of the picture you have a line of favorites to advertise that are almost as well known as the best of the stars. Use their names frequently in all publicity and don't fail to mention them in the advertising.

In the star you have one of the prettiest actresses on the screen, whose ability in the picture here soars to unusual heights. Don't forget the immense amount of publicity that she gets in the Hearst papers. Her picture and her name get in papers in position that money could not buy for any other player on the screen. Play her up big.

"EXQUISITE THIEF"

(Continued from page 2529)

might make capital of the fact that Billie (the crook) goes to the engagement reception to steal the jewels and makes off with the bridegroom as well. This will lend a little lightness to the advertisement and at the same time give an idea of the unusualness and mysterious quality of the plot. You can follow after this with some good suspense copy to get the reader in the spirit of the thing again.



Marion Davies came under the direction of Allan Dwan in "Getting Mary Married" with the most favorable results

"SPEEDY MEADE"—GOLDWYN

Story of Pleasing Sort; Player's Personality Helps

ONCE before it was remarked through these reviews that Louis Bennison possesses a pleasing personality, therefore he should make many friends among picture goers; and if one is to judge from the reports coming in, he is fast gaining popularity. Of course, to this he has been helped greatly by the sort of stories he has been given to work with. They have all been of the sort that portray human nature at its best through the hero. Such stories never fail to win the good will of the spectator and cinch a player's popularity.

"Speedy Meade" has been based on a story of the same pleasing sort, the hero being given the same human part. Suspense and thrills have been embodied in many of the situations.—Released March 23.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Speedy Meade.....Louis Bennison
Mary Dillman.....Katherine MacDonald
Robert Bridges.....Neil Moran
Alice Hall.....Claire Adams
Bud Lester.....Norman Jefferies
Henry Dillman.....J. W. Johnston
Buck Lennon.....Ed. Roseman
Mrs. Buck Lennon.....Ricca Allen
Cal Merchant.....William Bailey

Written and Directed by Ira M. Lowry.
Photographed by David Calcagni.

CATCH LINES

His duty directed that he arrest the father of the girl he loved—could he make this sacrifice? See Louis Bennison in "Speedy Meade."

It didn't take many pictures to put Louis Bennison on the photoplay map. See his latest, "Speedy Meade," and you'll know why he's a star of national renown already.

A western photoplay with a punch that every spectator will feel.

They sent the body of his deputy back to him riddled with bullets! He accepted the fateful challenge and never gave up until every one of them was back of the bars—see Louis Bennison in "Speedy Meade," his latest Betzwood-Goldwyn production.

Little did this gang of cutthroats know that the down-and-out drunkard who served them drink was in reality the most respected man in the Federal Service! They found it out at last, but they found out too late—see "Speedy Meade."

PRESS NOTICE

Once again Louis Bennison shows himself a true son of the West. This time it is in "Speedy Meade," newest in his series of Betzwood productions, that the smiling cowboy star exudes his breezy charm and infectious humor, that have established him as one of the most popular screen stars of the day. In "Speedy Meade," which comes to the ——— theatre, beginning ———.

Bennison has the role of Speedy Meade, a Texas ranger famed for his recklessness and ability to finish any job he starts. He is assigned the task of rounding up a band of cattle thieves on the border. Bidding goodbye to his sweetheart, Mary Dillman, a student in a country convent school, Meade sets out on his man's-size task. While trailing the outfit Speedy is shocked to learn that the brains of the robber band is Henry Dillman, father of his sweetheart. A still greater shock comes to Meade when he comes across Mary in a lonely road near the scene of the crooks' operations in the dead of night. Her father has turned her out of the house. Speedy enlists her aid for the battles he knows must come with the cattle thieves.

How this slip of a girl helps her lion-hearted sweetheart in bringing to bay one desperate plunderer after another brings a series of thrills and a smashing climax.

THE STORY

Speedy Meade, a Federal Sleuth, is entrusted with the task of rounding up a gang of cattle rustlers and marauders, operating on the border ranches. Thinking the job a small one he at first sends his assistant after the bad men. But later his dead body is found riddled with bullets. Vowing vengeance, Speedy bids goodbye to his sweetheart, Mary Dillman, and sets out on the trail himself. He soon discovers that the gang is notorious for its activities all along the border and that he has encountered some of them before in previous activities. Fearing lest they recognize him he assumes the atitude of a drunkard and, supposedly for the few odd drinks he gets, he secures a job in the saloon where the gang makes its headquarters. In this position he learns much valuable information.

Assuming another disguise (that of an old man) he is astonished to learn that Henry Dillman, supposedly a respected rancher, is really the brains of the gang. This makes the task all the harder as Dillman is the father of the girl he loves. In his round of spying trips Meade is noticed by the bad element and it is only after a furious fight that he makes his escape from several of the renegades. Meade finally learns of the spot where the robbers are to congregate and makes his way there under cover of darkness. He is surprised by Mary, who says that her father ordered her from the house when she protested against his activities.

Spurred on by this knowledge Speedy surprises the whole band and holds it up. But in endeavoring to protect the girl he is caught off his guard and attacked. Another fight ensues before he has them under control. His duty done, Meade makes Mary his wife and takes her to a safer home.

PROGRAM READER

Louis Bennison, the new Goldwyn star who rose to prominence practically overnight through his first picture, "Oh, Johnny," will return to this theatre on ——— in his latest production entitled "Speedy Meade." If any doubt remained as to Bennison's position in the firmament of film stars it is put to rout by this picture. His breezy, cheery personality is offset to splendid advantage by a picture, the quality of which cannot be overestimated. "Speedy Meade" is a western photoplay and shows the star in the title part of a Federal agent commissioned to run down a band of cattle rustlers and renegades operating along the border. This isn't a very original start for a picture to make, to be sure, but when the inards of "Speedy Meade" are reached the action takes on a totally unconventional complexion and leads the observer through a score or more of exciting situations in which the star is constantly the center of the closest attention. "Speedy Meade" was written and directed by Ira M. Lowry, while Katherine MacDonald plays opposite the star.

SUGGESTIONS

Your main talking point here is the star. Louis Bennison hasn't done many pictures, yet those few in which he has appeared have gone over better than the average according to reports received in this office. Play him up big, don't hesitate in calling him a new star. People always like new stars on the screen just as a business man likes new blood in his business. And of course if you have played his previous pictures they are going to recognize his name and the character of entertainment he stands for immediately they see it over your theatre.

There is one situation which might do for advertising purposes, that lying in the fact that the hero is called upon to arrest the father of the girl he loves. Some pretty forceful word arguments could be built around this fact.

Give the leading woman, Katherine MacDonald, a play. She has appeared in pictures opposite some of the biggest stars in the producing business and has considerable of a following of her own.

FILE THESE PAGES

HOW often have you, Mr. Exhibitor, found yourself with your show all booked and no press matter or advertising material on hand regarding the feature of that show?

Motion Picture News is so bound that the plan book may be removed from the magazine and filed.



Louis Bennison, Goldwyn star who has already won fame through three pictures

"THE ISLAND OF INTRIGUE"—METRO

May Allison's Latest Is Good Mystery Picture

AS adapted from the novel by Isabelle Ostrander, "The Island of Intrigue" presents a lively mystery picture with a pretty romantic thread traveling through it. May Allison, the star, is usually associated with pictures of comedy or farce mold, and while these are more in her line, no one can deny that her latest effort fails to interest.

The plot opens when Maida Waring, daughter of a millionaire, receives an invitation to spend the summer with an old friend of her father's, a Mrs. Smith. A Mrs. Smith duly calls for her and Maida is far away on the island when the correct Mrs. Smith arrives. From here on the action moves at a good pace, the suspense is well upheld and the romantic interest is well worked in.

Miss Allison appears to attractive advantage as always. She can play with her eyes just about as well, if not better, than any actress on the screen. Her support embraces a large number of competent players.—Length, 5 reels.—Released April 7.—*Peter Milne.*

THE CAST

Maida Waring .....May Allison
Gilbert Spear .....Jack Mower
Thomas Waring, her father....Frederick Vroom
"Mrs. Juliet Smith" .....Lucille Ward
Alaric Smith .....Gordon Marr
Yorna Smith.....Lillian West
Count Pellessier .....Hector V. Sarno
Jackson .....Tom Kennedy
Mr. Gobel .....Chance Ward
Jones, a sailor .....Edward Alexander

From the Novel by Isabelle Ostrander.
Scenario by June Mathis and A. S. LeVino.
Directed by Henry Otto.
Photographed by William Fildew.
Supervision of Maxwell Karger.

PRESS NOTICE

May Allison's latest Metro feature, "The Island of Intrigue," will be the main attraction at the ——— theatre on ——— of ——— week. This is taken from the well-known novel of the same name by Isabelle Ostrander, and presents a fascinating mystery story, with sufficient touches of romance and gentle humor to provide an exceedingly well balanced piece of entertainment. Miss Allison takes the role of Maida Waring, the daughter of an oil magnate, who receives an invitation to spend the summer with an old friend of her father's, Mrs. Juliet Smith. Mrs. Smith's country home is on a distant island and although the idea doesn't appeal to Maida strongly she is urged to accept the invitation by her father, who is about to depart on a long business trip.

And Mrs. Smith duly calls when Mr. Waring is at his office and Maida departs with her. What is his surprise then to receive a frantic telephone call from Mrs. Juliet Smith, later in the day, telling him that she had called for Maida and found her gone, and with a woman who claimed to be Mrs. Smith! It proves to be a clear case of abduction and detectives are immediately put on the job.

Just what happens to Maida will be revealed on the ——— theatre screen when "The Island of Intrigue" is shown. Suffice it to say here that the story is filled with a mystery interest of the most intense sort, while the romance is unusual and cleverly introduced. Miss Allison is a true delight in the stellar role, and in her support appear a cast of competent players including Jack Mower, Frederick Vroom, Mrs. Lucille Ward, Gordon Marr, Lillian West, Hector Sarno and others.

CATCH LINES

Of course, Mrs. Smith didn't choose her name. She might have picked one a little more unusual if she hadn't happened to have loved a certain Mr. Smith. But that is really apart from our story. The fact is that because Mrs. Smith had such a very common name an innocent girl was abducted! Mystery and much of it!—all in "The Island of Intrigue."

It was one of the prettiest islands ever, but some of the meanest intrigue was hatched on its shores—if you like mystery and romance—lots of each, see "The Island of Intrigue" now at the ——— theatre.

"The Island of Intrigue" is based on Isabelle Ostrander's novel of the same name. Here is an author that knows full well how to write of unusual mystery and beautiful romance. You will find them both in this Metro picture, an unusual picturization of one of her most popular works.

She was abducted and made a prisoner by a lawless gang—but she found romance.

Maida was having a beautiful time with her father's old friend, Mrs. Smith and her son and daughter and the Count—all such nice people. And then one day she returned from a walk to discover Mrs. Smith emptying a whiskey flask and all the rest of her friends drinking and playing poker! See "The Island of Intrigue."

THE STORY

Waring, wealthy oil magnate, welcomes the letter that comes from his old friend, Mrs. Juliet Smith, asking Maida, his daughter, to spend part of the summer at her island home. Business is taking him east for several weeks and he persuades Maida to go. So the next day Mrs. Smith and her son and daughter call for Maida while Waring is at his office and before he returns the girl is far off on the island. It is a worried father that hastens home. Mrs. Juliet Smith had summoned him on the 'phone, telling him that she had called for Maida and found her already gone. It is only too apparent that there is some sort of a plot afoot and Waring immediately summons the police.

In the meantime Maida, all unsuspecting, is having a joyous time on the island, for she has met Gilbert Spear, a young fellow who has fled the city for a little peace and quiet. Maida's friends leave her to herself practically all the time, but even this attitude of theirs fails to arouse her suspicions. Then finally she returns to the house to discover that the masks worn by the "Smiths" have dropped. They reveal themselves to her in their true colors and attempt to force her to write her father saying that she is in danger. This she stoutly refuses to do, so the miscreants decide to wait a little longer to see whether Waring will grant their demands for money.

But Maida escapes from her room, hastens to Spear and the two make off in a boat. They are overtaken by the villains but just as all seems lost again a revenue cutter comes into sight with Waring on board. The band is taken into custody and Maida is restored to her father—but then Spear does a little kidnapping on his own account.

SUGGESTIONS

The mystery angle should be the prominent one in your advertising of this feature. And this hint applies to all advertising. Newspaper, lobby, throwaways and the like. Play up the important point in the story, say that the mysterious abduction of the heroine by a woman she believed her father's friend created a mystery that even the secret service had a hard time in solving. Look over the catchlines printed elsewhere on this page. They have been prepared with this mystery angle in view and give a good idea of the style of advertising that should be used to present this feature.

Don't neglect the author. She is well known in her field and this special book had quite a large sale. Then, of course, there is the star. In the past few pictures she has done Miss Allison has gained a reputation as a comedienne. Here, however, the subject matter of the five reels is of a totally different nature. You might use these facts to play up the star's versatility or to announce the fact that she never stays in a rut, so to speak, and believes in giving her admirers variety.

The pretty scenery will bear an extra boost, and the members of the cast, many of them, are old timers and are well known.

PROGRAM READER

You'd never think there was a real mystery resulting from the name of Smith. Such a common name doesn't exactly convey mystery. But it is all because of the name of Smith that the mystery in "The Island of Intrigue" started. In fact, its commonplaceness caused the abduction of an innocent girl, thew her in with a gang of irresponsible people—crooks and kidnappers the police would call them—but best of all brought her romance. This is a pretty big order for a little name like Smith, and just these few facts may mystify you a bit. But that's just our intention. We are talking about "The Island of Intrigue," one of the best little mystery pictures that we have ever seen, and which we will present here on ———, so we thought we'd go about it in a mysterious sort of a way. .At any rate, whether you like our talk or not, you're sure to like the picture. It is taken from Isabelle Ostrander's novel of the same name and has May Allison as the star supported by Jack Mower, Frederick Vroom, Mrs. Lucille Ward, Gordon Marr, Hector V. Sarno, Lillian West, Tom Kennedy and others. Don't forget that date.

THE Program Reader was introduced as a ready-made announcement for the exhibitor to insert in his house organ. It is a short, chatty, little notice about the feature to come, gives interesting facts regarding it and presents them in interesting style. Clip it for your program.



May Allison, star of "The Island of Intrigue"

"A REGULAR FELLOW"—TRIANGLE

Clean and Delightful Comedy; Thrills Toward the End

AS every one of the Taylor Holmes pictures, this one also is of the light sort. It is a combination of romance and farce, with plenty of clean and delightful comedy situations throughout; perhaps not the kind that would cause roars of laughter, but the kind which, like "It Is a Bear," the star's first contribution to the Triangle program, should satisfy deeply. Towards the end the picture offers also some thrills.

The hero is introduced as a woman hater, who, however, in the course of the story, is captivated by the charms of the heroine, a pretty young girl, whom he meets by chance. He follows her to South America and back to the States again; and when he thinks he has landed her, he finds out that she is none other than the very girl his aunt was trying to talk him into marrying, he steadfastly refusing.

Almost half of the picture has been photographed on a boat. This is rather a novelty, and undoubtedly helps make the picture more interesting. — Released April 13. — Length, 5 reels. — *P. S. Harrison.*

THE CAST

Dalion Pemberton.....Taylor Holmes
Virginia Christy.....Millicent Fisher
Lady Westcott.....Edna Phillips Holmes
Count Eugenia.....Frank Leigh
Mrs. Horatio Grimm.....Aileen Manning
Oiler Tom.....Bert Apling
Mrs. Christy.....Lillian Langdon
Characterizations....Bill Durham and Leo Willis

Story and Photoplay by Daniel Carson Goodman.

Directed by Christy Cabanne.
Photographed by Sam Landers.

PROGRAM READER

He was a woman-hater and as such was to be hated, pitied perhaps, himself. But the one nice thing about all woman haters is that at some time or another they meet a pretty girl and become just the antithesis of their former selves. That's what happened to Dalion Pemberton. When his grandfather said that he wanted him to marry a certain young lady he fled immediately and didn't stop until he got to South America. Then the first person he saw was a remarkably pretty girl and he fell in love. He followed her back to North America, keeping company with the coal while she kept company with the free air and then he landed in jail. But still he followed and finally ended up by finding out that she was the very girl his grandfather intended for him all along. Words, however, can not do the comedy of the picture justice. Mr. Holmes is a natural born comedian and he makes the most of the role of Dalion Pemberton. His support is able in every instance. "A Regular Fellow" was written by Daniel Carson Goodman and produced under the direction of William Christy Cabanne.

PRESS NOTICE

Taylor Holmes, the Triangle comedian, will be seen in his latest feature for that company at the ——— theatre on ——— of ——— week. This is entitled "A Regular Fellow" and was written expressly for him by Daniel Carson Goodman, and produced under the direction of W. Christy Cabanne. Mr. Holmes is seen in the role of a woman-hater who takes ship to South America in order to escape matrimony, a state which his grandfather is contemplating thrusting upon him. On the other side of the globe the young man sees a pretty girl and immediately reverses his idea of women. Of course he was a fool to ever have hated women!

But this girl is not so easily won. She leads him a merry chase, back from South America to North America, into jail, out of jail and back in again and then after all he discovers that she was the very girl his grandfather wanted him to marry.

It's a merry comedy, this, and Mr. Holmes' ingratiating personality fits in with the general scheme of things and makes it all the merrier. The film is filled with unusual comedy. Offhand the spectacle of a man in a dress suit scrubbing decks is pretty funny. That's just one of the many ridiculous situations with which "A Regular Fellow" is crammed. Mr. Holmes is surrounded by a competent supporting cast, while the locations and settings are all that could be desired.

The management has secured a number of particularly good short subjects and announces an appropriate musical program as complements to the main feature.

THE STORY

Dalion Pemberton likes women just about as much as the French like the Germans. When his grandfather decides that he will marry Dalion kicks because his own opinion about it hasn't been considered in the least. But then grandfather is used to deciding without asking Dalion. All he knows about the girl is that her name is Virginia Christy. And despite this pretty name he runs away from her and takes ship to Buenos Aires. There he meets a beautiful girl and straightway he changes his opinion about women in general. Which is the natural thing for woman haters to do.

When she leaves for America Dalion accompanies her. That is he gets on the same boat. The difference in their positions is that she is up with the air and Dalion is down with the coal. He scrubs decks, gets beaten up and fires the furnace—boiler we mean—all for her sake. On his arrival in New York he is arrested as a stowaway. His cell-mates plan an escape and he is declared in on the deal whether he will or no. Then he is declared in on robbing a house. The trouble is that other crooks have gotten there first. There is a general fight in which Dalion is attacked by everyone when he tries to defend the house.

The police arrive and all the gang are taken back to jail. Then Dalion discovers that all his heroic efforts have been in behalf of the girl of South America and the boat. And another surprise is in store for him when he learns that her name is Virginia Christy.

CATCH LINES

"I love you, I love you forever—excuse me." That was the way Dalion Pemberton made love to the beautiful lady whose name he didn't even know. But you see he didn't know much about such things because he had always been a woman hater—and because there was a husky deck hand on his trail seeing that he attended to his duties as chambermaid to the deck. Even if he was wearing a dress suit, he had to do that or "get off and walk."

He hated all women until he saw one of the reasons why men leave home—and then he fled from his retreat straight back to civilization, because the woman hating stuff was sure giving him the reverse English.

Pemberton hated women so that if he had to sit through a performance of "Romeo and Juliet" he was ill for a week; but then something happened and if Romeo were around he quit the job cold after seeing himself outdone. You'll laugh a whole lot more at Pemberton than you sighed with Romeo.

"Women have ruined the world," he gasped tragically one moment, and ten minutes later he was vowing "I only want to feast my eyes on that beautiful lady." Juggling coal, mopping deck and even a cell didn't check his ardor—and then he found that he had simply gone to an awful lot of trouble—but what did he care?

Woman hating was his occupation, and he didn't know the slightest thing about burglary. But he was "dressed for the part" and they forced him to go after the "million dollars' worth of ice"—and what he found was a billion dollars' worth of— And you'll get dollars' worth of laughs.

SUGGESTIONS

Taylor Holmes has a certain popularity, a popularity due to his many good picture comedies of the past. Productions like "Ruggles of Red Gap," "A Pair of Sixes" and "It's a Bear" have brought him attention. Don't fail to mention these in advertising this, the latest of his pictures. Recalling a past good picture always helps in advertising a present one. You know yourself how many people have made reputations off their work in "The Birth of a Nation," no matter how large or small their part was. So be sure to bring back to the memories of your patrons the previous pictures.

In presenting "A Regular Fellow" in your advertisements be sure to get the comedy spirit of it. Don't be content to print a cut-and-dried announcement. Such stuff doesn't sell a picture and it isn't appropriate. Get into the swing of the thing. Get up some snappy, comedy copy and use funny pictures if you use any at all. Lobby decorations the same way. A man scrubbing decks in a dress suit would be a good line for your artist to work on. And another one with him, all bedraggled in jail, would suffice for the other side of the lobby.

If further exploitation aids are needed the exhibitor is advised to refer to the April fifth issue of Motion Picture News in which a Special Service Section on this production was printed.



Taylor Holmes whose second appearance in Triangle pictures is made in "A Regular Fellow"

"HEARTS OF MEN"—HIRAM ABRAMS

Beban Wins Your Sympathy; Good Film Results

GEORGE BEBAN hardly needs an introduction. Of all the screen actors that have easy access to the heart's inmost recesses, he is the acknowledged leader. He is the greatest exponent of paternal love, a gift which enables him to wring the heart and bring out the tears. Such is the feat he accomplishes in "Hearts of Men." To this end he is assisted by George Beban, Jr., his own little son, about six years of age.

The picture is pathetic, but it leaves no depressing effect whatever. It arouses love and compassion for the hero, as well as his mother and his little son. The sight of the big-hearted laborers giving a helpful hand to the little family, and their standing by the hero in his adversities, will also bring pleasure. There is a particular spot that will cause involuntary, nevertheless welcome, tears to trickle down the cheeks; it is where the little fellow, before going to bed, kneels and prays for his big friends, while they are standing by unperceived.—Released in April.—Length, 5½ reels.—*P. S. Harrison.*

THE CAST

Nicolo Rosetti, a Flower Gardener..George Beban
Maria Rosetti, his Mother.....Sarah Kernan
Beppo, his Son.....George Beban, Jr.
Tina Ferronni, a Rose of "Napoli".....
.....Mabel Van Buren
Judge Newcombe.....Harry Rattenbury
Steve, his Clerk.....Geo. Pierson
Buck Hughes, Construction Boss.....
.....Clarence Burton
Hop Sing, by.....Himself
Story by William M. McCoy.
Scenario by Harvey Thew and Helen Filson.

PROGRAM READER

George Beban, than whom there is no greater interpreter of Italian character roles, makes his first appearance in many months at this theatre in his new picture entitled "Hearts of Men." In this Mr. Beban has the sympathetic role of an Italian immigrant who comes to America with his little son in order that the boy may regain his health. His adventures in America constitute the major portion of the story. It is filled with dramatic highlights of both pathetic and humorous nature. Mr. Beban fairly revels in situations that offset his acting finely, but which at the same time provide suspense and force on their own account. This is due to the careful work of William McCoy, who wrote the story, and of Harvey Thew and Helen Filson, who prepared the continuity. They have shaped a vehicle to exploit Mr. Beban's talents which hides the fact that it is a vehicle but its own merit. One interesting member of the cast is George Beban, Jr., a youngster who shows his father's talent and who, in the role of the Italian's son, creates a most delightful and amusing little character. "Hearts of Men" will be seen here on ———.

PRESS NOTICE

George Beban, known the country over for his characterizations of Italians, returns to the ——— theatre on ——— of ——— week after a long absence, in his newly made production entitled "Hearts of Men." In it Mr. Beban is awarded one of the most sympathetic roles of his career. He gets the most from it naturally. Mr. Beban can express grief and sorrow better than any actor on the screen today. And everyone is going to feel sorry and happy with him throughout his new picture. It's so downright human from first scene to tail piece that the spectator cannot but help live through the action with him.

"Hearts of Men" was written for the star by William M. McCoy and casts him in his familiar role of the Italian immigrant who journeys to America that his little son may regain his health. The land he buys proves worthless, but the rest of the men in the neighborhood, laborers, all help him improve it. They become very fond of the little boy. A tragedy then enters the Italian's life, a tragedy caused by a woman he thought loved him and it is nearly the death of him, but finally the fellow's happiness is restored, and the story closes with his little boy restored to his arms.

It is interesting to note that George Beban, Jr., a little tot plays the part of the child. He certainly takes after his father as regards talent, and does his important bit in the picture with a sincerity and enthusiasm that is delightful and amusing. Mr. Beban has surrounded himself with a supporting cast of competence.

THE STORY

Nicolo Rosetti conducts a small flower stand, earning barely enough to support his aged mother and Beppo, his orphaned little son. His mother's health fails, and the doctor advises him to take her to some climate in high altitude. He exchanges his holdings for some Arizona land, but when he gets there he finds he has been cheated in the bargain, for the land is worthless. Some laborers working near by, hearing of his misfortune, and feeling pity for him, help him clear the land, and also erect a shack good enough to shelter the little family. Shortly, however, Nicolo's mother dies and he is compelled to look after his son himself. The kind-hearted laborers, who have by now become attached to the child, advise him to get married; so he sends a letter to his cousin in Italy asking him to find him a wife.

Tina Ferroni consents to come, but when she reaches Arizona is badly disappointed to find the place not as she had it pictured in her mind, and Nicolo not as nice looking as she thought he would be. After the wedding she starts flirting with the grocery clerk.

Nicolo receives a letter from his dead wife's mother asking him to send her Beppo so she may see him before she dies. Tina prevails on him to send her with the boy; he consents, ignorant of the fact that she was, at the same time, eloping with the clerk.

When Tina reaches Italy, she writes Nicolo that the boy is dead. Nicolo is heartboken. The laborers, suspecting foul play, make a collection among themselves and carry on an investigation through the American Consul. Soon they receive a cablegram from him advising them that the boy is alive, and that Tina had told a falsehood in order to inherit the fortune Beppo's grandmother left him, and that he was sending him back in care of a trusted woman. The kind-hearted laborers, planning a surprise for Nicolo, say nothing to him about the good news. In the meantime, Nicolo finds oil in his land, but in receiving the congratulations of his friends, he assures them that, since they helped make him what he is, he will share his wealth with them.

Beppo now arrives, and his big friends take him to the cabin where the heartbroken father is nursing his sorrow. His joy at seeing his son alive is without bounds.

CATCH LINES

"Hearts of Men" marks George Beban's return to the screen.

Starring George Beban, supported by George Jr. The little fellow is every bit as clever as his father. See George Beban & Son in "Hearts of Men."

Your eyes will twinkle with tears and your lips will curl with a smile when you see "Hearts of Men" with George Beban, the great interpreter of Italian character roles, in the star part.

All he cared for in the world was his little boy, and a woman stole him—stole him because she wanted the money he was to inherit! What did Nicolo care for money? The woman could have his money. He only wanted the boy, the boy who had been spirited away. And then he heard he was dead and his heart broke! See George Beban in his greatest role in "Hearts of Men."

PROGRAM READER

George Beban hasn't done much in the picture line lately, but while he was appearing he had created a certain following, a certain public who looked forward to each successive release of his. Considering this, it wouldn't be a bad idea to make the showing of "Hearts of Men" something of a "welcome home" party for the star. In all your advertising announce that it is the first picture he has appeared in for some time. You might even run your advertising in the form of an invitation to come to the theatre and be received by George Beban. Why not? It is something different and anything a little bit different from the ordinary routine of things is bound to create some sort of an impression on the reader.

In presenting the story be sure to bring out its sympathetic central character which Beban plays. He is noted, of course, for his portrayal of Italian roles, and it is such a part that he has here. But make the most of its sympathetic quality. You might even go so far as to word any of your arguments in broken English (broken with Italian) to gain the proper effect.

State also that the star's little son takes a prominent role in the picture. This will make interesting copy for publicity stories and will also help pull business through an advertisement.



George Beban returns to the screen in Hiram Abrams' "Hearts of Men"

In and Out of West Coast Studios

By J. C. Jessen

Vitagraph News Bits

All Vitagraph producing units are at work in or near the Hollywood studio, a condition that has not existed for a number of weeks. The last one to return to the studio from foreign location was that headed by Bessie Love and Director David Smith, which for four weeks has been in the big timber country.

Having finished a play written by H. H. Van Loan, Director James Young and the Earle Williams company will next begin the filming of a story by Mrs. Wilson Woodrow. The Van Loan story is said to be one of the most elaborate productions that have been made by a Vitagraph company. For convenience it was filmed at the Brunton studios where there were additional facilities for larger settings, impossible at the Vitagraph plant because stages were tied up with settings for the serial companies.

William Duncan and "The Man of Might" serial company are completing the last episodes of their production. The Vitagraph technical staff has built a large Indian village in the vicinity of Sunland which is a composite of different styles of Indian architecture which will be used by Duncan and company. This is a very fanciful setting, and bespeaks the efforts of the Vitagraph Company to give the best possible in their serials.

Noel Smith, who for two years has been director of comedies at the L-Ko studio, has been engaged by the Vitagraph to direct James Audrey, and he is now filming a comedy with a Mexican atmosphere.

In addition to the pretty girls who are to continue in important parts in the Montgomery and Rock Big V Comedies, Blanche Payson is to be featured in character roles. Miss Payson has been with the Vitagraph for the past several months, following an engagement at the Sennett studios.

Larry Semon and company are working on his third release. This is to have a number of sensational stunts, including leaps from buildings by the aid of umbrellas. Lucille Carlyle is the leading woman in this play.

About Metro Players

It is very probable that Metro's new studio will require enlargement before many weeks, it become known this week when the executives at the plant learned of President Richard A. Roland's expectations. Mr. Roland paid his first visit to the studios on March 29, and has been in many conferences with Messrs. Karger, Engle and others relative to the future productions and Metro producing activities.



William Farnum is presented by William Fox in "Wolves of the Night"

Production Manager Maxwell Karger has assigned Luther A. Reed to the writing of an original story of stage life for the next vehicle for Bert Lytell. This will not be ready for a week or more, and in the meantime Lytell and his director, John Ince, are having a brief vacation.

At the Ince Plant

With the completion of all scenes for "A Man's Wife," plans for Miss Dorothy Dalton's three months' trip to New York, where two or more subjects are to be filmed, are now to be carried out and the Thomas H. Ince star leaves for Broadway on April 6. She will be followed in a few days by director, cameraman and others of the producing staff.

This is between picture period at the Ince studio, but stories have been prepared for both Charles Ray and Enid Bennett, and they will be at work within a few days. It is expected that the Ince studio will shortly become one of the most active on the coast. With this end in view, Mr. Ince has engaged a number of additional writers and the scenario department now has fourteen members. The most recent to be added are Eugene B. Lewis, George C. Hull, Ethel Gillett Thorpe and Agnes Christine Johnston. Miss Johnston is particularly well known in the scenario field, having written a number of very successful subjects, her most recent work being the continuity for "Daddy Long Legs." C. Gardner Sullivan continues as head of the department, and other well-known members of the staff are John Lynch, R. Cecil Smith and Julian Josephson.

In the making of a New Year's Eve celebration scene for the Ince Dorothy Dalton subject "A Man's Wife," a dozen or more pigeons were used and it was found that one of these was a homing pigeon. This has been trained to consider a cage at the studio as its home, and it will be taken to New York by Dorothy Dalton, who upon her arrival will liberate the bird and it is expected it will bring the first news of her arrival to Los Angeles.

Fox Studio Doings

Titles have been given to practically all of the subjects now being filmed at the Fox plant, and complete casts have been selected in almost every instance. The Peggy Hyland picture from the George Barr McCutcheon story "Cowardice Court" will have Jack Livingston as leading man, and a cast composed of Arthur Hoyt, Bertram Law, Kathrine Adams, Harry Lonsdale and Bull Montana. J. A. Roach prepared the continuity and J. Dev. Jennings is in charge of the photography. William C. Dowlan is the director.

Madlaine Traverse will have as her leading man in "The High Flame," by Eva Campbell and Dennison Clift, Clyde Fillmore, who makes his debut on the screen. He came to the coast with "The Little Teacher" speaking stage attraction, after a number of years as leading man in prominent productions. Harry Millarde will continue as director of Miss Traverse, and her supporting cast for this picture will include Wm. Conklin and Claire DuBrey.

Harry Hilliard, who has been identified with Fox productions made in the east, has come to Los Angeles, and is playing the leading role opposite Gladys Brockwell in the subject titled "Gypsy," now being directed by Ed. J. LeSaint. Others in this film, written by J. G. Alexander and Ruth Baldwin, are William Scott, Irene Rich, Girard Grassby, Alfred Hollingsworth and John Oaker.

While driving to San Francisco March 20, the steering knuckle of a car occupied by six members of the Fox Company, including Fred Granville, broke when going over a portion of a road on one side of which was a deep gully. Tom Mix, following in his own car, saw the danger of the people in the car ahead, and driving alongside hit the front wheel with his car and drove the broken one into an embankment on the other side. The impact of the car having the broken steering knuckle was so great that the car was almost totally wrecked, but the occupants escaped with minor bruises.

Here and There

Having completed the first H. B. Warner subject, "The Man Who Turned White," for Robertson-Cole distribution, Jesse D. Hampton is now preparing everything necessary for Warner's second production. Barbara Castleton will continue as Warner's leading woman. The film will have a Chinese atmosphere, and is from an original story by George Elwood Jenks titled "The Pagan God."

Other activities at the Jesse D. Hampton studio include preparations for a William Desmond film, title of which has not been announced. Desmond will return shortly to the studio from his honeymoon.

Complete cast for the Brentwood Film Corporation's second production "Better Times," now being made by Director King Vidor, is announced to have George Hackathorn, David Butler, ZaSu Pitts, Hugh Fay and Jack McDonald as principals. All of these players are particularly well known. Butler made his screen debut as Mons. LeBebe in Griffith's "Greatest Thing in Life," and has since played important parts. Hackathorn played the juvenile in "The Heart of Humanity," and ZaSu Pitts has been seen in a number of Famous Players-Lasky subjects. Jack McDonald earned the name of Slapjack by playing that role in "The Spoilers."

Both Pickford companies are at work. The Mary Pickford organization has Kenneth Harlan as leading man in the filming of Julia Lippman's story "Burkse's Amy." Sidney Franklin is the director of this.

Jack Dillon, who was director of a number of subjects starring Olive Thomas for Triangle, and for the past several months has been with Universal, has written an original story for Jack Pickford which he will direct. The first few scenes for this were filmed this week. The entire cast has not been named.

Dustin Farnum has engaged Thomas N. Heffron as director, and within the next few days the filming of "A Harvest of Shame," prepared for the screen by Tom Geraghty, will be put in production.

The Selznick Company is making the final scenes of the Olive Thomas play "The Spite Bride," and upon completion of this the organization will return to the east. They probably will leave within the next week.

Frank Keenan has completed the making of "The Tide Book" for Pathe, and the Bessie Barriscale Company has finished "Josselyn's Wife" for Robertson-Cole.

George Loane Tucker has made all the scenes for his mystery film, and is now engaged in editing.

The two companies of the Great Authors Film Corporation are working on location in the mountains, and Director Lloyd Ingraham is making the interior scenes for the Lewis Stone play "Man's Desire" with Jane Novak and Charlotte Burton at the Brunton studios.



Four views of James J. Corbett, now a Universal star

Universal Newsettes

The Universal producing plant will again resume the plan formerly inaugurated there of having a scenario writer for each director. For this reason E. J. Clawson, who has been at the head of the play department, will assume the work of writing exclusively for one company, and the Universal has engaged Eugene Mullins to serve as head of the scenario department. Mullins was formerly scenario editor at the Vitagraph. It is stated no other changes will be made with respect to this department at Universal City.

President Carl Laemmle, who has been at Universal City for the past several weeks, has about completed the work which brought him to the coast on his present trip, and now plans to leave for New York on April 7.

An original story written by Elmer Elsworth titled "Woman's Place," is to be the next vehicle for Mary MacLaren, which will be directed by Paul Powell. This is now before the casting department, and filming will be started within a few days.

Francelia Billington, formerly featured in Universal Productions, has been engaged to play the featured feminine role in "The Pinnacle," which was recently put in production. This will be directed by Eric Von Stroheim, and the company has gone to the San Barnardino mountains to make experiors.

"The Right to Happiness" is the latest title selected for the coming Dorothy Phillips subject being directed by Allen Holubar. This was originally titled "Ambition" and later "The Light." William Stowell and Robert Anderson are the other principals of the cast.

Hollywood Hookum

APRIL 19, 1919 NEWS MORE NEWS

Pat Powers is still in town.

Charley Christie's gone east.

Bill Parker's back from New York.

Dennis Sullivan was in town this week.

Lewis J. Selznick, himself, is expected on the coast.

Bert Lytell has safely come through "The Lion's Den."

And now we learn that Ruth Roland is a somnambulist.

Enid Bennett is taking a vacation at Coronado Tent City.

Edwin Carewe and Joe King have hit the rattler for New York.

Fay Tincher threatens to wear a black and white dress again some time.

Roscoe Arbuckle has borrowed Molly Malone from the Al Christie studios.

Reg Barker can direct pictures equally as well with or without puttees.

Monroe Salisbury threatens to match his yacht against Sir Thomas Lipton's.

Director Charles Swickard is having the Alps paged throughout Southern California.

Henry Lehrman was seen to walk across the Alexandria mystic rug one evening this week.

William Allen Johnston is shortly to O. O. the film colony. Welcome to our midst, Bill.

Forrest Stanley is authority for the statement that the actor is entitled to have a wail.

Bill Farnum has gone hunting again—at least he's up at Palm Springs with a company and camera.

Jack Pickford's first First National release is not to be known as "In Wrong" as originally titled.

The treasurer of Brentwood Film Corporation received a voucher which read: Brentwood Philem Company.

Agnes Christine Johnston is out from the Great White Way to write pieces for the screen for Tom Ince.

R. Cecil Smith has a garden in the making which he says will have it over Hines, inasmuch as he is to have 58 varieties.

Elinor Fair, the new William Fox star, lives up to her name in that she is not required to use grease paint. She only powders her nose.

Spring housecleaning is upon us. Clark Thomas, manager of Tom Ince's Culver City Southern colonial film hostelry, is having his office papered.

Viola Dana insists that she would rather walk seven miles than be raised 200 feet by a rope, as was necessary when scenes were made in a canyon recently.

The local press proclaims a big commercial studio where "perfect pictures" will be made, is shortly to be built by a corporation to be headed by J. A. Quinn.

Mary Pickford has a new dressing room built especially for her, and now Ted Hemmer will have an additional cause for complaint of the high cost of production.

The postman on April 1st brought in a package of green paper from the man Lusk at the Goldwyn studios. It's a little early for All Fool's Day stories from the publicity men.

Another newspaper man has fallen for this writing scenarios stuff—he is W. Scott Darling, late of Canada. By the way, Al and Charley Christie are from London—Ontario, Canada.

Lloyd Ingraham is the only director we know of who can talk through a megaphone while wearing boots. Lloyd explains this with the statement that his boots are different as they have tongues.

Scandal—Clara Kimball Young induced a well-known typewriter beater to shave off his mustache after his wife had tried for more than a year to induce him to use the Gillette on his upper lip.

May Allison has discovered a spot where the sun will blister the skin but not melt the snow. We don't know whether that has anything to do with her leading the grand march with the mayor of Fresno, or not.

Ham Beal sends in a couple of pictures of serial companies bidding Joe Brandt "good-bye." They all have the appearance of having been especially staged, but from what we hear, they were sorry to tell Joe "good-bye."

William D. Taylor, former director of numerous west coast made subjects, who left his work to enter the war with the British, will be back in Los Angeles in May, and it's a safe bet there'll be a big number glad to welcome Bill.

Dave Thompson, of Metro, on being interviewed, said the film studios should all join the Gimme, or Lemme Take, Club, for they are now as bad as the small town woman who is always after a cup of sugar or an egg at the next door neighbor's.

Tom Ince did smoke a Romeo and Juliet brand of cigars, and when his colored doorman went to purchase some after the store keeper's supply had been exhausted, he found another brand named Richard III., so he returned and explained they were by the same author, which is not a bad wheeze, say we.

Bert Lytell has taken on a little extra work. He's not footing it evenings at the Hollywood Hotel dances, and from the way he calls numbers for the Taxi has led many to believe that he spent his boyhood days on a hog ranch. Bert has a wonderful calling voice, and it's too bad he's in the silent drama.

Jimmie Quirk and Al Cohn had a wordy battle this week as to who was the greatest director. Jimmie and Al both admit that up till this time our own David Wark was the greatest director, but on a Sunday Jimmie and Al, collectively, directed David Wark for some scenes in Photoplay screen supplement, and now they claim they are the greatest directors for having directed the greatest director. But the argument is whether Jimmie's the director and Al the assistant director, or Al was the director and Jimmie the assistant director. Anyway, they directed Griffith.

SERIAL POME.

Second Installment.

By Dick Willis.

Daring, dynamic,
Genius who gave
Movies class dramatic;
Griffith—"Dave."

Index to Complete Plan Book and EXHIBITORS' BOX OFFICE REPORTS

EDITOR'S NOTE—Exhibitors will find here a complete list of all feature pictures for the current quarter arranged alphabetically as an index to The Complete Plan Book for this period, naming the picture, the producer, the star, the release date, and designating the issue of Motion Picture News which contained the original review.

The following also contains our reviewer's opinion encompassed in a brief single line and gives the comments of exhibitors who have shown the picture and forwarded their opinions. And we also publish a final line fairly summarizing a consensus of all opinions received on each picture. As many of the exhibitors do not comment on every picture (merely checking it Big, Average or Poor), we arrive at the consensus not only by the actual comments made and published, but are also guided by the reports from exhibitors who have made no actual comments but have merely checked the box office value of the picture.

All the pictures mentioned are five-reel features, unless marked otherwise. Serials are reviewed also. At the conclusion of this department will be found the "Flash-Backs," being comments on films released previous to January 19, 1919.

PICTURE — BRAND — STAR — RELEASED — PLAN BOOK

ADELE (UNITED) KITTY GORDON (JAN. 26).....FEB. 1
(Six Parts)
"Exhibitors who are 'larry' of war pictures at this time need have no hesitancy in booking this for the full run."—M. P. News.
Exhibitor Comment—"A good picture liked by all and well produced. Big to average business." "Good, but patrons are tired of war stories. Average to big business." "Good picture. War stuff dead. Average business." "Big business two days." "Good picture. Average business. War plays dead here."
Consensus—"Good picture, good puller."

AFTER THE WAR (UNIVERSAL) CUNARD (JAN. 26).....JAN. 11
"Timely subject possessing unusual advertising possibilities."—M. P. News.
Exhibitor Comment—"A strongly dramatic story with star's work exceptionally good, as well as her support. Another good offering for city trade. Good business." "Big business two days on this Universal Special." "Pretty strong. If you play to a lot of kiddies don't book this one."
Consensus—"Satisfactory production, good puller."

ALIAS MIKE MORAN (PARAMOUNT) WALLACE REID (MAR. 2).....MAR. 29
"A real human character the centre of fine story."—M. P. News.
Exhibitor Comment—"Very good. Extra big business." "It drew fairly well."
Consensus—"Good picture, good puller."

AMAZING IMPOSTER, THE (AMERICAN) MINTER (FEB. 2).FEB. 8
"Lots of ginger in this one. Star's features better."—M. P. News.
Exhibitor Comment—"Average picture, average business."

AMAZING WIFE, THE (UNIVERSAL) MARY MACLAREN (APR. 7).....MAR. 29
(Six Parts)
"Here's one on which you can go the limit."—M. P. News.

AS THE SUN WENT DOWN (METRO) EDITH STOREY (FEB. 10).....FEB. 22
"Edith Storey in screen version of Baker's play."—M. P. News.
Exhibitor Comment—"Picture just fair. Star does not draw in this house." "Has some great comedy throughout but in some places tends too much on serial order."
Consensus—"Fair picture, average puller."

BELLE OF NEW YORK, THE (SELECT) MARION DAVIES..FEB. 10
Exhibitor Comment—"With al the advertising the stage success had of the same name, one would expect to break all records with this, but nothing smashed except faith in human nature. Why try to make a screen star outof Marion Davies? It can't be done. She's no better than when she started her first Select. Average to poor business."

BETTER 'OLE, THE (WORLD) SPECIAL CAST (MAR. 17)..MAR. 8
(Seven Parts)
"Novel and very entertaining; characterizations good."—M. P. News.
Exhibitor Comment—"Very good picture but seven reels too long. patrons. Disappointing to the gallery." "Decidedly different. Went over fine, especially with the better element. Well worth while playing. Good business against bad weather."
Consensus—"Pleasing picture, big puller."

BLIND MAN'S EYES (METRO) BERT LYTELL (MAR. 10)..MAR. 22
"Bert Lytell excellent in murder mystery tale."—M. P. News.
Exhibitor Comment—"Excellent picture. Title misleading. Poor to average business."

BLUFFER, THE (WORLD) ELVIDGE (JAN. 20).....JAN. 18
"An expose of society's seamy side that is entertaining."—M. P. News.
Exhibitor Comment—"Very pleasing program offering." Average business."
Consensus—"Pleasing picture, average puller."

BONDAGE OF BARBARA, THE (GOLDWYN) MAE MARSH (FEB. 2)
Exhibitor Comment—"Poor business." "Very poor picture. But Mae Marsh does her best under the circumstances. Average to big to average business." "Mae Marsh does not draw here. Fair production to average business." "Very good picture to big business." "Drew few and pleased few." "Disappointed and Miss Marsh no longer draws." "Good picture but they do not want her here."
Consensus—"Fair picture, average puller."

BONDS OF HONOR (EXHIBITORS-MUTUAL) HAYAKAWA (JAN. 19).....FEB. 8
"This picture should not fail to please wholly."—M. P. News.
Exhibitor Comment—"Splendid in every particular." "Very good. Pleased our patrons. Big business." "A dandy picture. Very gripping. Best double exposure ever produced. All pleased." "A good drawing card. Star liked in this picture. Fell down on third day."
Consensus—"Splendid picture, strong puller."

BOOTS (PARAMOUNT) DOROTHY GISH (FEB. 16).....MAR. 15
"Star attractive and comedy dominates this picture."—M. P. News.
Exhibitor Comment—"Picture proved very satisfactory. Star very pleasing."

BRAND, THE (GOLDWYN) REX BEACH CAST (MAR. 9)..MAR. 8
(Seven Parts)
A Rex Beach story of the far North that rings the bell."—M. P. News.
Exhibitor Commment—"Very good picture but seven reels too long. Could have been put in six with as good if not better results. Big business two days."

BRASS BUTTONS (AMERICAN) WILLIAM RUSSELL (MAR. 30).....MAR. 22
"A lot of snap and zest to this comedy drama."—M. P. News.

BREED OF MEN (ARTCRAFT) W. S. HART (FEB 2).....FEB. 15
"Star registers strongly in one that should please everybody."—M. P. News.
Exhibitor Comment—"Very good. Big business. Hart will have to change his style of work. Has too many imitators. Drew a very big opening and sent them out pleased. An average Hart picture." "Bill put them in on this one and they liked it." "Average to poor business seven days."
Consensus—"Satisfactory picture, strong puller."

BREEZY JIM (TRIANGLE) CRANE WOLBER (FEB. 23)....FEB. 22
"Shows its age plainly. Hot stuff for hero worshippers."—M. P. News.

CALIBRE 38 (EDGAR LEWIS-SHERRY) MITCHELL LEWIS (APR. 13).....APR. 5
(Six Parts)
"Melodrama based on murder mystery; story well constructed."—M. P. News.

CALL OF THE SOUL, THE (FOX) BROCKWELL) (JAN. 19) JAN. 18
"'Wronged Girl' story with few moments that appeal."—M. P. News.
Exhibitor Comment—"Pleased. We had no complaints." "Well liked. Extra big business." "Average business." "Brockwell and cast great. This should be a special. It's got the goods." "Another 'Baby' picture. Average to big business."
Consensus—"Satisfactory picture, good puller."

CAMBRIC MASK, THE (VITAGRAPH) ALICE JOYCE (APR. 7).....APR. 5
"Star in version of unusual Champney story."—M. P. News.

CAROLYN OF THE CORNERS (PATHE) BESSIE LOVE (MAR. 9).....MAR 1
"Strong story, but a little loose. Muman touches plentiful."—M. P. News.

CHEATING CHEATERS (SELECT) C. K. YOUNG (JAN. 19)..FEB. 1
"Crook play that gives star chance to do excellent work."—M. P. News.
Exhibitor Comment—"Very good. Young coming back. Big business." "Very good. Big business three days." "Superb cast. Well handled. Photography good. Pleasing and entertaining. Big business seven days."
Consensus—"Pleasing picture, big puller."

CHILD OF M'SIEU (TRIANGLE) BABY MARIE OSBORNE (FEB. 16).....FEB. 22
"Film lacks heart interest, action and suspense."—M. P. News.
Exhibitor Comment—"Big business."

COME AGAIN SMITH (HODKINSON) J. W. KERRIGAN (FEB. 10).....FEB. 1
"Fits the star like proverbial glove; interest is plentiful."—M. P. News.
Exhibitor Comment—"A dandy comedy drama to big business." "Picture well liked. Star just average." "A nice clean program picture to average business."
Consensus—"Fine picture, good puller."

COMMON CLAY (PATHE) FANNIE WARD (MARCH 2)....FEB. 8
"Audience will likely praise this Ward picture."—M. P. News.
Exhibitor Comment—"Generally good picture. Good box-office attraction. Big business seven days." "Big business first two days, then extra big three following days, then big and finishing extra big again on the seventh day."
Consensus—"Fine picture, strong puller."

COURAGE FOR TWO (WORLD) CARLYLE BLACKWELL (FEB. 17).....FEB. 15
"Star with Miss Greeley offer fine comedy drama."—M. P. News.
Exhibitor Comment—"Big business two days."

CREAKING STAIRS (UNIVERSAL SPECIAL) MARY MACLAREN (FEB. 10).....
Exhibitor Comment—"Good story of suspense and thrills with no padding but everybody on the job every second. Big to average business."

CROOK OF DREAMS (WORLD) LOUISE HUFF (MAR. 3)....MAR. 1
"Clever story with star in appealing role."—M. P. News.
Exhibitor Comment—"A good program picture. World is waking up at last and making better stuff. Average business."

DIVORCEE, THE (METRO) ETHEL BARRYMORE (JAN. 20).JAN. 25
"Star in a brilliant screen achievement."—M. P. News.
Exhibitor Comment—"The sort of a picture that will fill your house and cure your box-office. At least in cities, but possibly will be over the heads of small town patrons. The best thing Barrymore has had in ages. And she makes the most of it." "Very good picture. Big business." "Good picture. Well liked. Average business." "Average business two days."
Consensus—"Excellent production, strong puller."

Exhibitors' Own Box Office Reports

PICTURE BRAND STAR RELEASED PLAN BOOK

DON'T CHANGE YOUR HUSBAND (ARTCRAFT) DE MILLE'S (JAN. 26) ..... FEB. 8
"Points a moral to married folk, or those to be married."—M. P. News.
Exhibitor Comment—"A very fine production. One of the best. Big business." "Extra big business seven days straight." "This with Arbuckle comedy packed them in and patrons raved over the feature." "Extra big business seven days." "Great picture, tremendous drawing power." "Went over very big to extra big business."
Consensus—"Excellent production, strong puller."

DUB, THE (PARAMOUNT) WALLACE REID (JAN. 19) ..... JAN. 25
"Well produced and entertaining farce of crook sort."—M. P. News.
Exhibitor Comment—"Excellent picture." "Immense." "Good picture, average drawing power." "A fair Reid picture. Big business." "Average business. Star well liked here. Story well done. Regular program release. 'Good picture' is the verdict." "A rattling good program offering. Will please any class audience."
Consensus—"Excellent production, good puller."

ECHO OF YOUTH, THE (GRAPHIC) SPECIAL CAST (FEB. 16) ..... MAR. 8
"Cast is good and picture is clean and compelling."—M. P. News.

ENCHANTED BARN, THE (VITAGRAPH) BESSIE LOVE (JAN. 27) ..... JAN. 25
"Has all good points necessary to interesting picture."—M. P. News.
Exhibitor Comment—"Very good. Average business."

END OF THE GAME, THE (HODKINSON) J. WARREN KERRIGAN (MAR. 23) ..... MAR. 29
"Too much footage in this Western of '49 days."—M. P. News.

EXTRAVAGANCE (PARAMOUNT) DOROTHY DALTON (MAR. 16)
Exhibitor Comment—"Swell program picture. Big to average business."

EXPERIMENTAL MARRIAGE (SELECT), CONSTANCE TALMADGE (MAR. 10) ..... APR. 5
"Stage play successfully turned into film drama."—M. P. News.

EXTRAVAGANCE (PARAMOUNT) DOROTHY DALTON (MAR. 16) ..... APR. 12
"Fully up to Ince standard; genuine drama."—M. P. News.

FAITH (METRO) BERT LYTELL (FEB. 3) ..... FEB. 8
"Picture with deep appeal and excellent star."—M. P. News.
Exhibitor Comment—"Only fair. Star is capable of bigger and better things. Average and poor business." "Just another of those pictures that make Metro the most consistent program on the market." "A peculiar type of picture in that it was so simple, but handled in a way that put it over big. Big business."
Consensus—"Satisfactory picture, average puller."

FALSE FACES, THE (PARAMOUNT-ARTCRAFT) WALTHALL (FEB. 16) ..... MAR 1
(Seven Parts)
"Strong melodrama of the spy sort; should please."—M. P. News.
Exhibitor Comment—"Great production. Lacks big star." "Splendid picture. Highly entertaining. Good acting. Seemingly impossible story but thrilling. Photography good. Big business seven days." "Extra good picture to big business two days." "We were disappointed in the business done on this." "Went over big."
Consensus—"Excellent production, strong puller."

FIGHT FOR LOVE, A (UNIVERSAL) HARRY CAREY (MAR. 24) ..... MAR. 22
"Star in strong story backed by beautiful scenes."—M. P. News.

FIGHTING DESTINY (VITAGRAPH) HARRY T. MOREY (MAR. 31) ..... MAR. 29
"Star in another fine fighting picture with mystery touch."—M. P. News.

FIGHTING FOR GOLD (FOX), TOM MIX (MAR. 30) ..... APR. 12
"Clean picture with star unusually entertaining."—M. P. News.

FIGHTING THROUGH (HODKINSON) E. K. LINCOLN (JAN. 27) (Six Parts) ..... FEB. 1
"An example of excellent production with patriotism uppermost."—M. P. News.

FIRE FLINGERS, THE (UNIVERSAL) RUPERT JULIAN (APR. 21) (Seven Parts) ..... APR. 12
"Hold interest from first to last; old spy story."—M. P. News.

FIT TO WIN (PUBLIC HEALTH FILMS) MAR. 2 ..... APR. 12
"If it is presented properly it will do immeasurable good."—M. P. News.
Exhibitor Comment—"Extra big business three days."

FORBIDDEN ROOM, THE (FOX) GLADYS BROCKWELL (MAR. 2) ..... MAR. 15
"Story of love and politics well handled."—M. P. News.
Exhibitor Comment—"Good picture. All pleased. Good continuity. Average business."

FORFEIT, THE (HODKINSON) HOUSE PETERS (MAR. 10) ..... MAR. 22
"Reviewer considers picture good throughout."—M. P. News.

FOR THE FREEDOM OF THE EAST (GOLDWYN) (JAN. 19) (Six Parts) ..... JAN. 25
"Has features to exploit that should put it over."—M. P. News.

FORTUNE'S CHILD (VITA.) GLADYS LESLIE (FEB. 10) .. FEB. 8
"Heart appeal is there and photography and sets also good."—M. P. News.

GAMBLING IN SOULS (FOX) MADLAINE TRAVERSE (MAR. 9) ..... MAR. 22
"Madlaine Traverse in story of woman's revenge."—M. P. News.
Exhibitor Comment—"New star. A very good picture. Pleased everyone. Average business."

GAME IS UP, THE (BLUEBIRD) RAY-CLIFFORD (JAN. 20) JAN. 25
"Pictures in this class are rarity these days."—M. P. News.
Exhibitor Comment—"Big business." "Just under the wire. Average business."
Consensus—"Good picture, satisfactory puller."

GENTLEMAN OF QUALITY, A (VITAGRAPH) EARLE WILLIAMS (MAR. 17) ..... MAR. 15
"Earle Williams in novel dual role."—M. P. News.

PICTURE BRAND STAR RELEASED PLAN BOOK

GIRL DODGER, THE (PARAMOUNT) CHARLES RAY (FEB. 9) ..... MAR. 8
"Author comes in for big share of credit; rare comedy."—M. P. News.
Exhibitor Comment—"This is certainly Chas. Ray's best picture since 'Clodhopper' if not the best he ever made." "Gave excellent satisfaction to big business." "A dandy. Big business." "Fine picture, but didn't pull at all."
Consensus—"Excellent production, big puller."

GIRL PROBLEM, THE (VITAGRAPH) CORINNE GRIFFITH (MAR. 3) ..... MAR. 1
"Matinee sort of picture; display of women's wear."—M. P. News.
Exhibitor Comment—"Fair picture. Poor business."

GIRL WHO STAYED AT HOME, THE (ARTCRAFT) D. W. GRIFFITH'S (MAR. 23) ..... APR. 5
"Hardly a flaw from production angle."—M. P. News.

GIRL WITH NO REGRETS, THE (FOX) PEGGY HYLAND (JAN. 26) ..... FEB. 8
"Clean crook play that should give complete satisfaction."—M. P. News.
Exhibitor Comment—"Nothing big, though satisfying. A crook story with a punch." "Pleased. Average business." "Picture pleased, jumping from average to big business." "No sense to it. If Peggy makes any more like this she will be sliding pretty fast out of good company. Poor business."
Consensus—"Satisfactory picture, average puller."

GO GET 'EM GARRINGER (PATHE) FRANKLIN FARNUM-HELENE CHADWICK (MAR. 23) ..... MAR. 22
"A true wild and woolly one with two popular players."—M. P. News.

GOOD GRACIOUS ANNABELLE (PARAMOUNT) BILLIE BURKE (MAR. 2) ..... APR. 5
"Regular Bilie Burke type of film; mining atmosphere."—M. P. News

GREAT ROMANCE, THE (SCREEN CLASSICS) LOCKWOOD (JAN. 19) ..... JAN. 25
(Six Parts)
"Romance and adventure story laid in beautiful setting."—M. P. News.
Exhibitor Comment—"Harold Lockwood was one of the most popular male stars on the screen. Extra big business." "Settings were remarkable. Great. Well liked. Lockwood still packs them in." "Fair drawing power." "Good picture, well liked, but didn't do business. If star was alive would have turned them away." "Picture pleased to big business."
Consensus—"Excellent production, strong puller."

HAND INVISIBLE, THE (WORLD) MONTAGU LOVE (MAR. 17) ..... MAR. 15
"Star's vehicle marks Harry Hoyt's directorial debut."—M. P. News.

HAPPY THOUGH MARRIED (PARAMOUNT) ENID BENNETT (FEB. 23) ..... MAR. 1
"Amusing film that also appeals to finer emotions."—M. P. News.
Exhibitor Comment—"Miss Bennett not popular here. Poor business." "Enid Bennett a favorite here. This picture made them like her better. A swell picture to from average to big business."
Consensus—"Fine picture, average puller."

HARD BOILED (PARAMOUNT) DOROTHY DALTON (FEB. 2) ..... FEB. 15
"Light story but should please all your patrons."—M. P. News.
Exhibitor Comment—"Pleased a majority of our patrons. Big and average business." "Miss Dalton's friends were disappointed in this and the title was bad." "A very pleasing picture well done. Miss Dalton's acting very good. Big business." "Big business all week. Very pleasing in all details. Trifle light for Dalton but she carries the comedy through very well."
Consensus—"Pleasing picture, good puller."

HEART IN PAWN, A (EXHIBITORS MUTUAL) SESSUE HAYAKAWA (MAR. 10) ..... MAR. 15
"Productions like this make an Art of producing."—M. P. News.
Exhibitor Comment—"Very good picture. Average business." "Splendid picture. Good settings. Fine shots. Excellent acting. Big business Sundays."
Consensus—"Excellent production, big puller."

HEART OF GOLD (WORLD) HUFF (FEB. 10) ..... JAN. 25
"Romance with comedy touches and plenty of suspense."—M. P. News.

HEARTS ASLEEP (ROBERTSON-COLE) BESSIE BARRISCALE (MAR. 31) ..... APR. 5
"Joy for Barriscale fans; many find fault with story."—M. P. News.

HELL ROARIN' REFORM (FOX) TOM MIX (FEB. 16) ..... MAR. 1
"Full of action and interest; star has human part."—M. P. News.
Exhibitor Comment—"Tom Mix is there with the goods. Big business." "A fine Western. Brought a big crowd, especially children. This star has arrived in force. Average business." "They came in blizzard. Smashed all records. Mix better than ever and beat Hart a mile." "Mix well liked and the picture is good. Big business." "A good picture well liked by Mix fans. In time will be a wonderful drawing card."
Consensus—"Fine picture, strong puller."

HER CODE OF HONOR (UNITED) FLORENCE REED (MAR. 17) ..... MAR. 15
(Six Parts)
"Brilliant star in exceptionally powerful picture."—M. P. News.

HERE COMES THE BRIDE (PARAMOUNT) J. BARRYMORE (JAN. 19) ..... FEB. 1
"John Barrymore and good cast make most of usual story."—M.P.News.
Exhibitor Comment—"The question is, 'Why made?' You have to be a real high brow to get this. Poor business." "Barrymore acting either a 'drunk' or a 'nut,' hard to tell which. Medium in pleasing. Same in drawing power."
Consensus—"Fair picture, average puller."

HIDDEN TRUTH, THE (SELECT) ANNA CASE (JAN. 20) ... FEB. 1
"Combination of Western Mystery, Society and Melodrama."—M.P.News
Exhibitor Comment—"Poor business."

HIGHEST TRUMP, THE (VITAGRAPH) WILLIAMS (FEB. 3) ..... FEB. 1
"Entertaining spy and war drama with loads of action."—M. P. News.
Exhibitor Comment—"Good picture, average business." "Star's name got an average opening. Buried all photos pertaining to war. An excellent picture but war pictures are impossible." "Good picture but producer would do well by cutting out war stuff for a while."
Consensus—"Fine picture, good puller."

The Index to The Complete Plan Book

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HIS PARISIAN WIFE (ARTCRAFT) FERGUSON (JAN. 19)..FEB. 8
" Elsie Ferguson has never appeared to better advantage."—M. P. News.
Exhibitor Comment—" Very good picture. Business average. Star fairly well liked. They liked the picture better than most of her others." " A very pleasing picture for more intelligent audiences. Miss Ferguson a prime favorite. Average business." " Big, average to big in seven days' run." " Average business seven days."
Consensus—" Satisfactory pictur[illegible]uller."

HOOP-LA (ROBERTSON-COLE) BILLIE RHODES (JAN. 26) FEB. 22
"Another boost for Billie Rhodes; Clean comedy."—M. P. News.
Exhibitor Comment—Good. Star and picture well liked by our patrons." " Good comedy drama. Good business two days." " Star pleases and will get stronger if proper vehicles are furnished. Big to average to big business in seven-day run."
Consensus—" Fine picture, good puller."

INDESTRUCTIBLE WIFE, THE (SELECT) ALICE BRADY (JAN. 26) .....MAR. 1
" A regular matinee picture. Go easy."—M. P. News.

IN FOR THIRTY DAYS (METRO) ALLISON (JAN. 27).....JAN. 25
"An obvious comedy, but one which gets the laughs."—M. P. News.
Exhibitor Comment—" Good program picture to average business." " A very pleasing picture. Average business." " Good little comedy but Allison not a star and means nothing."
Consensus—" Good picture, average puller."

INTRUSION OF ISABEL (AMERICAN-PATHE) MARY MILES MINTER (APR. 13) .....APR. 12
" Should satisfy all; clean romance well produced."—M. P. News.

IT'S A BEAR (TRIANGLE) TAYLOR HOLMES (MAR. 16)..MAR. 15
" Should give substantial satisfaction; grins aplenty."

JOHNNY GET YOUR GUN (ARTCRAFT) FRED STONE (MAR. 9) .....MAR. 29
" Good chance for Stone to do his acrobatics."—M. P. News.
Exhibitor Comment—" Fair only. Average to poor business."

JOHNNY-ON-THE-SPOT (METRO) HALE HAMILTON (FEB. 17) .....MAR. 1
"Average comedy drama made interesting because of star."—M. P. News.
Exhibitor Comment—" Sent 'em away talking. Big business first day and extra big business second day (Saturday)." " Good picture. Average business."
Consensus—" Good picture, good puller."

LAMB AND THE LION, THE (ROBERTSON-COLE) (MAR. 24) .....MAR. 22
" Human story that appeals. Acting good."—M. P. News.
Exhibitor Comment—" Exceptionally good. Opened big to average business." " A very light farce, did not hold interest. Star very weak. Poor business two days."
Consensus—" Good picture, average puller."

LAW THAT DIVIDES, THE (HODKINSON) KATHLEEN CLIFFORD (JAN. 20) .....
Exhibitor Comment—" Big business. Good program picture. Many favorable comments. Good story."

LIGHT OF VICTORY, THE (UNIVERSAL SPECIAL) SALISBURY (MAR. 17) .....MAR. 15
" Holds interest throughout; hero drunk most of time."—M. P. News.
Exhibitor Comment—" Star seems to be adding to his popularity with each picture. Big business."

LION AND THE MOUSE, THE (VITAGRAPH) JOYCE (FEB. 24) .....FEB. 22
(Six Parts)
"A special of the full-blooded variety."—M. P. News.
Exhibitor Comment—" Nothing remarkable except for rare interiors. Capably directed, however. Did not attract unusually although much advertised. Perhaps beginning of Lent affected sale. Average business." " Picture will draw but not exceptionally." " A very nice picture. Big to average business. " Great, a winner well directed. Extra big business three days."
Consensus—" Good picture, good puller."

LITTLE INTRUDER, THE (WORLD) LOUISE HUFF (APR. 7) .....APR. 5
"A most satisfactory comedy drama."—M. P. News.

LITTLE ROWDY, THE (TRIANGLE) HAZEL DALY (MAR. 23) .....MAR. 22
" Comedy drama of the lighter type; heroine pleasing."—M. P. News.

LITTLE WHITE SAVAGE, A (BLUEBIRD) CARMEL MYERS (FEB. 20).....MAR. 1
" Story handled skillfully; holds interest throughout."—M. P. News.
Exhibitor Comment—" Average business."

LONG LANE'S TURNING, THE (ROBERTSON-COLE) HENRY B. WALTHALL (FEB. 10).....FEB. 22
" Story improbable but should please great number of fans."—M. P. News.
Exhibitor Comment—" Picture excellent, star good, weather against us.'

LOVE AUCTION, THE (FOX) PEARSON (FEB. 9).....FEB. 22
" Charged with high power emotionalism."—M. P. News.
Exhibitor Comment—" Acting good, story poor. These kind of stories kill the picture business. Poor to average business." " Just ordinary. Average business." " Average business."
Consensus—" Fair picture, average puller."

LOVE DEFENDER, THE (WORLD) JUNE ELVIDGE (MAR. 31) .....MAR. 29
" Eternal Triangle told in simplest form."—M. P. News.

LOVE HUNGER, THE (HODKINSON) LILLIAN WALKER (FEB. 23) .....MAR. 8
" Wild melodrama; story to blame; don't blame director or star."—M. P. News.

LUCK AND PLUCK (FOX) GEORGE WALSH (FEB. 2).....FEB. 15
" Stunts and Speed Characterize star's latest."—M. P. News.
Exhibitor Comment—" Looks like an old-time Walsh picture." " Walsh always means S. R. O." " Walsh liked. Bad weather kept attendance down." " Walsh is a favorite for Saturday crowds, and such pictures as this seem to please the masses." " Good picture to average business." " A regular Walsh picture to big business." " Not liked. Walsh must do better or die by the wayside."
Consensus—" Fine picture. Strong puller."

MADE IN AMERICA (HODKINSON) (FEB. 16.....MAR. 1
(Eight Parts)
" Shows making of American soldier, stages of training."—M. P. News.

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MAGGIE PEPPER (PARAMOUNT) ETHEL CLAYTON (FEB. 23) .....FEB. 22
" Reviewer thinks it will cause walls to bulge."—M. P. News.
Exhibitor Comment—" A disappointment in drawing power and patrons disappointed in the picture." " One of the best. Big business two days."
Consensus—" Satisfactory picture, good puller."

MANDARIN'S GOLD (WORLD) KITTY GORDON (FEB. 10)..FEB. 8
" Well cast drama sustained by expert handling and unusual atmosphere."—M. P. News.
Exhibitor Comment—" A good story capably handled by the gorgeously gowned Kittie. And her support was satisfactory. It pleased our patrons, and that's what we are in business for. Big business." " Average business two days."
Consensus—" Fine picture, good puller."

MAN HUNTER, THE (FOX) WILLIAM FARNUM (FEB 23) MAR. 8
(Six Parts)
" No chance for a kick here; fits star exceptionally well."—M. P. News.
Exhibitor Comment—" Best Farnum picture in a long time. Patrons like to see Farnum in good clothes and smiles. Opened big and then two days average business."

MAN IN THE OPEN, A (UNITED) DUSTIN FARNUM (Six Parts) FEB. 23..... FEB. 15
" Star's second ' United' is big in every respect."—M. P. News.
Exhibitor Comment—" A wonderful picture. Splendidly produced, with illustrated titles that are great. Average business." " Very good picture to big business two days." " Big business."
Consensus—" Excellent production, good puller."

MARIE, LTD. (SELECT) ALICE BRADY (MAR. 23).....APR. 12
" Has a selling point to the woman."—M. P. News.

MARRIAGE FOR CONVENIENCE, A (KEENEY-SHERRY-GENERAL) CATHERINE CALVERT (FEB. 24).....MAR. 8
" Strong in action and character portrayals."—M. P. News.
Exhibitor Comment—" Good picture. Big business."

MARRIAGE PRICE, THE (ARTCRAFT) ELSIE FERGUSON (MAR. 9) .....MAR. 29
" True to life and touches the heart strongs."—M. P. News.

MIDNIGHT PATROL, THE (SELECT) INCE CAST (FEB. 3) FEB. 22
" Production of high quality. Strong action story."—M. P. News.
Exhibitor Comment—" Big business seven days." " This kind goes over good for a change. Big to extra business."
Consensus—" Excellent production, strong puller."

MIDNIGHT ROMANCE, A (FIRST NATIONAL) ANITA STEWART (MAR. 10) .....MAR. 22
" Reviewer Peter Milne pronounces this a romantic shower bath."—M. P. News.
Exhibitor Commemnt—" In seven days' run opened extra big then big for three days and extra big last three days."

MILLIONAIRE PIRATE, THE (BLUEBIRD) MONROE SALISBURY (FEB. 10) .....FEB. 15
" Story of impossible kind, but good acting puts it over."—M. P. News.

MISS DULCIE FROM DIXIE (VITAGRAPH) GLADYS LESLIE (MAR. 24).....MAR. 22
" Reviewer pronounces this one a peach."—M. P. News.

MOLLY OF THE FOLLIES (AMERICAN) MARGARITA FISHER (FEB. 16) .....FEB. 15
" Should prove entertaining to all; clean theme."—M. P. News.

MORAL DEADLINE, THE (WORLD) JUNE ELVIDGE (FEB. 24) .....FEB. 22
" Familiar yet appealing plot is basis of star's vehicle."—M. P. News.

MRS. WIGGS OF THE CABBAGE PATCH (PARAMOUNT) MARGUERITE CLARK (FEB. 9).....MAR. 1
" This is Miss Clark's best picture in a long time."—M. P. News.
Exhibitor Comment—" Gave excellent satisfaction. Big and average business." " Big business seven days." " Very pleasing. Average business." " Best Clark picture for months. Extra big business three days." " Went big and they liked it. Extra big business."
Consensus—" Fine picture, good puller."

NEVER SAY QUIT (FOX) GEORGE WALSH (MAR. 16)....MAR. 29
" Star's stunts well shuffled with Ralph Spence's puns."—M. P. News.
Exhibitor Comment—" A good picture but the kidding title spoiled it. Business only fair." " Best Walsh picture since ' Pride of New York.' Opened big business with extra big business the second day."
Consensus—" Excellent picture, big puller."

OH, JOHNNY (GOLDWYN) BENNISON (JAN. 19).....FEB. 1
" Comedy of contrasts marks Louis Bennison's screen debut."—M.P.News.
Exhibitor Comment—" Very good, but star is unknown. He should become very popular." " An extra good program feature. Here is a picture that has a little of everything. The star is a comer. A little boosting and he can't help getting business for you. Extra big business." " Average business."
Consensus—" Fine picture, big puller."

OLD MAID'S BABY, THE (PATHE) BABY MARIE OSBORNE (FEB. 23) .....FEB. 15
" Weak story that little star handles well; should please."—M. P. News.

OUR TEDDY (FIRST NATIONAL) ROOSEVELT FILM (JAN. 19) (Six Parts) .....FEB. 1
" Entertaining to unusual degree; thrills enough for anyone."—M. P. News.
Exhibitor Comment—" One of the best pictures of this kind we ever ran in our theatre, but people don't want to be educated. They want to be amused." " Average business three days." "A sad, sad, disappointment. A lemon to poor business."
Consensus—" Ordinary production, average puller."

OUT OF THE FOG (METRO) NAZIMOVA (FEB. 17).....FEB. 15
(Seven Parts)
" A triumph of the Pictorial Art."—M. P. News.
Exhibitor Commment—" In a seven days' run it broke Monday's record with extra big business five more days and big on Friday." " Very good picture but public did not like as well as her former picture, ' Eye For Eye.' Extra big to big five days." " Extra big business in bad weather." " Not her best but good. Big business four days. First time a picture has had a four day run in any picture house in this city."
Consensus—"Excellent production, strong puller."

Gives You All Data on the Pictures

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PAID IN FULL (PARAMOUNT) PAULINE FREDERICK (FEB. 23) ..... MAR. 8
"Star is at her best here and story is compelling."—M. P. News.
Exhibitor Comment—"Great picture. Big business in two days." "Drew fine and they liked it. Big business."
Consensus—"Excellent production, big puller."

PARISIAN TIGRESS, THE (METRO) VIOLA DANA (MAR. 31) ..... APR. 12
"Viola Dana's personality wins again."—M. P. News.

PARTNERS THREE (PARAMOUNT) ENID BENNETT (MAR. 23)....
Exhibitor Comment—"Very good. Big business two days."

PEGGY DOES HER DARNDEST (METRO) ALLISON (FEB. 24) ..... MAR. 1
"A May Allison comedy that registers nicely."—M. P. News.
Exhibitor Comment—"Excellent comedy. Star very good. Average business." "Managers can please their patrons with this one. Average business."
Consensus—"Excellent picture, average puller."

POOR BOOB, THE (PARAMOUNT) BRYANT WASHBURN (MAR. 9) ..... APR. 5
"Absurdity is its chief entertaining point."—M. P. News.
Exhibitor Comment—"Very good comedy. Average business seven days." "A very fair feature. Story interesting." "Very good picture. Big business two days."
Consensus—"Fine picture, good puller."

POPPY GIRL'S HUSBAND, THE (ARTCRAFT), WM. S. HART (MAR. 15) ..... APR. 5
"New style picture for Two-Gun hero; should win out."—M. P. News.
Exhibitor Comment—"Star's following did not care for him in this role. Opened big down to average business."

PROBATION WIFE, THE (SELECT) NORMA TALMADGE (MAR. 24) ..... MAR. 22
"Norma Talmadge delightful as the probation wife."—M. P. News.

PRODIGAL LIAR, THE (ROBERTSON-COLE) WILLIAM DESMOND (FEB. 17) ..... MAR. 8
"Helps you greet your patrons with a broad grin."—M. P. News.
Exhibitor Comment—"Splendid Western picture. Big business two days." "Very good picture. Satire on Western. Average business."
Consensus—"Fine picture, good puller."

PUPPY LOVE (PARAMOUNT) LILA LEE (MAR. 2)..... MAR. 29
"Youthful romance scores with Lila Lee as star."—M. P. News.

PUT UP YOUR HANDS (AMERICAN-PATHE) MARGARITA FISHER (MAR. 16) ..... MAR. 15
"Improbable plot, but should be enjoyed by all."—M. P. News.
Exhibitor Comment—"Elegant entertainment. Big business two days."

REBELLIOUS BRIDE, THE (FOX) PEGGY HYLAND (MAR. 23) ..... MAR. 29
"Sar gives best performance in fairly amusing picture."—M. P. News.

RESTLESS SOULS (TRIANGLE) ALMA RUBENS (FEB. 2)..FEB. 1
(Six Parts)
"Skilful handling makes delicate subject very good picture."—M.P.News
Exhibitor Comment—"Good picture, average business. "Picture good. Star not well enough known. No drawing power. Average business."
Consensus—"Good picture, average puller."

ROMANCE AND ARABELLA (SELECT) CONSTANCE TALMADGE (FEB. 3) ..... FEB. 15
"Good star saves weak story; romance is keynote."—M. P. News.
Exhibitor Comment—"She has a great following here and the picture is fine in every respect." "Story and situations weak, but the artistry of Talmadge saves the day. She is a warm favorite here, so our patron don't pick flaws too easily. It will please all the young folks anyway. Extra big to big business."
Consensus—"Fine picture, good puller."

ROMANCE OF HAPPY VALLEY, A (ARTCRAFT) D. W. GRIFFITH'S (JAN. 26) ..... FEB. 8
"New Griffith picture seems a sure-fire winner."—M. P. News.
Exhibitor Comment—"Extra big business seven days." "Pulled this off when it fell to poor business." "Didn't please them all, but a real good picture. Acting by all characters good. Big business."
Consensus—"Pleasing production, average puller."

ROUGH NECK, THE (WORLD) LOVE (FEB. 3)..... FEB. 1
"Latest Montagu Love picture shows excellent team work."—M.P.News.
Exhibitor Comment—"Extra big business." "A fine picture with Montagu Love doing some of the best work of his career. Seemed to please. Average business."
Consensus—"Fine picture, good puller."

SANDY BURKE OF THE U-BAR-U (GOLDWYN) LOUIS BENNISON (FEB. 23) ..... FEB. 15
"Western subject full of human appeal and action."—M. P. News.
Exhibitor Comment—"They are liking Bennison here. Average business." "Very good. They like this star here, Both of his pictures gave satisfaction and got business."
Consensus—"Fine picture, good puller."

SATAN, JUNIOR (METRO) VIOLA DANA (MAR. 3)..... MAR. 15
"Star is excellent in new role."—M. P. News.
Exhibitor Comment—"Good picture to good business." "All good; no exception. Big to extra big business."
Consensus—"Excellent picture, big puller."

SAWDUST DOLL, THE (PATHE) BABY MARY OSBORNE (APR. 20) ..... APR. 5
"One of best Marie Osborne pictures; heart appeal."—M. P. News.

SCARLET SHADOW, THE (UNIVERSAL SPECIAL) MAE MURRAY (MAR. 3) ..... MAR. 15
(Six Parts)
"Fans will no doubt like this one; comedy is entertaining."—M.P.News.

SEALED ENVELOPE, THE (BLUEBIRD) FRITZI BRUNETTE (FEB. 17) ..... MAR. 8
"Will compare favorably with many successful specials."—M. P. News.
Exhibitor Comment—"Average business."

SHADOWS (GOLDWYN) GERALDINE FARRAR (JAN. 26)..MAR. 1
"Should break all records. Many good points shown."—M. P. News.
Exhibitor Comment—"This subject went over very poor. Farrar not drawing as she should." "Great. Geraldine Farrar's best picture with Goldwyn. Big business." "Splendid production. Big business." "Change of weather held attendance below normal." "Farrar's best. Average business."
Consensus—"Excellent production, strong pull

SHADOWS OF SUSPICION (SCREEN CLASSICS) HAROLD LOCKWOOD (FEB. 23) ..... MAR. 1
"Lockwood picture starts well but slumps at finish."—M. P. News.
Exhibitor Comment—"Fine business. Patrons well satisfied."

SHERIFF'S SON, THE (PARAMOUNT) CHARLES RAY (MAR. 30) ..... APR. 12
"Best picture of type in which Ray appears."—M. P. News.

SILENT STRENGTH (VITAGRAPH) HARRY T. MOREY (FEB. 17) ..... FEB. 15
"Dual role subject that looks good. Should please all."—M. P. News.

SILK LINED BURGLAR, THE (UNIVERSAL) PRISCILLA DEAN (MAR. 31) ..... APR. 5
(Six Parts)
"Entertaining version of 'Boston Blackie' story."—M. P. News.

SILVER GIRL, THE (PATHE) FRANK KEENAN (APR. 6)..MAR. 22
"Frank Keenan in a dominating characterization."—M. P. News.

SIS HOPKINS (GOLDWYN) MABEL NORMAND (FEB. 16).MAR. 15
"Characterization is good; picture above the average."—M. P. News.
Exhibitor Comment—"Just the kind of pictures they want. Went over big here." "Extra big business five days and big business two days." "Best thing Mabel has done with Goldwyn. Seemed to please but personally I do not care for it. Average first day to big second day and extra big business third day." "Did not go so big here. Good picture." "Very poor picture and only drew fair." "Not a good picture. After your patrons have had a look at 'Mickey' Normand will have to go some to please our patrons. She is either going back or Goldwyn cannot get stories for her. Not the Mabel of Keystone days. Big to average business."
Consensus—"Satisfactory picture, big puller."

SMILES (FOX) JANE AND KATHERINE LEE (FEB. 23)...MAR. 8
"Lee children in one that sets a record for them."—M. P. News.
Exhibitor Comment—"The public will have to read half this picture. Jumped from average to extra big business." "Pleased immensely to extra big business."
Consesus—"Excellent picture, big puller."

SPEEDY MEADE (GOLDWYN) LOUIS BENNISON (MAR. 23).....
Exhibitor Comment—"Star not known here but coming fast. Splendid new type of Western picture. Opened average business first day and last day to big business."

SUE OF THE SOUTH (BLUEBIRD) EDITH ROBERTS (FEB. 3) ..... FEB. 22
"Don't say any more about this than you have to."—M. P. News.
Exhibitor Comment—"Big business." "One of the reasons why Leammle is cutting out B. B."
Consensus—"Ordinary picture, average puller."

TASTE OF LIFE, A (BLUEBIRD) EDITH ROBERTS (MAR. 2) ..... MAR. 15
"One that will stand boosting; story handled carefully."—M. P. News.

THAT'S GOOD (METRO) HALE HAMILTON (MAR. 24)..... APR. 5
"This comedy drama a trifle slow, but mildly amusing."—M. P. News.

THOU SHALT NOT (FOX) EVELYN NESBIT (MAR. 23)....APR. 5
(Six Parts)
"Should satisfy fans who patronize this type."—M. P. News.

THREE MEN AND A GIRL (PARAMOUNT) MARGUERITE CLARK (MAR. 16) .....
Exhibitor Commemnt—"Very cute for ladies. Average business three days."

TODD OF THE TIMES (PATHE) KEENAN (FEB. 9)..... FEB. 1
"Star's work is good and story has been treated well."—M. P. News.
Exhibitor Comment—"Good actor, but has no drawing power here. Plays are too slow."

TOTON (TRIANGLE) OLIVE THOMAS (MAR. 30)..... MAR. 29
"Looks like star's best bet on Triangle program."—M. P. News.

TRICK OF FATE, A (EXHIBITORS-MUTUAL) BARRISCALE (FEB. 24) ..... MAR. 1
"Bessie Barriscale is doing best work of her career."—M. P. News.
Exhibitor Comment—"Very pleasing story. Above the average program picture." "A little better than average program picture. Everybody pleased. Fair business two days.
Consensus—"Fine picture, good puller."

TURN IN THE ROAD, THE (ROBERTSON-COLE) SPECIAL CAST (MAR. 24) ..... MAR. 29
"This one should make patrons happy; will cause talk'."—M. P. News.
Exhibitor Comment—"Exceptionally good. Well produced. Patrons well pleased. Opened average business and following three days showed big business."

TWILIGHT (DE LUXE) DORIS KENYON (FEB. 23)..... MAR. 8
(Six Parts)
"Delightful picture of youth; construction is good."—M. P. News.

TWO BRIDES, THE (PARAMOUNT) LINA CAVALIERI (FEB. 9) ..... MAR. 15
"An artistic production that also has the punch."—M. P. News.
Exhibitor Comment—"Poor star, too old, poor business."

UNKNOWN QUANTITY, THE (VITAGRAPH) CORINNE GRIFFITH (APR. 14) ..... APR. 12
"Exceedingly pleasant O. Henry story with Corinne Griffith."—M. P. News.

UNVEILING HAND, THE (WORLD) KITTY GORDON (MAR. 17) ..... MAR. 8
"A melodrama that often oversteps bounds."—M. P. News.

VAGABOND OF FRANCE, A (PATHE) KRAUSS (JAN. 26)..JAN. 18
(Four Parts)
"French-made picture shows padding. Titles need improving."—M.P.News.
Exhibitor Comment—"Poor business."

VENUS IN THE EAST (PARAMOUNT) WASHBURN (JAN. 26) JAN. 8
"If you get by with this picture you should be satisfied."—M. P. News.
Exhibitor Comment—"The best picture that this star under his present management has given us." "Reviewer said 'Not very good.' We say 'Pleased a big majority. O. K.' Very satisfactory. Pleasing. Acting O. K. A good program picture. Big to average business."
Consensus—"Satisfactory picture, good puller."

WAY OF THE STRONG, THE (METRO) ANNA Q. NILSSON (MAR. 17) ..... MAR. 29
"Eternal triangle picture that ranks well up to Metro average."—M. P. News.

Index and Reports—"Flashbacks"—New Theatres

PICTURE BRAND STAR RELEASED PLAN BOOK

WHAT AM I BID? (UNIVERSAL) MAE MURRAY (APR. 14)..APR. 5
(Six Parts)
"Holds interest all the way; discriminating fans may find fault."—M. P. News.

WHAT EVERY WOMAN WANTS (ROBERTSON-COLE) GRACE DARMOND (FEB. 10).....MAR. 8
"Looks good enough for treatment as a special production."—M.P.News.
Exhibitor Comment—"A fair picture that failed to draw even average business." "No one raved about this one but did average business two days."
Consensus—"Average picture, average puller."

WHEN A GIRL LOVES (JEWEL) MILDRED HARRIS (APR. 7) .....MAR. 29
(Six Parts)
"Immense both from the box-office and the screen."—M. P. News.

WHEN A MAN RIDES ALONE (AMERICAN) RUSSELL (JAN. 19) .....JAN. 11
"Rapid action Western is William Russell's latest."—M. P. News.
Exhibitor Comment—"Very poor, no story, no excitement, very tiresome, clean melodrama, not one redeeming feature." "Fine picture, big business." "Nothing to say."
Consensus—"Fair picture, average puller."

WHEN MEN DESIRE (FOX) THEDA BARA (MAR. 9).....MAR. 22
"Theda Bara makes miraculous escape from Germany."—M. P. News.

WHEN MY SHIP COMES IN (INDEPENDENT SALES) JANE GREY (APR. 7).....APR. 5
"A melodrama of the stage with Jane Grey featured."—M. P. News.

WHERE THE WEST BEGINS (AMERICAN) WILLIAM RUSSELL (MAR. 2) .....MAR. 1
"Another good picture to William Russell list."—M. P. News.
Exhibitor Comment—"Very good picture. Big business two days."

WHITEWASHED WALLS (EXHIBITORS MUTUAL) WILLIAM DESMOND (APR. 14) .....APR. 12
"Of the light, pleasant variety; should please all."—M. P. News.

WHO CARES (SELECT) CONSTANCE TALMADGE (JAN. 19) JAN. 25
"Story of light pleasing sort; should be enjoyed by all."—M. P. News.
Exhibitor Comment—"Constance was winsome in this light role and gave promise of great things when she is older in the emotional scenes." "This picture was very good. A little stronger in plot and story than most of this star's pictures. Star very good. Support also very good. Big and average business."
Consensus—"Fine picture, good puller."

WHO WILL MARRY ME? (BLUEBIRD) MYERS (JAN. 27)..FEB. 8
"Comedy and pathos blended in this Universal film."—M. P. News.
Exhibitor Comment—"Good picture. Big business."

WHY GERMANY MUST PAY (SCREEN CLASSICS) (JAN. 19) JAN. 25
"German atrocities again, with a good romantic interest."—M. P. News.
Exhibitor Comment—"While war pictures are about played out, this is an exceptionally fine one and bound to draw. Excellent cast, fine story, good photography and in every way a good attraction. Advertise it 'right' and you've got something worth while. Attendante good every day. Big Sunday." "Average business."
Consesnsus—"Good picture, good puller."

WICKED DARLING, THE (UNIVERSAL) PRISCILLA DEAN (FEB. 24) .....FEB. 22
(Six Parts)
"Strong picture that keeps interest alive all through."—M. P. News.
Exhibitor Comment—"Dandy story. Universal Special's usual fine photography. Cast is headed by that 'little devil of the screen.' We claim the honor of having 'discovered' Priscilla from an exhibitor's standpoint. Fine attendance for two days." "Good program feature. Priscilla Dean grows more popular with each picture here. Big business."
Consensus—"Excellent production, big puller."

WINNING GIRL, THE (PARAMOUNT) SHIRLEY MASON (FEB. 23) .....MAR. 22
"Shirley Mason's latest is a nice little picture."—M. P. News.
Exhibitor Comment—"A good little picture to average business."

WISHING RING MAN, THE (VITAGRAPH) BESSIE LOVE (MAR. 10) .....MAR. 8
"It's naturalness puts it over; star is good."—M. P. News.

WOMAN ON THE INDEX, THE (GOLDWIN) PAULINE FREDERICK (FEB. 23).....APR. 5
"Genuine Goldwyn success; filled with real suspense."—M. P. News.
Exhibitor Comment—"Very interesting picture. Pleased to big business two days."
"An excellent program feature. Extra good business against big opposition." "Great. Pauline Frederick has made a hit with her first Goldwyn production. Extra big business four days." "The type of picture that Pauline is best in but story did not come up to expectations. Well staged, acted and directed, but the story is not there. Business good but the star drew it all."
Consensus—"Good picture, good puller."

WOMAN, WOMAN (FOX) EVELYN NESBIT (JAN. 26)....FEB. 8
"Deals boldly with sex question; morals of heroine lax."—M. P. News.
Exhibitor Comment—"Average business."

WORLD TO LIVE IN, THE (SELECT) ALICE BRADY (FEB. 17) .....MAR. 8
"Presents star in a new role, some situations exaggerated."—M.P.News.

"FLASHBACKS" ON EARLIER RELEASES

"The Rainbow Trail" (Fox)—"Standing room first night, good business second night. Pleased 90 per cent."
"A Pair of Silk Stockings" (Select)—"Dandy picture to big business."
"In the Hollow of Her Hand" (Select)—"Better than average all week." "Very good story inasmuch as it follows what might be a real life story. Direction very good, star great, cast well chosen, photography a trifle too flat. Considering Lent and our first beautiful weather it went over big."
"Every Mother's Son" (Fox)—"Big busines at big down town house."
"A Taste of Life" (Bluebird)—"Average business."
"Queen of the Sea" (Fox)—"Big business two days."
"Wild Goose Chase" (Triangle)—"Poor business."
"Swat the Spy" (Fox)—"Big business."
"The Bells" (Pathe)—"Keenan great. Picture awful."
"The Road Through the Dark" (Select)—"Very good picture to big business."
"The Burden of Proof" (Select)—"Awful. Manager hid in the cellar. Poor business."
"Such a Little Pirate" (Paramount)—"Big business two days."
"The Squaw Man" (De Mille-Artcraft)—"Extra big and big business in three day run."
"Little Miss Hoover" (Paramount)—"Big busines two days."
"Fuss and Feathers" (Paramount)—"Enid Bennett big business two days."
"The Old Homestead" (Paramount-Success-re-issue)—"This is the third time I have run this picture to good business.'
"String Beans" (Paramount)—"Big business first two days and extra big business third day."
"Cannibals of the South Seas" (Exhibitors' Mutual)—"Second installment is wonderful picture but didn't draw as well as first. Those that did see it liked it."
"The Forbidden City" (Select)—"Picture pleased and average business three days."
"In the Hollow of Her Hand" (Select)—"Best Alice Brady yet. Strong suspense element. Good direction. O. K."
"Border Wireless" (Artcraft)—"Went Over very good."
"Eye for Eye"—(Metro-Nazimova)—"Exceptional. Extra big business."
"Too Many Millions" (Paramount)—"Reid is popular and patrons liked this picture."

NEW THEATRES BUILDING

NEW YORK

Binghamton.—Work on the proposed new Strand Theatre on Chenango street has been started, and it will have a seating capacity of 1,876. The owners are New Kornblite, David Cohen and Fred Gillen.

Brooklyn.—Zipkes, Wolff and Kudrok, architects, are preparing plans for a new motion picture theatre with a capacity of 1,700 for the east side of Stone avenue, just south of Pitkin avenue.

Corona.—The fifth theatre for Sheer Brothers will be erected at Fifty-first and Provost streets. It will be of concrete and brick and is to be finished by September.

Saratoga Springs.—Edgar T. Brackett will build a new theatre at Broadway and Spring street, to be leased to James A. Leary and William E. Benton. It is to be completed by August 1, with a seating capacity of 1,400.

Brooklyn—A $200.000 theatre to seat 2,100 is announced by James F. Kelly for Kings Highway and East Twelfth street.

Brooklyn—The Miller Weise Amusement Company announces the erection of a new theatre near the corner of Eagle street and Manhattan avenue.

Far Rockaway—At Mott avenue and James street, a new theatre and open air auditorium will be erected by B. S. Moss to seat 2,000.

Saratoga—Edgar T. Brackett announces that his company will erect a modern theatre at the corner of Spring and Broadway. A seating capacity of 1,400 will be provided.

OHIO

Hamilton—John Schwalm and Company announces the erection of a new theatre here to be called The Rialto and with 1.000 seating capacity.

Toledo.—The present site of the Princess will be occupied by a brand new theatre, to be completed December 1. The work starts June 15. Seating capacity is provided for 1,550, and O. L. Bradley is the owner.

PENNSYLVANIA

Sheffield—A. W. Hamm will erect a modern motion picture theatre here next to the Sheffield Hotel.

Easton.—A new theatre will be erected here by Wilmar and Vincent of New York. The seating capacity will be 2,200.

Philadelphia.—Paul J. Henon, Jr., will erect a new theatre at 1724 Market street.

NORTH CAROLINA

Greenville.—A new theatre will be erected here with an entrance on Main street, and is scheduled for completion by September 1. B. T. Whitmire, local exhibitor, will build it.

CENTRAL STATES

NEW YORK OFFICE, 729 Seventh Avenue CHICAGO REPRESENTATIVE, 220 So. State Street

Theatres Will Encounter Strong Amusements Competition at Indianapolis

MOTION picture exhibitors of Indianapolis are watching with anxious interest the growth of a concerted movement on the part of Mayor Charles W. Jewett, James H. Lowry, superintendent of parks, the Church Federation of Indianapolis, the Drama League and various organizations included in the United War Work group to form an organization which will provide free amusement for the people on a comprehensive scale if carried to its ultimate objective.

Motion picture houses in Indianapolis have dwindled in number during the past five years or more from 165 to 45 through the natural growth of the higher class institutions. Exhibitors and exchanges fear that the growth of the movement to provide free entertainment on a widespread basis will prove the final blow to many of the neighborhood theatres and may make serious inroads on the business of the downtown houses.

The Board of Park Commissioners already have announced that it will provide a series of motion picture and band concert entertainments at the parks throughout the summer. The entertainments are to be given on week nights as well as Sundays.

A mass meeting of citizens was held recently under the auspices of city officials and the Drama League, at which a committee was appointed to go ahead with the organization of a league of interested bodies which will have as its purpose the eventual presentation of numerous free public entertainments, ranging in variety all the way from Shakespearian plays to community sings.

The announced purpose of the movement is to carry into civilian life the entertainment plan pursued in American training camps by the United War Work bodies. While the movement has the interests of returning soldiers and sailors in mind to some extent, its proposed scope is intended to include the entire populace.

Not only would the free entertainments be given in downtown auditoriums but also in various neighborhoods if the plan is carried out to its fullest extent.

The Board of Park Commissioners and Board of School Commissioners have announced that they will appropriate $2,500 each to finance a series of big public entertainments beginning next winter.

Since Indiana became a saloonless state, April 2, 1918, the Church Federation has been planning various activities to fill the arid void. The federation announced that it will sponsor weekly community gatherings in churches in every neighborhood in the city in the near future. Movies, debates, amateur theatricals, neighborhood sings and other forms of entertainment will be provided at these gatherings, according to the federation's announcement.

On top of this comes an announcement from Park Superintendent Lowry that he will try to broaden the scope of duties of the city recreation department to include the supervision of all public amusement enterprises as to morals and sanitation. This eventually will include the censorship of motion pictures he said.

Dubuque College is Strong for Pictures

PICTURES have come to stay at Dubuque College. Some time ago a motion picture machine was installed, and since that time pictures have held an important place at that institution. There have been educational films; there were pictures sent out by the War Department to be shown only in authorized military schools, embracing many subjects, details and instructions in military tactics.

Then many standard features were shown including three Douglas Fairbanks plays, "In Again, Out Again"; "Wild and Woolly" and "Down to Earth." Other features were "Tom Sawyer" with Jack Pickford; "The Calls to Arms" with Benjamin Chapin, and "Jules of the Strongheart" with George Beban.

Films that are playing there during April are "Broadway Jones" with George Cohan; "Amarilly of Clothes Line Alley" with Mary Pickford; "His Majesty Bunker Bean" with Jack Pickford; "Headin' South" with Douglas Fairbanks, and several Marguerite Clark features including "The Seven Swans."

Park at Indianapolis to Change Policy

THE announcement of the leasing for ten years of the Park theatre from Fred C. Dickson and Henry M. Talbott, by Glen E. Black, manager of the Majestic theatre, beginning July 1, 1920, calls to mind the phenomenal success which Anderson & Ziegler, present lessors, have had with feature motion picture films during the past few months.

Anderson & Ziegler have divided their programs between legitimate plays and feature movies. Mr. Black contemplates some changes in the future policy, but has made no definite announcement concerning them.

Under the present lessors the Park has obtained such patronage for its feature movie shows that it has become necessary to advertise performances as "Not a Movie" when legitimate plays are billed.

THE CENTRAL STATES

April 19, 1919

On the Screens of Dubuque

ONE of the most attractive of the Sunday, March 30th, pictures shown in local theatres was "Two Gun Betty" featuring Bessie Barriscale, which played at the Princess theatre. Charming Bessie was delicious as Betty; the play was liked so much better than her previous pictures because it was so different.

"TELL IT TO THE MARINES" with Jane and Katherine Lee, played at the Liberty theatre on Sunday, March 30th. As usual, a large crowd turned out, both afternoon and evening, to witness the antics of the irrepressible twins.

CLARA KIMBALL YOUNG brought good business to Manager Yount of the Family theatre where she played Sunday, March 30, in "The Savage Woman." Miss Young is one of the few motion picture actresses whose drawing power never decreases; on the contrary, judging from the attendance at her pictures, it is constantly increasing.

IF Constance Talmadge continues to be featured in light comedy, she will soon surpass her sister Norma, as a business getter. One of her plays "A Pair of Silk Stockings" was presented at the Princess theatre on Monday and Tuesday, March 31 and April 1, and on both nights the theatre was packed. There wasn't much of the so-called dramatic acting in the play—it was merely a comic presentation of the trials and troubles of a young couple who agreed to disagree and who were re-united through a mysterious pair of green silk stockings. Harrison Ford was a delightful leading man.

ANOTHER Charles Ray picture "His Own Home Town" was presented at the Princess theatre Friday and Saturday, March 28 and 29. The picture drew fairly well on Friday and on Saturday it played to fine houses. As usual the picture was satisfactory in every way.

THAT excellent photoplay "Lest We Forget" was shown at the Family theatre on Friday, March 28. War pictures are still popular in Dubuque so this one was well attended. Miss Jolivet, the star, enacted her role in a capable manner as did the other members of the cast.

"PEGGY DOES HER DARNDEST" with May Allison, made the little star more popular than ever with the patrons of the Dreamland theatre where it was shown on Friday and Saturday, March 28 and 29. The matinee attendance on both days was splendid while the evening shows drew packed houses. Miss Allison seemed perfectly at home in the role of the little hoyden who could ride and run and box as well as any boy. And when she practiced her jiu jitsu stunts on her astonished father, she brought down the house. The play was the best vehicle Miss Allison has had for several months.

"THE UNWRITTEN LAW" adapted from the novel by Edwin Milton Royle and starring Beatriz Michelena, played at the Liberty theatre on Friday, March 28.

"WOMAN, WOMAN" with Evelyn Nesbit, played at the Princess theatre two days this week, March 26 and 27. While Miss Nesbit is, comparatively, a newcomer on the screen, she has a following of no mean size, and her pictures always draw average houses. Admirers of Miss Nesbit found the picture satisfactory.

VAMPING agrees with Enid Bennett, judging from her appearance in "The Vamp," a Paramount picture that was presented at the Family theatre on Thursday, March 27th. Miss Bennett is an attractive actress and is fascinating whether she plays the part of a heroine or a vampire. Douglas McLean as the leading man was most pleasing.

"CROWN JEWELS," a detective story tinged with romance, was well received by the patrons of the Liberty theatre where it was presented on Thursday, March 27th, to good houses. The story was on the order of a melodrama, concerning as it did a hunt for some magnificent jewels that have been stolen from a small European kingdom and their recovery by a daring girl and a secret service man. Claire Anderson as the girl and Joe Bennett in the role of the hero were very well liked.

AN old Tom Mix feature, "The Rustler's Vindication," and a feature, "The Husband Hunter" were shown at the Star theatre on Thursday, March 26.

LUCILLE LEE STEWART at the Dreamland theatre, Wednesday and Thursday, in "The Eleventh Commandment," a Ralph Ince production, is an emotional actress of note and her picture found favor with Dreamland fans. In addition to this play a comedy, "A Maid and a Man" with Eleanor Field was shown.

THAT delightful comedian, Taylor Holmes, appeared at the Family theatre on Wednesday, March 26, in "Ruggles of Red Gap." Holmes is liked by almost every Family fan, for his plays are clean, wholesome comedies that everyone likes to see. The picture drew a fine house Wednesday.

G. M. ANDERSON was presented at the Liberty theatre on Wednesday, March 26, in "Red Blood and Yellow." Anderson was well liked in this film, portraying the roles of Jim and Jack Enright in a capable manner. The picture took well with the Liberty patrons, for western pictures are one of their strong points. His leading lady, Joy Lewis, also came in for a fair amount of praise.

"TWO MEN AND A WOMAN" was royally welcomed at the Star theatre on Wednesday, March 26, for it brought back to the screen a favorite player, James Morrison, who hadn't been seen in Dubuque for many months. The play was a bit heavy, but that did not detract from Mr. Morrison's acting. The balance of the cast, especially Guy Coombs and Christian Mayo, was well chosen.

A FRANK KEENAN play, "More Trouble," and a Chaplin comedy "The Flirts," comprised the program at the Liberty theatre on Saturday, March 29.

THE Saturday program at the Star theatre was a Thomas H. Ince play, "The Wrath of the Gods." The picture drew average houses.

"THE HOUSE OF SILENCE" proved to be a big drawing card at the Family theatre where it was shown on Saturday, March 29. The stars, Wallace Reid and Ann Little, hold high places in the ranks of the favored players at the Family and any of their offerings never fail to draw the crowds.

With Dubuque Exhibitors

THE Dubuque exhibitors are paying more attention to their lobby displays of late. The posters in the lobby and outside the theatre are unusually attractive, especially those of the Grand, Dreamland and Princess. These three theatres make use, to a great extent, of the photographs from the play itself, and it is surprising the amount of attention they attract.

THE FAMILY has booked another serial. This one is "The Iron Test," with Antonio Moreno and Carol Holloway. According to Manager Yount, the serial will prove popular, for Mr. Moreno was very well liked in his previous production, "The House of Hate," in which he starred with Pearl White. The first episode was shown on Monday, March 31, in conjunction with the second chapter from "The Lure of the Circus," with Eddie Polo.

THE DREAMLAND, too, had a big day Sunday. Tom Mix was billed in "Fighting for Gold," his latest, and one could almost say his best play. As usual, there was no getting near the Dreamland in the evening, while the afternoon houses were almost as large. Mix is running high; he will soon outstrip that well liked player, George Walsh, if he keeps on winning the hearts of the ladies and the men and the children in the way he has been doing the past few months.

VIVIAN MARTIN seems to grow prettier and more popular with her every appearance in this city. On Sunday, March 30, she was shown at the Grand in "Jane Goes a Wooing." It was just a light little comedy; a homelike sort of a play, with just enough of a plot to make it interesting, but it was a play that everybody liked. The cast was one of the best that has ever supported Miss Martin. Spotteswoodie Aitkin was fine as the aged playright, and Niles Welch was in his element in the role of the rather weak young man, Monty. But Welch is a sort of an appealing player who is liked no matter what kind of a role he portrays. Best of all was Casson Ferguson, as the other suitor, Micky Donovan. If there was ever an actor on the road to fame and fortunte, Casson Ferguson is that actor, judging from his popularity in this city. The picture drew unusually well—capacity houses all day.

TOM MIX and Louise Huff were the stars at the Liberty theatre on Monday, March 31. The former played in "The Golden Thought," one of his early Westerns, while Miss Huff was presented in "T'other Dear Charmer."

BEAUTIFUL DOROTHY DALTON was never so attractive as in "Quicksands," in which she was featured at the Grand on Monday and Tuesday, March 31 and April 1. Miss Dalton, acting in the role of the wife who saved her husband from prison, was the best thing she has done since "Vive La France."

ONE of the most popular of the younger players is Charles Ray, according to Dubuque picture fans. Ray's pictures always draw capital houses; an exhibitor can be assured of good business. On Wednesday and Thursday, March 26 and 27, Charles Ray was presented at the Grand in "String Beans," voted by his admirers as the best play in which he had been seen this year.

A CHAPLIN comedy, "Charlie Over the Rhine," drew big crowds of children and grown-ups to the Majestic on Saturday, March 22.

HAROLD LLOYD'S latest comedy, "She Loves Me Not," shown at the Majestic theatre Sunday, March 30, in connection with the vaudeville bill, was considered to be his best picture this year.

"TONGUES OF FLAME," with Marie Walcamp, was the attraction at the Star theatre on Sunday, March 30.

MR. EXHIBITOR

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ILLINOIS

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MICKEY

WITH

Mabel Normand

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They Say in Chicago That—

H. H. HICKS of the Plaza theatre, Mt. Vernon, Ill., is building a twelve hundred seat house in that city.

LEO. COOK'S NEW HOUSE, the Empress, will open soon at Salem, Ill.

O. L. JORODOKE, Colonial theatre, Danville, Ill., was a Chicago visitor March 25.

LESTER STURM, for some time manager of the Chicago branch of the Fox Film Corp., spent a few days in Chicago last week renewing acquaintances with some of the white-aproned fraternity and attending a conference of branch managers of the Fox company. He is now manager of the Cincinnati branch.

ON APRIL 15, Messrs. Hoeffler & McConnell ran pictures exclusively in the Orpheum, Quincy, Ill.

PALACE THEATRE, Mendota, Ill., was destroyed by fire. Total loss—nine reels of film. No one hurt.

PARK THEATRE, Champagne, Ill., changed hands.

GUMBINER BROS. of Chicago bought the Opera House at Racine, Wis.

DON H. BERTOR, Mgr. Cort theatre, Kankakee, Ill., has the "Flu."

P. B. NEWMAN, President of the Newman Amusement Co., will build a new theatre in LaSalle, Illinois.

FLOYD BROCKELL, who with Clyde Elliott, will manage the Greater Stars Productions, Inc., 716 Consumers Bldg., reached Chicago last week from Seattle where he has been branch manager for Goldwyn. He brought with him Mrs. Brockell, the little Brockells and a new overcoat, purchased in San Francisco and a real sartorial treat.

MANAGER M. J. MINTZ of Unity Photoplays Co. spent several days of last week in Indiana in the interest of that company. He arranged first run bookings of "Echo of Youth" and "When Men Betray" in Indianapolis at the Alhambra theatre.

WM. WEISS of First National made a clean-up trip—his first one since leaving the Army.

WM. SAUVAGE, owner of four theatres in Alton, Ill., is running for Mayor of Alton.

MINOR DEPARTURES in sales methods and production were discussed at a conference in Chicago last week between Assistant General Manager Herman Robbins, of the Fox Film Corp., and managers of middle western and southwestern branch offices of that company. Mr. Robbins, who is making one of the periodical tours of branch offices by home office officials, presided at the meetings and imparted much information concerning future releases of the company. Those who attended the conference were Louis J. Levin, Minneapolis; C. W. Eckhardt, Chicago; C. E. Penrod, Indianapolis; J. E. McKean, St. Louis; Lester Sturm, Cincinnati; Sidney Meyer, Omaha, and E. H. Wachter, district manager of the Southwestern territory.

F. A. SCOTT, Mgr. First National Detroit office, was a Chicago visitor March 25.

R. O. LAWHEAD, manager of the Lincoln Square theatre, Decatur, Ill., was a Chicago visitor March 25.

J. A. LEVY, Majestic theatre, Rochelle, Ill., is a California visitor.

"ECHO OF YOUTH," an Ivan production, featuring Charles Richman and Leah Baird, has been purchased for the middle-western states by United Photoplays Co., according to announcement made by Frank Zambreno, president of that company. Scheduled for immediate release. Manager M. J. Minta announces a number of bookings have been made in the Chicago territory and a loop engagement is being arranged in that city. Several unusual advertising stunts are being worked out by the Unity forces to augment the producing company's aids to the exhibitor.

ONE HUNDRED AND FIFTY exhibitors attended the trade showing of "Hearts of Men," the new George Beban production, at the Ziegfeld theatre, last Wednesday morning and heard some of Beban's views on motion picture making, the star being present in person as well as on the screen.

MR. J. A. DAUNTER of the Dreamland theatre, Prophetstown, Ill., and Thomas P. Ronan, Palace theatre, Danville, Ill., were Chicago visitors recently.

FRANCES PEART is the new owner of the Orpheum theatre at Gillespie, Ill.

PRESIDENT FRANK ZAMBRENO and Manager M. J. Mintz of the Unity Photoplays Co. are shouting the praises of "Echo of Youth," the exchange's new Ivan production, and their shouting is bringing about some very gratifying results on the booking sheet. They report a lively demand for the feature by exhibitors to whom they have shown it.

JOSEPH RONCHETTI has purchased the Playhouse, Staunton, Ill.

VINCENT BERTA bought the Hippodrome at Jerseyville, Ill.

THE REORGANIZED and revivified F-I-L-M club plans a banquet early this month at the Morrison Hotel at which all salesmen, bookers and assistant managers of exchanges in Chicago will be guests. The objects and aims of the club will be explained to the guests.

R. H. Clark will open the opera house at Effingham, Ill., as a picture show.

STEVE FARRAR of the Colonial at Harrisburg, Ill., was a Cairo, Ill., visitor this week.

HARRY WEISS, Manager, First National Film Exchange, Chicago, is going to New York April 19.

OLGO HULSTEDT, Marquette theatre, La Salle, Ill., was a Chicago visitor March 26.

A. C. Fox has resigned as Manager Capital Film Co., Minneapolis, Minn.

A. M. EISNER, for many years a shining light in Chicago's Film world and now shedding bright rays in Kansas City as manager of the Doric theatre, has just spent a couple of days around his old stamping grounds in Chicago on the way to New York where he has "went" to gather new presentation ideas. From what the gentleman says, he is going direct to

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the right place for the information—Motion Picture News' Service Department.

F. O. NEILSEN, Gen. Mgr. of the Mickey Film Corp. of Illinois, has returned from a trip through the Central part of the State. While only out three days the gentleman secured $3,000 worth of bookings for "Mickey." Mr. Neilsen will close his books on Chicago bookings for "Mickey" May first. After which date they will not accept Chicago bookings until next season, devoting their entire time exploiting the balance of the State of Illinois.

R. C. CROPPER of the Beehive Exchanges has just had a conference with the heads of their Chicago, Milwaukee and Indianapolis Exchanges and reports that they are all enthusiastic over the help that his little publication, "Movie Honey," is giving them.

ONE OF THE MOST ARTISTIC lobby displays that has, perhaps, ever been made, has just been turned out by the art firm of Fricke & Riedel, for the new Nazimova picture, "The Red Lantern." Cress Smith, Manager of the Metro Chicago office, is to be congratulated on acquiring the services of these gentlemen.

"JIMMY" KEOUGH, Manager of the Lubliner & Trinz "Pantheon" theatre is showing rare judgment in the selection of the singers that he is presenting at that beautiful North Shore theatre.

THE METRO CHICAGO OFFICE reports that the bookings of Nazimova's new picture, "The Red Lantern," is surpassing anything ever realized for number of days and prices paid. This is the first picture that Ascher Bros. have ever contracted for to run three days in each one of their string of fifteen houses. The picture will run one week at the Ziegfeld, two weeks at the Rose and will be shown in Chicago the last part of May and into the country the first of June.

MANAGER REYNOLDS of the Renco Film Co., Chicago, who is handling the superproduction, "The Birth of a Race," is bubbling over with joy at the way this stupendous picture is going. The press in every one of the cities playing the picture has been unanimous in pronouncing it one of the most sumptious productions ever produced.

ANOTHER FILM MAN is going to take the big plunge. George West of the Beehive Chicago Exchange is engaged. According to the gentleman's friends the engagement party might be called a classic—some presents.

THE ILLINOIS PRESS WOMAN'S CLUB tendered a reception to George Beban in the Francis I room of the Congress Hotel, Thursday, April 3, at which time Mr. Beban delivered an address, "Attaining the Artistic in the Ideal, Motion Pictures." A guest of honor was Paul Pierce, special representative of the Famous Players-Lasky Corp., who enlightened the fair ones of the pen on "How Pictures Are Placed." In addition to having an enjoyable time the ladies were able to meet, personally, an ideal star of the film world—George Beban—who has been appearing personally at the Ziegfeld theatre where his picture, "Hearts of Men," is being shown.

Seeing Shows Around Dubuque

ONE of Mary Pickford's best plays, according to the fans at Anamosa, Ia., was "Amarilly of Clothes Line Alley," shown at the Grand theatre on Saturday, March 29. The picture was shown in the evening only, and it drew packed houses at the seven and nine o'clock shows. A reel of Pathe news and a James Montgomery Flagg comedy were used as fillers.

THE FRIDAY, March 28, program at the Cozy theatre at Dyersville, Ia., was "Buchanan's Wife," featuring Virginia Pearson and Marc McDermott. Miss Pearson was very well liked in the role of the sorely tried wife.

THE SUNDAY, March 30, program at the Cozy theatre at Dyersville was a William Farnum picture, "For Freedom." The picture was undoubtedly Mr. Farnum's best production since "Les Miserables"; he enacted his role with a vim and vigor that surprised and delighted every one who witnessed the picture.

ELSIE FERGUSON played at the Plaza theatre at Manchester, Ia., on Wednesday, March 26, in "The Lie." The beautiful actress was as bewitching as ever in this picture; it was successful as a work of art and as a business getter. On Thursday, Charles Ray was featured in "Playing the Game." Olive Tell was presented on Friday in "Secret Strings," an interesting, though rather highly colored, photoplay.

PETITE Viola Dana won honors at Belknap theatre at Hopkinton, Ia., on April 2, when she appeared in "The Winding Trail," an old but decidedly entertaining photoplay. On Thursday episode No. 8 of "The Lightning Raider," with Pearl White, held the boards, while the Saturday feature was "Seventeen," with Jack Pickford and Louise Huff.

SELECT pictures are proving popular at the Cozy theatre at Dyersville, Ia. The latest Select to be shown there was "The Knife," starring Alice Brady. The picture drew splendid houses, as almost every one in the city liked Miss Brady's style of acting.

"THE IRON TEST," with Antonio Moreno, is drawing the crowds to the Plaza theatre at Manchester, Ia., every Saturday night. Episode No. 4 was presented Saturday, March 29, to excellent houses. On Sunday and Monday Norma Talmadge was the attraction in "The Way Out," while on Tuesday her sister, Constance, was presented in "A Lady's Name."

THE best Tom Moore picture that had been presented at the Orpheum theatre at Oelwein this year was "A Man and His Money," which played a successful engagement on Wednesday and Thursday, April 2 and 3.

CRAIG KENNEDY

15 EPISODES

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RALPH A. WETTSTEIN, *Gen. Mgr.*

TOY BUILDING MILWAUKEE

MARTINAD

News and Gossip of Springfield Theatres

W. D. CAVE says the Chatterton has had a wonderful season.

MANAGER MAISEL took advantage of Julian Eltinge's appearance in this city to tie up with his advertising on "The Countess Charming," one of Eltinge's Paramount plays.

THE MAJESTIC is going great under the guidance of its new manager, Mr. F. Kaufman.

LOCAL office seekers are using the motion picture theatre to help get elected. Using slides.

THE daylight saving order was responsible for some slow business at the theatres in the early afternoon, Sunday, March 30. People didn't seem to realize that the theatres were opened an hour earlier, and went at the usual time. It cut attendance some.

SPRINGFIELD exhibitors implored Chicago to come to their aid and help kill the Buck censorship bill. All three local papers fought the measure, and have promised the exhibitors all the help they can extend.

W. S. HART did not go so well here in "The Poppy Girl's Husband." Folks want Bill in sombrero and chaps and shootin' irons.

EMPRESS, Pekin and Palace all say things are good with them. Nothing new on the new theatre. Looks like it was nothing but rumor.

THE GAIETY is getting ready for extensive alterations and improvements. Two new members have also been added to the orchestra.

"COMMON CLAY," Pathe play with Fannie Ward, opened a four days' run at the Princess on Sunday, March 30, and business was extremely good. The picture was pronounced by veteran picture fans as being one of the very best. Bessie Barriscale in "Hearts Asleep" followed "Common Clay" at the Princess. Harold Lockwood then comes in his last Screen Classics production, "Shadows of Suspicion."

ETHEL CLAYTON had in "Pettigrew's Girl" one of her best pictures. It was the attraction at the Vaudette for four days, starting March 30. The last half of the week went to Shirley Mason in "The Rescuing Angel." "Boots," with Dorothy Gish, following.

D. W. GRIFFITH'S "The Girl Who Stayed at Home" proved to be an enjoyable picture, far superior to Griffith's last, "A Romance of Happy Valley," despite the fact that most of the critics knocked it. Gaiety fans thought it immense, and the picture was on for four days. "Reilly's Wash Day," a Sennett comedy, was on the same bill, and made people roar. Olive Thomas in "Toton" was the Gaiety attraction on Thursday, Friday and Saturday, April 3, 4 and 5. Then Mary Pickford was scheduled in "Captain Kidd, Jr., her first appearance in this city in six months.

THE LYRIC had two nice days with Peggy Hyland in "The Rebellious Bride," Fox drama. Anna Q. Nilsson in "The Way of the Strong" was the attraction on April 1 and 2, and Clara Kimball Young appeared at the Lyric on April 3, 4 and 5 in "The Road Through the Dark." This was Miss Young's first appearance in this city in many months.

BEN ROVIN is for better paving. It's hard on the tires of Ben's new car with the poor streets we have. Ben is going to vote for the man who will lay a smooth floor for his speedy motor.

"THE MAN OF MIGHT" is proving a tower of strength in pulling big business to the Savoy. On Sunday, March 30, Louie Kerasotes had the fourth chapter. Neal Hart in "The Gun Runners" and Alice Howell in a two reel comedy were also on the bill. Monday, the Savoy had: William Russell in "When a Man Rides Alone"; Tuesday," "Blue Blood," with all-star cast; Wednesday, Nat C. Goodwin in "The Marriage Bond"; Thursday, Juanita Hansen in "The Sea Flower"; Friday, Catherine Calvert in "A Romance of the Underworld"; Saturday, Kitty Gordon in "Adele."

DOWN at the Royal where brother Gus Kerasotes guides the destines the program for the week of March 30-April 5 was as follows: Sunday, Chapter 17 of "The Lure of the Circus," Helen Gibson in "Wolves of the Ring" and a Pathe News; Monday, Sessue Hayakawa in "The Temple of Dusk"; Tuesday, William Farnum in "The Rainbow Trail"; Wednesday, Madge Evans in "The Love Net"; Thursday, "Nymph of the Foothills"; Frdiay, Fifth chapter of "The Master Mystery" with Houdini," and "Who's Your Father?"* Sunshine comedy; Saturday, Henry B. Walthall in "A Long Lane's Turning."

EVERY theatre, dance hall, cafe and public place in the city where music is played was notified that they must pay the music tax as ordered by the government, following the decision on the music tax case. This is the first time Springfield has been ordered to pay, and everyone is asking everyone else about it. The tax in motion picture theatre is ten cents a seat per year. With hotels, cafes and clusb, and dance halls, it is a certain sum a month. Just what is going to be done has not been decided as yet.

MANAGER MAISEL, of the Capitol, disputes a statement that the Gaiety has the largest screen in the city. Maisel claims the Capitol has. So a crew of expert measuremen will go down to the Capitol, thence to the Gaiety, and decide who gets the money. The thirteenth chapter of "The Lightning Raiders" was shown at the Capitol on Sunday, March 30, with "Oh, What a Knight," a fox comedy; Monday, Mabel Normand was seen in "Back to the Woods"; Tuesday, Sessue Hayakawa in "Hashimura Toga"; Wednesday, the first chapter of "The Silent Mystery" with Francis Ford, Mae Gaston and Rosemary Theby; Thursday, Fannie Ward in "The Cheat"; Friday, Claire Anderson in "The Crown Jewels"; Saturday, "Missing," J. Stuart Blackton's great production with Sylvia Breamer and Robert Gordon.

"THE BRAND" had only fair business during its run at the Gaiety. Women came and looked at the lobby display and decided they didn't want to see any rough stuff in the far north. The picture was one of the best the Gaiety has ever had, but there was simply no way of getting folks in who thought they didn't want to see it. The same held true of "Code of the Yukon" at the Lyric. Here was another good picture, almost like "The Brand." The Vaudette profited by both theatres named having such pictures, and Vivian Martin had three excellent days in "Little Comrade." The Vaudette being right across from the Lyric, and around the corner from the Gaiety, fans just traveled about and decided Vivian Martin's display looked the most inviting.

IT was quite a novelty to see Mack Sennett in a comedy playing the leading role. The Vaudette had him on Sunday, March 30, in "Amateur Executioners," and the reissue hit folks just right. Ford Sterling and Raymond Hatton, the same Raymond now with Lasky, were also two of the comical cutups.

LINCOLN, ILLINOIS, will vote April 15 on the question of Sunday shows.

ED MAISEL, at the Capitol, was rummaging around his basement the other day and found a part of one of the first

pictures ever released, Edison's "The Great Train Robbery," put out in 1904. Ed says he wouldn't part with it for the world.

"MICKEY" was the attraction at the Gaiety theatre for one week, starting April 13. "Money Talks," a Sunshine comedy, was on the bill for the same seven days.

W. W. WATTS has rounded up all the advertising and cuts he had on "From the Manger to the Cross" in compliance with a request from the Kalem Company. Watts had the Illinois state rights to this production several years ago. It is understood that the picture is to be reissued.

THE NORTH END CIRCLE opened auspiciously on Sunday, March 30, under the management of Gus Condos and Fred Deems. William Farnum in "When a Man Sees Red," and a Tom Mix two reel comedy comprised the program. The North End Circle is a neighborhood house, and will give matinees only on Sunday until further notice, but night shows daily.

"THE HEART OF HUMANITY" came to the Vaudette on April 10, 11 and 12.

W. K. SINES, publicity director for the Princess theatre, has blossomed out in a new suit for Spring. Sixty bucks. Looks like things were good with the Kunz playhouse.

LENT is hurting business at all theatres. Two more weeks before things get back to normal again.

Racine Admirer Presents Harry Carey With Thoroughbred Kentucky Mare

IN order to show how deeply Racine appreciated the visit of Harry Carey two weeks ago, when 8,600 people greeted him in the Bijou theatre, Col. Arthur Ehrlich has presented the famous movie cowboy with his thoroughbred Kentucky mare, the one he has ridden in all the notable parades in this city for the past six years.

Harry Carey has named the animal "Girl Racine," and has wired the foreman of his ranch in California to equip a special stall for his new favorite, which he has promised to ride in his next picture.

Manager McKivett of the Bijou is in receipt of the following telegram from Mr. Carey: "Shall hold you responsible for the safety of 'Girl Racine' until she is placed in car and started to her western home. Best regards to Col. Ehrlich."

Harry Carey played three days, April 3, 4 and 5 at the Bijou, in "A Fight for Love."

"Mack's Place" was the scene of "lotsa people" on these three days, matinee and evening.

Harry always was a favorite with Racine people, who like real action, but since his coming here in person his pictures attract treble the audience they formerly did.

Condensed News of Flint

ANNOUNCEMENT has been made by Col. W. S. Butterfield, general manager of the Bijou Theatrical Enterprises, that he and a company of Flint business men will erect a new theatre and business block this summer. The theatre will have seats for 2,400 all on one floor. High class motion pictures will be the policy. Col. Butterfield already controls the Garden, showing pictures, the Palace, pictures and vaudeville, the Majestic, stock, and the Royal, pictures, in Flint, and a number of other houses throughout Michigan. The new theatre, to be known as the New Garden, will cost $125,000.

JAMES OLIVER CURWOOD, author and playwright, has returned to his home in Owosso, near here, after a six weeks' stay in the Canadian Northwest where he supervised the production of his new picture, "The Pulse of the Earth." The pictures were filmed in a wilderness near Lesser Slave Lake. The pictures were taken while the temperature averaged 40 degrees below zero. The performers included a train load of persons from the actor colony at Los Angeles.



How the Randolph Theatre in Chicago presented "Cannibals of the South Seas," an Exhibitor Mutual release

THEATRE business has not been as good in two years in Flint as at present, judging from the size of audiences in all the playhouses.. The exhibitors are happy over the present and optimistic about the future. General Motors corporation officials have announced plans for the spending of millions of dollars in enlargement of their local plants which include the Buick and Chevrolet companies. It has been announced that the General Motors will start at once constructing 1,000 new houses for its workmen, and W. C. Durant, president of the corporation, says 5,000 new houses will be needed to take care of workmen to be brought here.

"WIVES OF MEN," the attraction at the Strand for the entire week of March 24 brought big business to Manager Matt's place. The picture seemed to please the patrons as a whole.

CHARLES RAY in "The Law of the North," and Anita Stewart in "A Midnight Romance," at the Garden; Blanche Bates in "The Border Legion," and "Prizma" at the Orpheum, and Theda Bara in "When Men Desire," were the feature pictures at the leading theatres in Flint during the week of March 31.

In Indianapolis and Indiana

A MODERN motion picture theatre with seating capacity of 2,000 will be constructed in Noblesville, Ind., by the newly organized American Amusement Company of that city. The building is to cost $35,000, and the land on which it will be erected cost $5,000. John H. Wise news agent, and W. D. Cullen, real estate man, both of Noblesville, who are the principal stockholders in the new company, assert that they will have one of the finest motion picture theatres in Indiana. Noblesville is in the center of a rich farming community and has no modern theatres.

THE offices of the Motion Picture Exhibitors' League of Indiana and of the Indianapolis Motion Picture Exhibitors' Association are being moved from the Lyric theatre building in Indianapolis to room 320, Board of Trade building.

THE World Film Corporations' colored feature, "The Better 'Ole," based on Bruce Bairnsfather's famous cartoons of the Tommies in the trenches, enjoyed an excellent run at the Colonial during the week of March 23.

Heard in Detroit

HERMAN KRAMER, a Detroit builder and M. S. Bailey, manager of the Fox exchange, have become associated in the construction of a new theatre out Michigan avenue which will occupy an entire block and seat 2,000 persons. The building will include stores and flats and will cost in the neighborhood of $300,000. C. Howard Crane, architect, has drawn the plans.

THE NEW REGENT theatre in Grand Rapids, will be completed by next fall, according to George Nichols, manager of several houses in the Furniture City. The entrance will be through what is now the Superba theatre on Monroe avenue and the auditorium will be 150 by 100 feet. The exterior, now the Superba, is to be wholly rebuilt.

"FIT TO WIN," the health picture, did so remarkably well the first week it was shown at the Washington, to women only that it was retained for a second week. The business went up steadily but as "Mickey" had been booked in to follow it was decided to divide the theatre the middle of the week. Then men were admitted to the balcony, the lower floor only being reserved for ladies.

BEN TURPIN, of Mack Sennett's forces, was a recent Detroit visitor. Ben did a few of his falls on the concrete floor of the Paramount exchange offices and later accompanied Manager Ross to call on the leading Detroit exhibitors.

OTHER POPULAR STARS entertained in the same offices last week were Mr. and Mrs. Sidney Drew who were playing an engagement at the Detroit Opera House. A public reception was arranged for this popular pair to meet the exhibitors of the city.

"THE UNPARDONABLE SIN" has been booked by Arthur Blankmeyer in to the leading photoplay houses in all the largest cities of the state. Three prints are working and two more have been ordered. The picture was seen third run at the Ferry Field, Detroit, for four days, the first time a picture has played this house for that length of time. Business was capacity.

A SUIT over the profits of "Mickey," handled in Michigan by Joe Horwitz, occupied the Circuit Court for part of a day. Jack Poll, who put $2,500 into the purchase of the rights, asked for an accounting. Evidence disclosed that this money had been returned to him together with $2,000 more. Horwitz agreed to give Poll a weekly statement and to file a $10,000 bond.

MICHIGAN EXHIBITORS have taken a lively interest in the coming election over the good roads issue. Bond issues aggregating $50,000,000 are authorized. This will build a system of trunk lines throughout the state and will be of immense benefit to every business man as well as theatre proprietor.

THERE IS A RUMOR that Charles G. Branham, former manager of the Majestic and who recently resigned to go with the S. A. Lynch enterprises, has been asked to return to Detroit by the John H. Kunsky corporation.

"THE HEART OF HUMANITY" is going strong at the Broadway Strand. Business was not up to expectations Saturday or Monday but the attendance has grown steadily and the second week's receipts will be larger than the first. The picture is scheduled to remain in this house until Easter Sunday.

DOC HORATER, of the Alhambra, Toledo, who visited Detroit the other day, says that he and his associates will build a new theatre there to seat 2,000.

PAUL BUSH, former manager of the Universal Film Exchange, who recently resigned, will go to Kansas City to take charge of the Universal exchange there.

Interesting Items of Elgin

ELGIN had its first opportunity to see Alice Brady in comedy at the Grand, April 2 and 3. She was shown there in "The Indestructible Wife."

WILLIAM S. HART in "A Regular Picture," "Branding Broadway" was promised for April 4 and 5 by Manager Newman of the Grand. Forerunning notice and advertising were expected to put the picture over big.

PLANS for the biggest crowds of the month were made for April 7 to 12 at the Grand, in Elgin. The first three days of the week brought D. W. Griffith's "The Greatest Thing in Life." The last three offered Nazimova in "Out of the Fog." Griffith specials have always overtaxed the capacity of the house.

"SALOME," with all its camels and elephants, and horses, and goats, and other menagerie cast, was in Elgin for the feature of the week of April 1. It was at the Temple for three days. Tremendous effort in advertising made Manager Fay confident of putting it over big.

THE week of March 30 included besides "Salome" at the Temple Priscilla Dean in "The Wicked Darling," William Desmond in "The Prodigal Liar" and the combination program of Monday that included Houdini in "The Master Mystery," Eddie Polo in "The Lure of the Circus," Tom Mix in "Rustler's Vindication" and the Universal Weekly.

THE ARTCRAFT attraction, "Bab's Burglar" with Marguerite Clark, was secured for showing the evening of Monday, March 31, at the Crystal theatre, Dundee, by Manager Cook, for the Eastern Star club of that place. The Crystal does not run regular Monday night shows. The picture attracted for the star, the story and the zeal of the directors and overcrowded the house for two showings.

OTHER pictures of the first week in April at the Crystal were Douglas Fairbanks in "A Modern Musketeer," Fritzi Brunette in "Playthings," Pearl White in "The Lightning Raider," Charlotte Walker in "Just a Woman" and Alice Joyce in "The Highest Bidder."

FOR special Sunday matinee and evening showing on April 6 the Crystal offered Nell Shipman in "Gents' Agreement," and the two-reel comedy, "Dizzy Hearts and Daring Heights."

THE CRYSTAL advertised "The Romance of Tarzan" for April 7, Pauline Frederick in "Her Final Reckoning" for April 8, and Lillian Walker in "A Grain of Dust" for April 11.

"THE VIGILANTES," the Griffith production straight from seven weeks' showing at the Ziegfeld theatre, Chicago, featured the bill at the Star the first week in April.

OTHER attractions of the week included William S. Hart in return showing of "Selfish Yates," Earle Williams in "A Gentleman of Quality," Dorothy Phillips in "A Soul for Sale," Fatty Arbuckle in "Camping Out," the Lee children in "Smiles," Charlie Chaplin in comedy, Pearl White in "The Lightning Raider" and Virginia Pearson in "The Love Auction."

JUNE ELVIDGE in "The Bluffer" was offered at the Orpheum the week of April 1. Other pictures included Edith Storey in "As the Sun Went Down," Theda Bara in "The Clemenceau Case," Madge Evans in "The Love Net" and Louise Huff and Johnny Hines in "Heart of Gold."

THE WEST COAST

Communications Pertaining to "West Coast" Section Should Be Sent to Our
LOS ANGELES REPRESENTATIVE Telephone Pico 780 618 WRIGHT & CALLENDER BLDG.

Brunton Studios Adds Commissary Building

THE ROBERT BRUNTON STUDIOS are now completing a commissary building at their plant on Melrose avenue, Los Angeles. The restaurant will be conducted on the double system of cafeteria and regular cafe service. Business Manager M. C. Levee feels that he has successfully emulated the example of President Wilson, who made the world safe for democracy. Mr. Levee has now made cafeterias safe for movies. He made an exhaustive study of all the cafeteria systems in operation in Southern California, even eating in several of them. The present plant is the fruit of his efforts and will combine all that is palatable and practical in the culinary line.

It has the most modern improvements in kitchen and pantries, with large lattice windows for the dining-room. The interior is of sufficient capacity to seat hundreds at one time, a detail made necessary by reason of the large crowds engaged, not only in acting, but in the construction work at the studios.



William Duncan Assumed this Position from which to Direct Vitagraph Players in a New Picture He is Making on the West Coast

Jesse L. Lasky Plans to Build Studio in San Francisco

CONCURRENTLY with the announcement of the combination of the Hearst motion picture interests for the purpose of producing pictures and the Famous Players-Lasky Corporation for the distribution of the pictures it is announced that Jesse L. Lasky is planning to establish a motion picture studio in San Francisco. Mr. Lasky spent several days in this city last week and it is said that he is returning to New York to place before his directors much data favorable to building a studio here.

Before his departure Mr. Lasky said: "Although nothing can be decided before I reach New York, I can say that the chances of opening a studio here are very good. Heretofore pictures were taken by natural light, but artificial light is used almost exclusively now, so the fogs would not hinder our work. The advantages offered here are greater than Los Angeles. For one thing we could get better street scenes. Moreover there is an entirely new field in San Francisco for better dressed "extra" characters, for no one can deny that the girls here know how to dress. The scenery along the water front and docks and across the bay and down the peninsula is also what we need."

Mr. Lasky will return to San Francisco early in April to put through the deal if his directors agree to the plans. In the meantime some of the foremost screen actors of the Famous Players Corporation in New York are coming to California, according to Lasky. Among these are Billie Burke, Elsie Ferguson, Mrs. Irene Castle, Marguerite Clark and Robert Warwick. Should the studio be opened all these players will be living in San Francisco by May. Lasky also announced that Houdini, the handcuff king, is on his way to Los Angeles, where he is to be starred in a picture which is to be "something entirely new." Lasky was born in San Francisco in 1880.

Stephen Fox Returns to Work

STEPHEN FOX, scenarioist for the American Film Co., Inc., has just returned to the Santa Barbara studios after several months of Government service up in the Oregon spruce forests. Wonder how many corking new ideas and "happy hunches" he brought away from that novel environment?

THE WEST COAST

Lieut. Bert Hall Scheduled to Visit Los Angeles

LIEUTENANT BERT HALL, one of the two living members of the Lafayette Escadrille, is to be in Los Angeles the week of June 9 to 16, according to information received by H. J. Roberts, branch manager of the Independent Sales Corporation. Mr. Hall is to make personal appearances at local theatres in connection with the showing of the eight reel novelty thriller "A Romance of the Air." This photoplay is spoken of as a strong gripping drama on the unusual plane of 12,000 feet above the earth.

Lieutenant Hall was the first American to enlist in the European war. War was declared on August 2, 1914; he enlisted the same day. He fought in the Foreign Legion, received the Medaille Militaire; the Croix de Guerre with two palms, was decorated by the Czar four days before he was dethroned, bombed the Kaiser's palace at Sofia and was shot up so many times that he is a curiosity instead of a celebrity.

The only other surviving member of the Lafayette Escadrille is Major Wm. Thaw, who is also sojourning in Southern California. At the time that the Lafayette Escadrille was organized Major Thaw and Lieutenant Hall were old cronies.

In connection with his appearance here at the time the screen presentation of his war exploits, Lieutenant Hall will make several exhibition flights. The lecture that he gives at his personal appearances, according to testimony of New York, Boston and Chicago audiences, is alone worth a high admission price.

Los Angeles Welcomes Returned Soldier

FILM ROW of Los Angeles this week welcomed home the first member of the A.E.F. from this section of Los Angeles who saw active service on the Western Front, in the person of J. F. Bentley, prior to the war poster clerk at the Pathe Exchange. As soon as it was learned Bentley was in this country and shortly to be discharged, managers of film exchanges sought to find a position for him which he could fulfill, as he received injuries that will necessitate sedentary work. Manager L. E. Kennedy, of the Fox exchange, made changes in his office, promoting G. L. Haines, who recently returned from France, from the position of booker to assistant manager, and Bentley is to be booker at the Fox exchange.

Bentley, shortly after America entered the war, volunteered in the marines, and was assigned to the 6th Regiment, which saw more active fighting than any other body of men. During his services he was "over the top" eighteen times, the last being on October 4th when he received three machine gun wounds in his ankle. Since that time he has been in hospitals in France and America.

Consolidated Plans to Specialize on Single Reel Subjects

THE Consolidated Film Corporation, with main office at San Francisco and branches at Seattle and Los Angeles, will in the future specialize on single reel subject in all territory along the Pacific Coast, President and General Manager Marion Kohn having purchased franchise from Sol Lesser of the All Star Feature Distributors, all Gaumont Weeklies, Literary Digest, Billy West, Vaudeville Movies, International Cartoons, Healthograms, Ditmar Under Sea films, and Bruce scenics, in addition to the releases of the Educational Film Corporation which he has handled for the past three years. This list of releases, without a doubt, makes these exchanges the largest distributors of short subjects of any section of the country.

The Los Angeles office has been opened at 802 Knickerbocker Building, and will be in charge of J. H. Goldberg, formerly of the Los Angeles and San Francisco Universal exchanges. Robert Green, late of the Los Angeles Fox exchange, will be his assistant.

J. J. Goodstein Exploits Production at Unlucky Denver House with Great Success

JOSEPH J. GOODSTEIN, formerly located at Philadelphia, where he still operates a motion picture house, and who opened an independent exchange in Denver known as the Arrow Film Company about six weeks ago, has accomplished what was generally regarded as impossible—putting a picture across at the Broadway theatre.

The picture he put over was "The Finger of Justice." Unable to secure a booking on Curtis street, he decided upon the Broadway theatre, where it was predicted he would surely meet with failure. But, it seems, Goodstein doesn't know the meaning of that word.

He was not extravagant in his advertising, which was mostly newspaper display and some billboard posters. But he played up well in advance of the showing to the church element by a private showing and relied on the advertising to catch all elements of society. His carefully laid plans were followed to the letter in every detail and paid big returns. At nearly every showing, afternoon and night, for a solid week the theatre was packed.

Paul Smith appeared in person at the private showing and also at most of the regular performances. Smith stated that the picture was better patronized in Denver than it has been in any other city. On Tuesday evening, March 25, Governor Shoup and all state officials and their ladies occupied boxes as the guests of Mr. Goodstein.

The picture was preceded at every showing by the Roosevelt life pictures, which were splendidly received and put the audience in a good receptive mood for the main feature. An added novel stunt was the appearance of a vested choir quartet of two men and two women, who sang "Hark, Hark My Soul," immediately before the beginning of the Barbary Coast scenes on the screen. At the close of the singing the quartet retired within the cathedral, dimly lighted, in a splendid stage setting.

"The Finger of Justice" also played the Salt Lake theatre, Salt Lake City, beginning April 7. Following the Broadway showing it was booked for two nights at Grace M. E. church in Denver, April 3 and 4, and it opened at the Alhambra, in Ogden, on April 10.

Mr. Goodstein has gone to New York on business and will be absent for at least two weeks.

Unions Sends Delegates to Convention

AT the invitation of Seymour Hastings and other officers of Motion Picture Players Union 16377, all unions of Los Angeles in any way connected with the motion picture industry, sent delegates to a meeting held recently at which the Amusement Federation of California was organized. Allied with this will be Theatrical Stage Employes No. 33; American Federation of Musicians No. 47; Motion Picture and Projecting Machine Operators No. 150; International Alliance of Bill Posters No. 32, and Motion Picture Players Union No. 16377. Plans were made for extending this federation to all parts of California, and later throughout the nation. At present the Amusement Federation of California represents approximately 4,000 members of the several unions now in Los Angeles.

Serial Goes to First Run House

FOR the first time in almost two years, a serial has been booked in one of the first run Los Angeles theatres, and the showing of the Universal "Red Glove" will begin at the Garden theatre, owned and managed by Carl Ray, on May 20. "The Perils of Pauline" was the last serial to be shown at this house almost four years ago, and it has been more than two years since any down town Los Angeles first run theatre used a serial as a part of their program. By Los Angeles film exchange men, it is believed that this will prove the turning point, and that serials will again become popular in some of the smaller first run theatres.

Last Nickel Theatre in Portland Increases Its Admission Prices

FIVE-CENT motion picture theatres, so long identified with the film industry, have deserted Portland, Ore. The nickel and the "movies" are no longer associated in the web-foot city.

The New Grand, a downtown theatre owned by Fred Langerman, capitulated on April 1, and the last of the nickel houses joined the ten-cent crowd. The new Federal tax, imposing a one-cent tax on the five-cent admission, was responsible for Langerman's action.

Circle, Princess, Burnside, Novelty, Rex and New Grand were the leading five-cent houses of the Rose City. One by one they advanced their prices, first to ten cents on Saturdays and Sundays, and finally to a permanent ten-cent admission, until today G. T. Woodlaw of the Circle thrives on ten-cent matinees and fifteen-cent evenings and Sundays.

Mr. Langerman has persistently held his price at five cents, with exceptions on Saturday and Sunday during the past few months, but the tax which became effective April 1 removed him from the ranks of five-cent entertainment purveyors.

Walter Armstrong, manager of the Strand theatre, increased admission for matinees a nickel on April 1. That 1,500-seat theatre features pictures, but also offers vaudeville, and heretofore the prices were ten cents for matinees, excepting Sunday and 20 cents at all other times.

The Strand has been offering pictures the equal, and often the superior, of picture house neighbors, and getting only ten cents for this picture, plus vaudeville, as against 20 cents for the straight film theatres.

"Unpardonable Sin" on the West Coast

THERE are statements to be heard to the effect that Sol Lesser is using the Kinema theatre in Los Angeles for the showing of productions which he has purchased for the California-Nevada-Arizona territory, for this week it became known that he has made an indefinite engagement for "The Unpardonable Sin" to be shown at this house, the run to begin on April 20th.

Mr. Lesser plans to make this west coast premier of the Harry Carson film one of the most spectacular events of the kind in the annals of film history, and will have the assistance of the producer, Harry Garson, who is expected to arrive in Los Angeles shortly. Mr. Garson supervised the premier at Detroit, where the picture was given its first showing, and played to unprecedented business at high prices. Plans are now being made for advertising that will give the film and theatre unusual attention, and features are to be introduced at the showing that will make this an event of the west coast film colony.

In this connection it is interesting to note that "Mickey," which is controlled by Lesser in the California territory, is now enjoying its second week at this theatre, and may probably run the third. Lesser has a lease on the Kinema for the showing of the Mack Sennett comedy, "Yankee Doodle in Berlin," which will have its Los Angeles opening on March 30th. As was the case at San Francisco, Mr. Lesser will present Bothwell Brown, female impersonator and star of the film, with a chorus of Mack Sennett diving girls in a musical sketch preceding the showing of the picture.

Producers Elect Christie President of Association

THE MOTION PICTURE PRODUCERS' ASSOCIATION held its annual election of officers recently and Charles H. Christie, of Christie Comedies, was elected president, W. S. Smith, head of the Vitagraph Studios in Los Angeles, was elected first vice-president; Wm. Sistrom, business manager of Universal, second vice-president; Thos. H. Ince, third vice-president; Frank A. Garbutt, business manager Lasky Studio, treasurer; and W. J. Reynolds, secretary.

The Association has accomplished great good for the motion picture industry generally and is considered one of the strongest organizations in the field of pictures.

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Drastic Bills Aimed at the Motion Picture Industry Seem Defeated in California

THE San Francisco exchange managers are pretty well content with the progress made in opposition to the bills before the State Legislature, which threatened to do them harm. The bill restricting the sale of tickets of admission to the number of vacant seats at the time of the sale has been killed.

A so-called censorship bill has had a stormy career in the Senate and is now about ready for final vote in that body. Those who have had charge of fighting the bill for the exchanges predict its defeat on the taking of the vote in the Senate.

If by chance it is passed in the upper house there is little possibility that it could be pushed through the lower house before adjournment. Adjournment will be taken within two weeks, and there are too many measures of vital importance in the calendar to permit the censorship matter ever reaching final vote in the House.

No Sunday Shows at Colorado Springs

PICTURE theatres in Colorado Springs will be "dark" on Sundays as heretofore for two years longer, unless the question is submitted again at some special election before that time, which is doubtful.

The proposed repeal of an ordinance closing theatres on Sunday, vigorously championed by the exhibitors and equally opposed by the church element, was defeated at the city election on April 1 by 861, the vote being 4,403 to 3,542.

There is some consolation in the fact that sentiment in favor of Sunday amusements is gradually gaining, the majority being much under the vote anticipated by the church people themselves.

It Sure Helps to Be Near the Country

THE proximity of the American studios at Santa Barbara to rural communities is demonstrating its advantages to the "Flying A" organization. Directors have always had emphasized to them the value of employing genuine types in preference to grease-paint artists, and this week it has been possible to carry out that policy to the letter. Henry King, now directing William Russell in "Six Feet Four," needed fifty rural types for some "country-dance" scenes. He secured fifty residents of the outlying districts, and not one of them required any changes in the way of either wardrobe or make-up.

Flagg Designs Set for Kinema Show

"VISIONS OF PIRATE DAYS," a stage setting of wonderful color combinations was designed and executed by the Edwin H. Flagg Scenic Studios, of Los Angeles and San Francisco, for Manager George Du Monds' presentation of "Captain Kidd, Jr." at the Kinema theatre.

With the change of policy at the Burbank theatre, which will reopen with one of the biggest musical comedy companies on the coast, announcement is made that Edwin H. Flagg, of the well known Flagg Studios, will design the stage settings and will promise a number of "Flagg Creations."

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Rumors Tell of New Theatre for Los Angeles

LOS ANGELES, for the past several weeks, has been filled with rumors concerning projected new motion picture theatres, but up to this time nothing but rumors have materialized. There are three or four motion picture theatre sites in Los Angeles that are decidedly desirable quality. Two of these are on Broadway between Fifth and Sixth streets, one on the east, and the other on the west side. It is reported, but the report cannot be verified, that a 3,000 seat house will be built on the west side for Grauman's, who since February 1, 1918, conducted the Grauman theatre in Los Angeles.

Reports have it that T. L. Tally, associated with J. Von Herberg, of Greater Theatres Company, of Seattle, have taken a lease on the property at the corner of Eighth and Broadway, and that construction work on a new theatre will be started very shortly. The fourth site in Los Angeles is at the corner of Sixth and Hill where there is sufficient space for a house of 3,000 seats or more. Rumor has it that Ackerman and Harris, who are lessees of the Hippodrome Theatres in San Diego, Los Angeles, San Francisco and other coatst cities, are to have a big house here for vaudeville and pictures.

Similar rumors pertaining to Long Beach are also to be heard. There, according to report, two new houses are to be built. One is now in the course of construction on the old Columbia site on the board walk, and will have a capacity of 2,500 seats. This is to be managed by O. Hoyt, who until recently had the Liberty. Another large theatre at Long Beach with seating capacity estimated at from 2,500 to 3,500 seats is to be built by William Wrightman.

Mix Does Well In Butte, Montana

THE American did well with the late Tom Mix play, "Hell Roarin' Reform." Some of the stunts that Mix pulled certainly made a hit with Butte showgoers.

THE front of the Ansonia theatre took on a genuine log-front, far North appearance when Rex Beach's "The Brand" was the feature offering, beginning March 18.

MARCH 17, St. Patrick's day, proved a great one for the theatres in Butte, one of the great Irish cities in America. The percentage of Irishmen or descendants of old Erin residing in Butte is perhaps larger than in any other city of note in the United States. After parading and speechifying in the forenoon the Irish were in a mood to step into a theatre in the afternoon or evening, especially since grogshops are now things of the past in Butte, and there were none of the old-time saloons to go to.

With West Coast Exhibitors

JAMES ANDERSON, who for the past year has served as manager of Clune's Broadway theatre, Los Angeles, has accepted the management of the Portola Theatre Co. interests at Santa Barbara and will supervise the management of the four theatres in that city—Mission, Palace, Portola and Potter. Mr. Anderson has been identified with the Los Angeles film interests for the past four or five years and is thoroughly conversant with presentation and other phases of theatre management. He was for a time affiliated with several of the Los Angeles exchanges in the capacity of salesman. Anderson will be succeeded by Otto Little as manager at Clune's, Broadway.

C. A. FERRY has purchased the Crown theatre at Pasadena from Mr. Parker.

WILLIAM ROLFES has sold the Picture theatre at 545 South Main Street to G. H. Gibbs and F. E. Noyes. Mr. Rolfes, who also owns the Banner on Main Street will continue with the management of that house.

R. G. DUPOY and L. A. HAWORTH have purchased the Majestic theatre at San Pedro from William Hausman.

W. L. PITTENGEELE has purchased the Colonial theatre at Uplands from Ben Meyers.

THE new Donaldo theatre being built at Corona by John Penphrase is nearing completion and Mr. Penphrase plans to have his opening about the middle of April. Penphrase is also manager of a theatre at Elsinore.

THE Dickson theatre at Ventura, Cal., owned by Ida Dickson, has been sold to C. B. Cocran and has been re-named the American.

Short News of San Diego

MANAGER R. E. HICKS, of the Cabrillo, reports big attendance during his week's showing of Elsie Ferguson in "His Parisian Wife." The great display of late styles of Parisian gowns gave the local modistes an opportunity to study them in detail. Dorothy Gish in "Boots" followed the Ferguson feature.

AT the Plaza the week's features were "The Make-Believe Wife," starring Billie Burke, and Tom Mix in "Pals in Blue." Lina Cavalieri in "A Woman of Impulse" was the next booking. The Pathe "slow motion" pictures have been an interesting part of the Plaza's bill each week lately.

MAE MARSH in "The Racing Strain" was the last picture shown at the Broadway during the three months' operation of the newspaper-subscription receipt-free-ticket plan. Manager Black states that the scheme proved very successful. His first April feature was Pauline Frederick in "The Woman of the Index."

ANOTHER of the Rex Beach stories, "The Brand," held the boards at the Superba, followed by Mabel Normand in "Sis Hopkins." Manager Jones figured on a good thing in the Normand feature, as San Diegans have just seen the Brissac Stock Co. put on "Sis Hopkins" at the Strand, and many people like to take advantage of the opportunity to see in films a play which has been recently produced on the stage.

MANAGER W. A. WALSH, of the Pickwick, led up to the showing of "Life's Greatest Problem," featuring Mitchell Lewis, with a number of one-line "ad" queries, "Do You Believe in Me." signed with his name. The day before the picture was first shown Mr. Walsh came out with double column displays, giving his arguments in favor of the feature, stating

that it was the most powerful, most elaborate and most pleasing picture ever offered at the Pickwick.

R. E. HICKS, manager of the Cabrillo theatre, handled the chairmanship of the weekly luncheon of the Ad Club recently in a manner which reflected with honor to the trade. He pulled a good stunt by advertising that a prominent motion picture actress would be present, and then palmed off a fellow Ad Club member, costumed in the latest fashions.

LOCAL film fans have recently had the pleasure of seeing in person two of their favorites—William Duncan and Tom Mix. The former appeared at the Savoy, where his serial, "A Fight for a Million," is running, while Tom Mix presented himself at the Pickwick, while one of his features was showing.

In the Los Angeles Studios

THERE are many rumors to be heard concerning the National Film Corporation's future with respect to their releasing affiliations, but in the absence of William Parsons, who is at New York, and Production Manager Isadore Bernstein, who is enroute to Los Angeles from New York, none of the reports could be verified. At the studio it was stated a new star might be added to the National's constellation, but no definite information could be secured.

WITH the completion of the original story at present titled "The Sea Waif," being directed by F. J. Grandon, and starring Billie Rhodes, Miss Rhodes will leave for New York where at least two pictures will be made. Wm. Louis Chaudet will go east as Miss Rhodes' director. At the present time she is working under the direction of F. J. Grandon,, and the company, which included Lloyd Whitlock as leading man, Melbourne MacDowell and others, has been working in the vicinity of San Diego on sea exteriors.

THE Henry Walthall Company has finished the filming of "The Long Arm of Mannister," which will have Olive Ann Alcorn, Helene Chadwick and Hallin Burr (that's Hal Cooley) as members of the supporting cast. The company spent the past week in San Francisco where Director Bertram Bracken filmed yacht scenes for this E. Phillips Oppenheim story.

AT the present time Wm. Louis Chaudet is directing the making of a DeHaven Comedy at the National studio. This is the third comedy to be filmed by the DeHavens, the first two being directed by Carter DeHaven himself.

TOM GIBSON, who has been in Denver where he was connected with the Art-O-Graph Film Company, is in Los Angeles for a short trip. The Art-O-Graph is to begin the filming of "Wolves of Wall Street" as soon as Colorado weather will permit.

THE ninth episode has been reached by the James J. Corbett serial titled "The Midnight Man."

EDDIE LYONS and Lee Moran are filming "Get the Money" written for them by Clyde Bruckman, Saturday Evening Post contributor; and another comedy company headed by Neal Burns, Josephine Hill and Ann May are playing in "One Lovely Night" which is being directed by Al Santell.

OWING to the illness of Alma Rubens, production of "The Good Bad Woman" has been delayed. Sessue Hayakawa and Company will take up the filming of "The Gray Horizon" within a few days.

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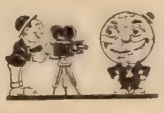
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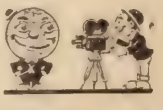
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What They Say in Seattle

J. W. HEISMAN, traveling representative of Triangle Film Co., was a recent visitor in Seattle and the Northwest, where he conferred with R. R. Nave, residence manager for Triangle in the Northwest. Mr. Heisman was recently made division manager for the entire West. He has not decided where his permanent offices will be located, although he expects they will be in Los Angeles or San Francisco.

HARRY ALLEN, general manager of the Famous Players Film Service of Western Canada, with headquarters in Calgary, was recently injured in an auto while on a visit to his wife, who is staying in Seattle with her folks for a short time. The accident occurred while Mr. Allen was on his way to the train, when the taxi was smashed. He is at Providence Hospital with a fractured shoulder and other physical injuries.

B. R. KELLER recently returned from a successful five weeks' trip through Eastern Washington and Eastern Oregon, where he was showing the Fox films.

A. S. ARONSON, special home office representative for Goldwyn, was a visitor to the Northwest office in Seattle last week.

R. H. ALLAN, of the General Film Corporation, who contracted the "flu" while in Montana, is now back at his home in Seattle. He was taken to the Sacred Heart Hospital, Butte, as soon as he showed signs of it and after he became strong enough was removed to Spokane, where the symptoms came on again. After a short stay he was able to be removed to Seattle.

H. B. CARROLL has been appointed the second booker at the offices of Famous Players-Lasky Company, Seattle.

R. A. KELSEY has opened his new house at Chelan, Wash., which he will call "The Ruby." He has decided to make it 100 per cent Famous Players-Lasky, and R. A. Kulp, proprietor of the Red Apple theatre, who accompanied Mr. Kelsey, also decided to fill his house with Famous Players-Lasky pictures.

I. KAITA, manager of The World theatre, Tacoma, which was opened by him April 5, is pleased with the outlook. The theatre is located at 1312 Broadway, and the room in which it is located was rebuilt. The house holds 300 seats. Mr. Kaita opened the new house with an Artcraft picture, Dorothy Dalton in "Love Me," and with a Sennett comedy, "Smothered Love." There will be three changes a week.

L. D. KENWORTHY, formerly manager of the Vaudette, Tacoma, recently sold his house to Messrs. A. T. Cook and Holcomb.

G. H. BROCKWELL, special traveling representative for the Goldwyn concern and for the past few months manager of the Northwest office, has left for Chicago, where he together with others, opens an exchange to be known as the Greater Stars Producing Company.

JACK LANNON, manager of the Greater Features Company, has recently purchased "Wives of Men" from the Pioneer Co-operation Co., of New York, for this territory. It is a seven-reel special Florence Reed, all star cast. Mr. Lannon immediately sold the picture to Mr. James Q. Clemmer, of the Clemmer, Seattle, who stated that he paid more for this picture, with one exception, than for any other he has ever shown in his house.

CHARLES CHRISTIE, of the Christie Comedies, was a guest of Mr. Lannon and Greater Features Co. while in the Northwest, from whom he purchased the Christie two-reel comedies for the coming year, twelve in number. Greater Features Company has for the past year bought the one-reel Christie comedies at the rate of one per week. All of these have had their first runs at the Clemmer, where the two runs will also be shown.

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¶ Those who are not advertisers are among the missing that dropped out of sight in "No Man's Land." But you are not in that company.

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Additional News of Seattle

DURING the past week Mr. Lannon also purchased from the W. H. Clifford Production Co., Los Angeles, the new five-reel Shorty Hamilton Western dramas, at the rate of one per month.

GEORGE REISNER, manager of the Lyric in Raymond and the one in South Bend, Wash., was a recent visitor on Film Row.

BECAUSE of increasing business, Bob Nave, of the Triangle office in Seattle, has been compelled to add another salesman. He is W. C. Gowan, who is well known along the row and by exhibitors in the Northwest.

H. S. GRAHAM, manager of the Clairmont, Winchester, Idaho, was a recent visitor along Seattle's Film Row.

In Portland Film Circles

S. MORTON COHN, president of the Strand Theatre Company, did not linger long in Portland. A few days of rainy weather sent him back to Los Angeles, where he has theatrical and property interests.

W. W. KOFELDT, well-known theatre and exchange manager, is back in the Oregon territory. He quit his job as manager of the Liberty theatre for Jensen and Von Herberg, at Seattle, to associate himself with Jack Lannon and the Greater Features Company.

WALTER E. MONTGOMERY, pioneer film director, who was with Fox in a special selling capacity recently, is busy handling the bookings of Princess Mona Darkfeather. He is expected to break back into the directing game at Los Angeles soon.

K. L. BURK, Northwest Fox manager, was in Portland last week. The Peoples and Strand theatre use all of his product these days.

THE American Lifeograph Company, a Portland concern, is planning big things for the summer, including the making of a picture of the lumber industry in Coos County.

"CANNIBALS OF THE SOUTH SEAS," on a second-run engagement, broke all attendance figures at the Globe theatre, Portland.

HERBERT HEYES, well-known leading man for Theda Bara, Bessie Barriscale and other stars, is in Portland with two actor friends and announces that he will head a company which will make several big features in Oregon this spring and summer. It is said that the pictures will be handled by one of the biggest distributing concerns. Heyes, who is to be featured in the pictures, will direct them. He has been devoting much time to inspecting various locations, with an eye to lumbering and fishing industries. Plans call for the importing of players and craftsmen from Hollywood. Lew Zehring, recently in pictures, and Lyman Hinckley, stock actor, are associated with Heyes. The actors assert that it's their money they're going to put into the pictures, coming to Portland and Oregon because of the scenic possibilities of this section.

NAZIMOVA is one of the very biggest drawing cards in Portland now. At the Liberty theatre "Out of the Fog" opened like a Chaplin knockout.

PAUL E. ("NO-BULL") NOBLE, advertising manager for Jensen and Von Herberg, has bought a new Scripps-Booth car.

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ROBERT MARSDEN, JR., manager of the Noble and Orpheum theatres at Marshfield, Ore., has closed the Orpheum. This was the center of spruce production activity by the Government.

NORTH BEND, another spruce point, also has a theatre closed. It's Denny Hull's Liberty, which was closed when the "flu" hit the town and hasn't been reopened.

RAYMOND WELLS, who was director-in-chief of the big Hollywood spectacle-production, "Julius Caesar," was in Portland for a week or two trying to interest Rose Festival people in the staging of the same play in the hills back of Portland as a Festival feature. He apparently failed to put over the deal.

FRANK TALBERT, newly appointed travelling auditor for Universal, was in Portland recently. He's on his first swing of Gus Metzger's Western circuit of exchanges.

MANAGER WALTER ARMSTRONG of the Strand theatre introduced the Harry Carey picture, "A Fight for Love," with a splendid tableau. He used Ullmark, Brink and Heath, a harmony trio; dressed them in cowboy regalia, planted them around a camp-fire at dusk, with Carey's white nag, Pete, in the background, and then, before Ullmark, the Carey impersonator, leaped on the horse to evade the sheriff's posse, the boys gave some applause-provoking cowboy melody stuff. The tableau was so timed as to fade into the picture and proved very effective.

West Coast Ads
Serve You Faithfully

News of the Week in San Francisco

ACKERMAN & HARRIS, who recently completed the handsome Hippodrome theatre at San Jose, now have under consideration plans for a new theatre of approximately similar dimensions and cost at Stockton. The San Jose house cost $200,000.

FOR six weeks or more about six thousand boiler makers in the local shops have been on strike regarding working hours. Many of them have entered the movie field, leasing and purchasing theatres. Although these boiler makers were red hot union men, they hired non-union operators and ran their houses on a basis unfair to union labor, according to Peter Boyle, of the Motion Picture Operators' Union. Boyle says that protests have been unavailing and has requested the San Francisco Labor Council to take action in the matter. It does seem to make a difference whose ox is gored.

L. C. JOHNSON, manager-owner of the Verdi theatre, 644 Broadway, is reaching out from the Latin quarter to Market street. Mr. Johnson is trying to negotiate the purchase of a Market street house in order to provide the North Beach district with first run pictures. Whether he will be able to swing a picture to the Verdi, after a part week run on Market street, is a question, but Mr. Johnson is going on the basis that he can. Besides the Verdi Johnson has recently acquired the Liberty theatre across the street from the Verdi. He is spending $15,000 renovating this house and intends to run it part time on opera produced with local talent from the Latin quarter and part time as a movie house. Mr. Johnson's patrons beside those of Latin origin include a number of Chinese from the quarter nearby. For some time past he has adopted the idea of having a jury of mixed nationalities pass on a picture before he produces it. Thus, when he is to have a pre-view of a picture, he loads up a big car with Chinese, Italian, French, Spanish and one or two other nationalities, and all sit as a jury while the picture is given a private filming. This jury decides whether or not the picture shall show at the Verdi.

E. M. ASHER, manager of the Tivoli, left for Los Angeles, where he spent several days in the motion picture studios making a personal inspection of the work being done on several features soon to be presented at the Tivoli. Pictures by Mary Pickford, Jack Pickford, Norma Talmadge, Charles Ray, Anita Stewart and D. W. Griffith will be brought to the Tivoli soon. One of the principal objects of Asher's trip is to arrange with the stars for personal appearances at the Tivoli in connection with the showing of their pictures.

G. CHRISTOPHER, of the Bijou theatre, Fresno, was a visitor to Film row this week.

A COMBINATION of unusually beautiful weather, the first real touch of Spring this year in San Francisco, together with operation of the Daylight Saving law, caused a heavy falling in the theatre business week of April 1. The late shows were best patronized, as the people were not willing to go inside so long as it was light. The people will become accustomed to the longer daylight hours in a week or two, and the weather will resume its normal temperature and business in the theatres will then resume its usual rush.

W. E. ATKINSON, business manager of the home office of the Metro in New York, arrived from Los Angeles early this week and after spending a day in San Francisco with the local manager, Louis Reichert, left for the Seattle office of the company.

C. W. GODDARD, of Goddard's J Street theatre, Sacramento, was a San Francisco visitor last week and spent some time at the headquarters of the United Theatres Association. He found immediate benefit in his membership as he was able to get a line on how the pictures went in San Francisco which he was contemplating booking. A considerable time was saved in doing away with the necessity of having a view of every picture booked, and when he asked for it advise was forthcoming on what pictures would go with his features to make up an evenly balanced program.

R. O. PROCTOR, western division manager of the Pathe, who has spent the past month in the local office, handed in his resignation to the company April 1 and left for New York. His plans for the future are not disclosed here.

J. W. SCOTT, former booker with the Pathe at Denver, has been transferred to the San Francisco office of the company.

THE SAN FRANCISCO headquarters of the Pathe have been remodeled and the different departments are now grouped in more convenient relation with one another than before

C. J. TEVLIN, who is connected with the New York office of the Fox Film Corporation and P. C. Mooney, district manager of the corporation, were visitors to San Francisco last week.

JACK MOONEY, who spent several months fighting in France and recently returned to this country as a sergeant, has been discharged from service and has made connection with the Fox. He was manager of Standard Pictures in San Francisco before entering the army and will now be special representative out of Seattle for the Fox. Jack passed through San Francisco this week on his way north, and while here, told many stories about his experience on the other side. His most noteworthy experience was the capture of seven Germans single-handed. The Boche were in a dugout and Mooney called upon them to surrender. Not knowing he was alone they came out one by one with their hands in the air.

With Los Angeles Exchanges

JOHN MOONEY, who recently came to Los Angeles to serve as Fox salesman, following several months in the U. S. Army, has been transferred to the Seattle territory.

PAUL J. MOONEY, coast special representative for Fox, is spending two weeks in San Francisco and Seattle.

CHARLES ROSENTHAL, of the M. & R. Feature Film Service, has returned to San Francisco after spending two weeks in Los Angeles. While here, in addition to making a number of contracts for services, he purchased the California-Arizona-Nevada rights for the two David Horsley subjects, "Her Bargain," starring Mary MacLaren, and "Blood of His Fathers," with Crane Wilbur. These two films will be shown shortly.

MR. AND MRS. J. C. McVAY, of San Diego, who manage the Grand and Casino theatres in that city, spent the past week in Los Angeles booking feature subjects.

THE eighteen employes of the William Fox Los Angeles exchange were given a week-end party at the mountain cabin of G. L. Haines, booker of the exchange, in the foothills north of Pasadena. The exchange employes went to the cabin on Saturday afternoon by burro and remained until Monday. The cabin is named Santa Oline Lodge and is located five miles from a highway over mountain trails.

E. W. WALDO and C. J. Tevelin, auditors for the Fox Film Corp., who have been in Los Angeles for the past two weeks installing the new system similar to that used in all Fox exchanges, have completed their work in Los Angeles and have gone to San Francisco to do the same work there.

GEORGE UNDERHILL spent the week of March 29 in Los Angeles arranging bookings for the Desert Lily Airdrome at Needles, Cal. This house has been closed for the winter and Mr. Underhill plans to open it shortly.

Simplex

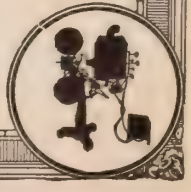
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THE general scarcity of SECOND-HAND SIMPLEX PROJECTORS and other conditions made it impossible for us to make a deal for sending a large number of these machines across for overseas Y. M. C. A. work * * * * * * for the requirements (as enumerated by Y. M. C. A. men) were for a large number of available repair parts—for a machine that was cheap—light in weight—that could be junked when the war was over—and that could be left behind without regrets in case of necessity.

WE COULD NOT MEET THESE CONDITIONS —BUT—EVERY SIMPLEX PROJECTOR THAT WENT OVERSEAS THROUGH GOVERNMENT CHANNELS WAS A NEW SIMPLEX * * * GOOD FOR YEARS AND YEARS OF SERVICE.



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If it is screen quality you desire, plus a personal service feature of priceless value, you will have your developing and printing done by

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APRIL 26, 1919

Motion Picture News

Reg. U. S. Patent Office

DOMINATES THE FIELD

Double Your Run on This One



DOUGLAS FAIRBANKS

in

"The Knickerbocker Buckaroo"

An ARTCRAFT Picture

Directed by ALBERT PARKER

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General

NEW YORK

ARTCRAFT PICTURES

VOL. XIX-NO. 17 Entered as Second Class Matter, October 19, 1918, at the Post Office at New York, N. Y., under the act of March 3rd, 1879 PRICE 15 CENTS

Published Weekly—$3.00 a year

Chicago — 729 Seventh Avenue, New York — Los Angeles



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Mildred Harris

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and William Stowell

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Lois Weber's First Western Masterpiece

"WHEN A GIRL LOVES"



Everyone in the business knows that Lois Weber has produced the finest dramas of city life the Screen has ever known. Book "WHEN A GIRL LOVES" and you'll know that Lois Weber has also produced the finest Western. See it today.

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Sorry, Mister, We've got your job



Adolph Zukor Presents A

JOHN ANITA

EMERSON-LOOS

PRODUCTION

"OH, YOU WOMEN!"

With Ernest Truex and Louise Huff

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director general

NEW YORK

ARTCRAFT PICTURES

A Riot of Laughter = A Rebuke to the Unpatriotic who wont give back jobs to soldiers





"That's my girl!"



Adolph Zukor Presents A

JOHN ANITA

EMERSON-LOOS

PRODUCTION

"OH, YOU WOMEN!"

With Ernest Truex and Louise Huff

A Paramount Picture

HERE'S a chance to choose a real one. "Oh, You Women!" is a double-ply winner in pleased patrons and box-office returns.

A comedy of this very minute with a story that is being advertised in the conversation of twenty million people every day.

A clean-up for exhibitors—good for an extended run.

Exploitation possibilities enormous. Twenty-four sheet furnished free.

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Seven reels. 6,700 feet.

Cost of production $264,000.

Better than the best Fairbanks picture ever before made.

Six thousand, seven hundred feet of thrills, laughs, personality and a corking love story.

Six solid months—one-half year, in the making.

Cash in on it! They're waiting for him.

Here's his biggest and best!

Directed by Albert Parker

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JESSE L. LASKY PRESENTS

WALLACE REID



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in "THE ROARING ROAD"

A Paramount Picture

The Road to Success

"CLEVER comedy, well directed, exceedingly well played."—*Tribune.* "Lively racing story exceedingly well acted."—*Sun.* "Ripping picture."—*Morning Sun.* "Thrilling picture."—*World.* "Really an astonishingly exciting and stirring story."—*American.* "Reid fills the role to perfection."—*Telegram.* "Draws spectator to edge of his seat and causes him to slap his neighbor's knee."—*Mail.* "Masterpiece of picture-making."—*Times.*

"The Roaring Road" is the kind of picture your patrons will like. It has speed, dash, love-interest, and a story that combines all three.

Wallace Reid in a fast comedy role does the best work of his career.

"The Roaring Road" is the road to money. Play it to a longer run.

From the famous "Toodles Walden" stories in *Saturday Evening Post.*

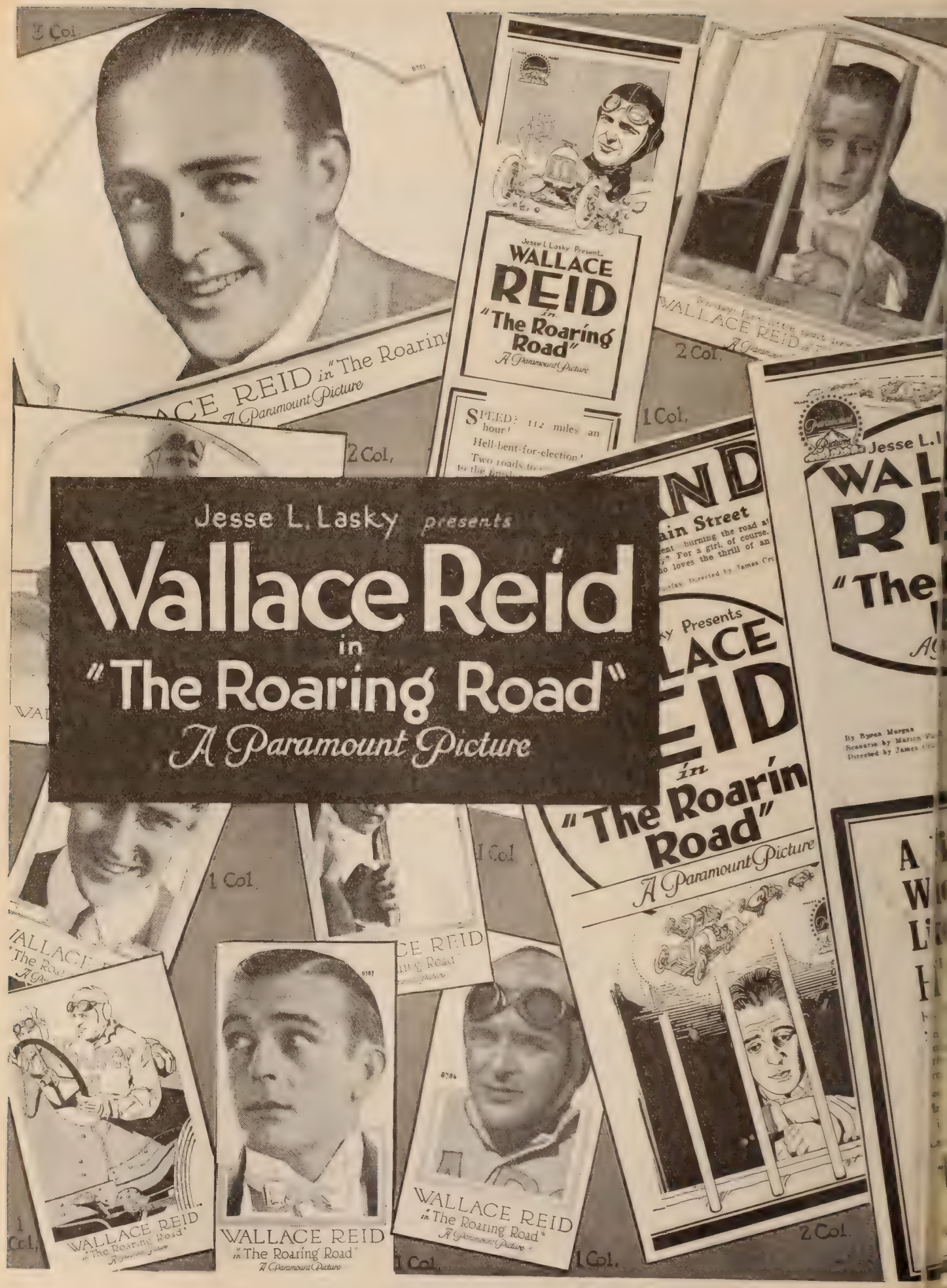
By Byron Morgan
Scenario by Marion Fairfax
Directed by James Cruze

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NEW YORK








Jesse L. Lasky presents
Wallace Reid
in
"The Roaring Road"
A Paramount Picture
Jesse L. Lasky Presents
WALLACE REID
in
"The Roaring Road"
A Paramount Picture
WALLACE REID
in "The Roaring Road"
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in "The Roaring Road"
A Paramount Picture
WALLACE REID
in "The Roaring Road"
A Paramount Picture
WALLACE REID
in "The Roaring Road"
A Paramount Picture
SPEED? 112 miles an hour!
Hell-bent-for-election!
Main Street
By Byron Morgan
Scenario by Marion
Directed by James
1 Col.
2 Col.
3 Col.


3 Sheet
3 Sheet
1 Sheet
3 Col.
JESSE L. LASKY PRESENTS
WALLACE REID
IN "THE ROARING ROAD"
JESSE L. LASKY Presents
WALLACE REID
IN "THE ROARING ROAD"
WHEN you run a twelve-cylinder, 110-mile-an-hour speed machine through the everyday path of ordinary events, blow your horn!
Let 'em know this speed-picture is on the roaring road, by using these pulling posters and advertising accessories.
Give the signal! Make way for "The Roaring Road!"
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WALLACE REID
IN "THE ROARING ROAD"
A PARAMOUNT PICTURE
JESSE L. LASKY PRESENTS
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1 Sheet


Adolph Zukor presents
Marguerite CLARK



Just Imagine!

IMAGINE a husband helping his wife to elope with another man! He didn't want to lose her either. But he knew a thing or two about women,

Imagine Marguerite Clark as the erring heroine of this sparkling comedy and you can easily picture the crowds that will flock to "Let's Elope."

Marguerite Clark in a big stage success will make "Let's Elope" a sure-fire box-office money-maker.

This production, first and foremost, features the charm of Marguerite Clark, one of the best-loved stars in motion pictures.

It also features a brilliant story of real life that rocks with laughter and queer twists of delicious comedy.

Adapted from "The Naughty Wife," Fred Jackson's noted stage hit, and built on the unfailing drawing power of Marguerite Clark, "Let's Elope" is certain to make you scads of money.

It's worth all the punch and power you can put in your advertising. It's worth an extended run. Go to it—hard!

Scenario by Katherine Reed
Directed by John S. Robertson

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ARTCRAFT PICTURES

IN "LET'S ELOPE"

A Paramount Picture





Jesse L. Lasky Presents-

ETHEL CLAYTON

IN

"PETTIGREW'S GIRL"

By Dana Burnet Scenario by Will M. Ritchey Directed by George Melford

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION

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PARAMOUNT PICTURES


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So say they all of them.
This simple tale of young love is a classic for heart appeal. Audiences love it and the people in it. Ethel Clayton never was seen to better advantage. In an admirable cast, Monte Blue achieves the highest honor.
The kind of story the people want. Play it up big. You can't go wrong with "Pettigrew's Girl."
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James Montgomery Flagg's satirical comedy

"THE LAST BOTTLE"

Bubbling with humor
Full of sparkle and life
Full of fizz

And Jazz!

An appetizer that puts pep in the program. A theme that is being advertised in the conversation of fifty million people every day.

"The Last Bottle" of Champagne in the world

It's worth money!
To you!

Starring Harry Foshay and Dorothy Fasch
Produced by Town and Country Films, Inc.
Jack Eaton *Eltinge F. Warner*

Guaranteed under the pure fun and comedy acts of before July 1, 1919

Paramount Pictures

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Jesse L. Lasky Presents

BRYANT WASHBURN

in

"SOMETHING TO DO"

A Paramount Picture





A Money Picture

"Something to Do" is the kind of picture people talk about. Every see-er will be a booster.

You can promise them five reels of regular full-joy entertainment with this one.

A pep-ful plot-ful picture. Bryant Washburn in his best part and a fine cast including Ann Little, Adele Farrington, Charles Gerard and Charles Ogle.

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There's money in it.

By Maximilian Foster
Scenario by Will M. Ritchey
Directed by Donald Crisp

FAMOUS PLAYERS-LASKY CORPORATION

Dead Cats!

W. W. Hodkinson has begun and will continue to offer motion picture productions of the higher type to exhibtors *singly* under contract. We are not doing this merely because we know exhibitors prefer the system of wide open bookings, but because *we, too,* consider it a sane step in picture marketing.

You have been told for years by producer-distributors, by organizations that have to sell the product they make, that pictures cannot be sold singly because the overhead cost of distribution is too high. Therefore, they have insisted on selling "program" or "star series."

Program or star series *are all right* conducted by a neutral concern which has no interest in issuing *weak* or *unfit* product, and which has the ambition to select only the *best* product.

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We have taken one of the motion picture industry's *dead cats*, tied in a bag weighted with scrap iron and thrown it over the rail to sink. Any and all productions distributed through the W. W. Hodkinson Corporation are available to you individually under contract. We invite you to buy, on merit, *exactly what you want.*

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HODKINSON
was and is the first great merchant in motion pictures.
dreams and theories have a persistent way of coming true.
again becomes a first-run factor.

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"How Can I Know He Is My Boy How Does Any Father Know Except by Faith in His Wife"?

"Men *believe* their children are their own. The mother alone *knows*."

"When the breath of scandal carries the words *your wife* a man doesn't argue—he acts."

"Do you still think you can have my love and do just as you please?"

"You and De Lota met as strangers in Paris, *but you had known each other for eight years*. How can I believe you now?"

"It's a different story when it's your own wife, isn't it?"

"The physician who takes a woman through the sacred crises of her life can't be deceived, Frank."

"I don't like your going to a place where you're ashamed to take your wife."

"Yes, I have served a year in prison, but the jails would be full if every man as guilty as I were convicted."

"By our old religion a man had as many wives as he wanted but if a girl made a mistake and married without confession to her husband, she was stoned to death."

These are the Directly Quoted Lines from One of the Biggest Screen Dramas of the Year

Harry Raver
presents
AUGUSTUS THOMAS'
Famous American Success

AS A MAN THINKS

Starring
LEAH BAIRD
The Picture Girl Beautiful
Directed by George Irving

FOUR STAR PICTURES 1400 BROADWAY N.Y.

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Prepare your S.R.O. sign for

FLORENCE REED

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HER CODE of HONOR

It is standing them up for others—will stand them up for you.

'Sure to make money for the exhibitor.'
—MORNING TELEGRAPH.

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What every woman will want to see.











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The exciting adventures of a social butterfly in the realm of love.

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Directed by Wallace Worsley
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2300 United Theatres

United Picture Theatres of America.
INC.
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SELECT SP PICTURES



MARION DAVIES

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"GETTING MARY MARRIED"

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is not only a vision of loveliness
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EUGENE O'BRIEN

in

his forthcoming series of

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Details to be announced later

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Besides the record-breaking campaign for

OLIVE THOMAS

productions announced recently, these pictures will have all the boosting that goes with distribution through SELECT PICTURES CORPORATION EXCHANGES.

Get in touch with your nearest exchange.

First release

'UPSTAIRS & DOWN'

Ready Now.

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SELZNICK PICTURES

EUGENE



O'BRIEN

A star by public demand——

In productions based upon the greatest stage and magazine successes——

Backed by Selznick publicity that means profits——

Eight pictures yearly, distributed through Select Pictures Corporation Exchanges——

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EUGENE O'BRIEN



The screen's most distinguished actor———

In a series of eight magnificent productions yearly———

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ign a Vitagraph Contract for EARLE WILLIAMS Pictures



gn a Vitagraph Contract for EARLE WILLIAMS Pictures

"PERILS OF

ALBERT E. SMITH presents

ANTONIO MORENO
and CAROL HOLLOWAY in

VITAGRAPH'S

New Cyclonic Serial of a Thousand Thrills

By ALBERT E. SMITH and CYRUS TOWNSEND BRADY

Book this Big Box-Office Chapter Play NOW—and get the benefit of the monster 24-Sheet campaign—a string of Billboards that will girdle the Continent!

SNOW!
ACTION!



ANTONIO MORENO



CAROL HOLLOWAY

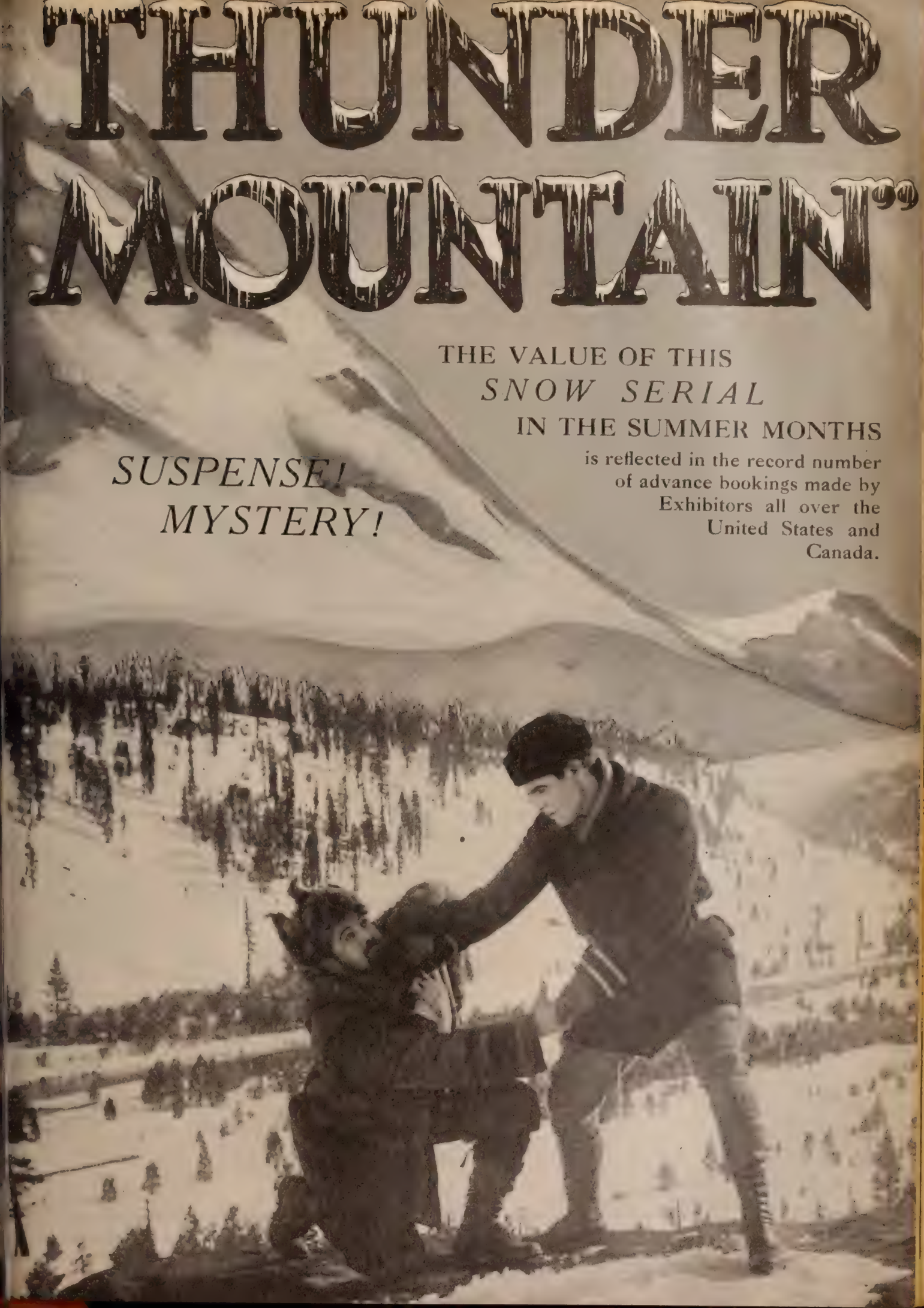


THUNDER MOUNTAIN

THE VALUE OF THIS
SNOW SERIAL
IN THE SUMMER MONTHS

is reflected in the record number of advance bookings made by Exhibitors all over the United States and Canada.

SUSPENSE!
MYSTERY!





Goldwyn Delivers —

Star Value — PAULINE FREDERICK

Beauty and power united by intelligence and building on success after success, have given Pauline Frederick a following possessed by no other emotional star of screen or stage. From "The Eternal City" to "One Week of Life" runs a record of pleased patronage that means absolute box office draw.

Story Value — ONE WEEK OF LIFE

She was married to a drunkard. She ached for one week of life in a paradise of love. And she found another woman to take her place. What happened in those seven terrible, magical days is the story that Cosmo Hamilton of Cosmopolitan fame has written especially for Goldwyn.

Production Value —

Everything that Goldwyn stands for. Quality in direction. Quality in cast. Quality in setting, photography, laboratory work. Director Hobart Henley has built a splendid ensemble out of a cast headed by such well known players as Thomas Holding, Sydney Ainsworth and Corinne Barker.

GOLDWYN PICTURES CORPORATION
Samuel Goldwyn, President
16 East 42nd Street New York City



The Grip of The Ages

THE ETERNAL MAGDALENE

will grip American screendom as the problem of the painted woman and the little girl around the corner has gripped civilization since the dawn of history. Your patrons will be thrilled and moved and uplifted by Goldwyn's panoramic picturization of Robert H. McLaughlin's sensational drama of love and compassion.

On April 21st when the critics first see "The Eternal Magdelene"—in your theatre or your competitor's—the newspapers will echo such praise as the National Board of Review gave the picture after a private screening.

"The sympathetic screen version of this touching drama takes hold of one's heart. The evident sincerity of the cast will create an impelling desire in all who see the picture to have, with them, some part in spreading the gospel of human understanding as opposed to that New England rigidity that made 'The Scarlet Letter' possible. The world as a motion picture audience owes your company a debt of gratitude for the production".

GOLDWYN PICTURES CORPORATION
Samuel Goldwyn, President
16 East 42nd Street New York City

The "80 per Cents" Have Made a First Run Star



It was the smaller exhibitors, the men who are generally credited with constituting 80 per cent of the industry, that gave Bennison his send-off. They saw the audience-appeal of this powerful and likeable Western star and his initial picture, "Oh, Johnny!" They had no hard and fast, full-booked-up, first run contracts to prevent the introduction of a new star. So they booked Bennison.

Start a snowball rolling—the hill will take care of speed and size.

The "little fellows" gave the Bennison snow ball a start and he's been rolling up contracts ever since.

The contracts on the outside of the snowball are first run contracts—big ones.

First run exhibitors in big city after big city have realized the great drawing power that Bennison has built in the second and third run houses. And they are clearing their tracks for his next and best picture—

Betzwood Film Company's Presentation of

LOUIS BENNISON

in

"The Road Called Straight"

Written by Wilson Bayley Directed by Ira M. Lowry

Released Everywhere May 11

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDWYN *President*

16 East 42nd Street New York City



East to West



For a big special of the West-that-was, there's no testing ground in America like the East-that-is.

The producer of border melodrama will find no more exacting audiences anywhere than in the great cities that line the Atlantic Coast. They expect much from that old romantic West — hard riding and hard shooting; brave living and brave loving; punch, punch, punch and one more punch for the finish. And, with all this, a wealth of that rich atmosphere of hardy chivalry and romance that only the most expert of directors, players and technical men can summon to the screen.

And what is the reaction of the easternmost East—New England—to the newest photoplay of the old West, Zane Grey's story, "The Border Legion," directed by T. Hayes Hunter and acted by Blanche Bates and Hobart Bosworth?

Bookings speak for themselves. But audience-reaction is even more important, and here we have the word of two representative leaders among New England exhibitors.

"The Border Legion" is a big drawing card from the box office standpoint, and that is what we exhibitors look for. It is a wonderful picture and we are doing wonderful business with it. It has all the ear marks of a box office money getter.

Manager Thomas D. Soriero
Park Theatre, Boston

Thought it would interest you to know that "The Border Legion" proved to be one of the best Western pictures we have ever played both in the point of story photography, and with the drawing powers of Blanche Bates it is a very good card for us.

Manager Gordon Wrighter
Poli's Palace, Springfield, Mass.

Such is the test of the East, met and passed triumphantly by "The Border Legion."

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDWYN *President*

16 East 42*nd* Street New York City

FORD EDUCATIONAL WEEKLY



STEEL—the backbone of America—the thing that won the war. The Ford Educational Weekly—mirror of those mighty forces which have made America the dominating factor in war and peace—sees in the story of steel and a score of other industrial romances that dramatic quality which has made America a nation of great inventors, mechanics, engineers and captains of industry. The Ford Educational Weekly satisfies that craving, felt by nine out of ten Americans, for intimate knowledge of this great national workshop.

GOLDWYN DISTRIBUTING CORPORATION
SAMUEL GOLDWYN, President

FITZPATRICK and McELROY Chicago
Sole Representatives
FORD MOTOR CO.
Motion Picture Laboratories

From Honolulu to Alaska



From bare skin to bear skin. From the whine of the ukulele to the roar of the live fur rug. With Mexico, Cuba and Panama in between. That is part of the lively little itinerary before "Smiling Bill" Parsons. He wanted to go to Europe, but the diplomats were afraid to let him open against their own big show in Paris. So it's ho! for all the picturesque sights and settings of "Smiling Bill's" own continent. One Capitol Comedy to a country. Real palaces, real volcanoes, real palms, real natives. Real comedy, too, but Parsons attends to that himself. Such is the program that the producer of Capitol Comedies told Goldwyn he had set for himself when he renewed his contract last week. Fewer comedies and better ones. Every ounce of ingenuity and dollar of steamboat fare that may be needed to bring new and added pull to the comedy productions which in their first year of existence have made screen history.

GOLDWYN DISTRIBUTING CORPORATION
Samuel Goldwyn, President





The Most Stupendous Novelty that has ever been offered to the Amusement World

MACK SENNETT

King of Laughter presents his greatest triumph

YANKEE DOODLE IN BERLIN

A five-reel super-comedy which will throw the entire universe into laughter

BOTHWELL BROWNE

BEN TURPIN, CHARLIE MURRAY
FORD STERLING, MARIE PREVOST
CHESTER CONKLIN AND ☐☐☐
☐☐☐ ALL-STAR SENNETT CAST

In conjunction, Mr. Sennett is sending on tour for the FIRST TIME his **ORIGINAL**

BATHING GIRLS IN PERSON





They are coming direct from the sunny beaches of California

For Time and Terms communicate with

SOL LESSER
418 Longacre Bldg.
New York City

YANKEE DOODLE IN BERLIN

THE SENNETT BATHING GIRLS IN PERSON

AN OPPORTUNITY WHICH MAY NEVER COME AGAIN

$50,000,000 worth of **PUBLICITY**, representing two years of consistent advertising, has preceded

MACK SENNETT'S BATHING GIRLS.

these DAINTY MAIDENS whose wholesome capers have delighted millions on the screen, will draw more DOLLARS into your Box Office than anything that could possibly be conceived by the brain of man.

THIS ATTRACTION has already been proven the most overwhelming financial and artistic success since the inception of motion pictures.

- **TIVOLI THEATRE,** San Francisco, one week, **$10,300 NET**
- **T. & D. THEATRE,** Oakland, one week, **$9,850 NET**
- **KINEMA THEATRE,** Los Angeles, two weeks, **$20,100 NET**

NOTE—This combination attraction is being exploited only as a TRAVELING ROAD ATTRACTION. Each company carries the Film, eight of the ORIGINAL SENNETT BATHING GIRLS, complete production effects, lights, advance men, carpenter, leader and manager. Equipped and ready to play THE BEST THEATRES.

For Time and Terms communicate with

SOL LESSER
418 Longacre Bldg.
New York City



Sometimes A STAR PULLS

sometimes it's a story that does the trick, depending largely on the star, on the story, in their suitability to the tastes of the territory for which they are bought.

We know those tastes.

And our success has been in our care TO SUIT THOSE TASTES. There are particular territories for which we advise Kerrigan features, others for which we suggest the Blackwells, ditto the Bessie Barriscales, H. B. Walthalls, Elvidges, Loves, Kitty Gordons and other World or Paralta celebrities.

In some territories we advise the exhibition of Vim Comedies; in others, Black Diamonds; in still others, those Wharton "funnies." With comedy, too, it is a matter of **territorial taste.**

Specials? Often the three Graphics—"When Men Betray," "Ashes of Love," "Echo of Youth"—are our earnest recommendation, **depending on the territory**; sometimes we propose "Wives of Men," the Florence Reed special; or "Hearts Across the Sea," the Arnold Daly one; or "The Victim," starring Robert T. Haines, and "The Transgressor" by the same producer of thrills.

"Inter-Ocean is first!" because Inter-Ocean puts the customer and his territorial needs FIRST.

INTER-OCEAN FILM CORPORATION

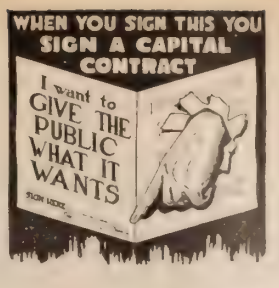
PAUL H. CROMELIN, PRES. & GEN'L MGR. — 218 W. 42nd ST. NEW YORK CITY

P. S.—A buyer who requires immediately a complete popular-priced program for his territory—20 features ready in a row for booking—should cable us NOW mentioning "Plaza Pictures." They star Anita King, Jackie Saunders, Kathleen Clifford, and that great child, Gloria Joy.

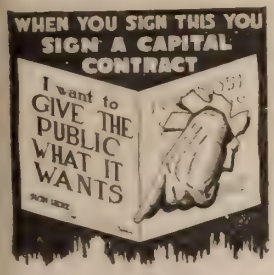


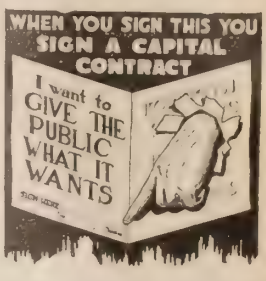


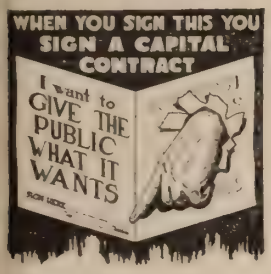


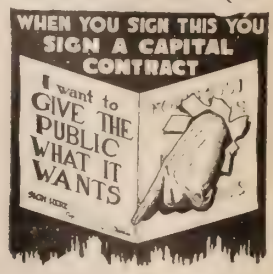










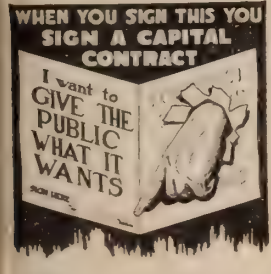


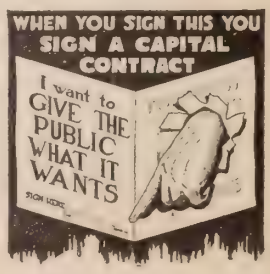






















"THE WISE SHOWMAN GIVES THE PUBLIC WHAT IT WANTS— AND IT WANTS SHORTS"

Says Exhibitor Art Stolte of the Strand Theatre, Omaha, Neb.

—Exhibitors Trade Review, April 12

STOLTE KNOWS!

—And he surely ought to know—for he is revolutionizing the Motion Picture game of the entire West by "Mopping Up" with Short Features along the lines of—

GIVE THE PUBLIC WHAT IT WANTS

—And the quickest answer to *your* worries is your nearest Capital exchange.

TWO-PART DRAMAS	TWO-PART COMEDIES	TWO-PART EVERYTHING

CAPITAL FILM CO.

CHICAGO 220 S. State St.	PHILADELPHIA 1314 Vine St.	CLEVELAND 407 Sloan Bldg.
DETROIT 63 E. Elizabeth	MINNEAPOLIS 421 Loeb Arcade	DES MOINES 702 Mulberry St.
ST. LOUIS 3431 Olive St.	INDIANAPOLIS 211 Wimmer Bldg.	OKLAHOMA CITY 114 So. Hudson St.
MILWAUKEE 415 Toy Bldg.	KANSAS CITY 300 Gloyd Bldg.	ATLANTA (Next week)

JOSEPH FRANKLIN POLAND



The writer whose original features contain all the elements of worth-while best sellers of fiction, because he is writing novels direct for the screen, instead of for the publishing houses.

Current Original Features, 1918—1919:—

"The Mating of Marcella"	—Paramount
"Wild Primrose"	—Vitagraph
"Love's Law"	—Gail Kane-Mutual
"Set Free"	—Bluebird
"Impossible Susan"	—American
"Closin' In"	—Wm. Desmond-Triangle
"The Rough Lover"	—Bluebird
"The Girl Problem"	—Vitagraph
"The Amazing Impostor"	—American
"The Intrusion of Isabel"	—American
"Romance and Relations"	—World Film (in production)
"Mary O'Rourke, Fixer"	—American (June, 1919)
"The Dress of Destiny"	—Vitagraph (in production)
"Yvonne Discovers America"	—American (July, 1919)
"The Tiger-Lily"	—American (in production)

and other stories in production

Adapter and co-author of the original, record-breaking STINGAREE series

Personal Representatives: WILLIS AND INGLIS, Los Angeles



TAYLOR HOLMES

The jovial actor, whose next starring vehicle will be

"TAXI"

Picture play of George Agnew Chamberlain's Cosmopolitan Serial Story. **A Triangle Special Presentation.**

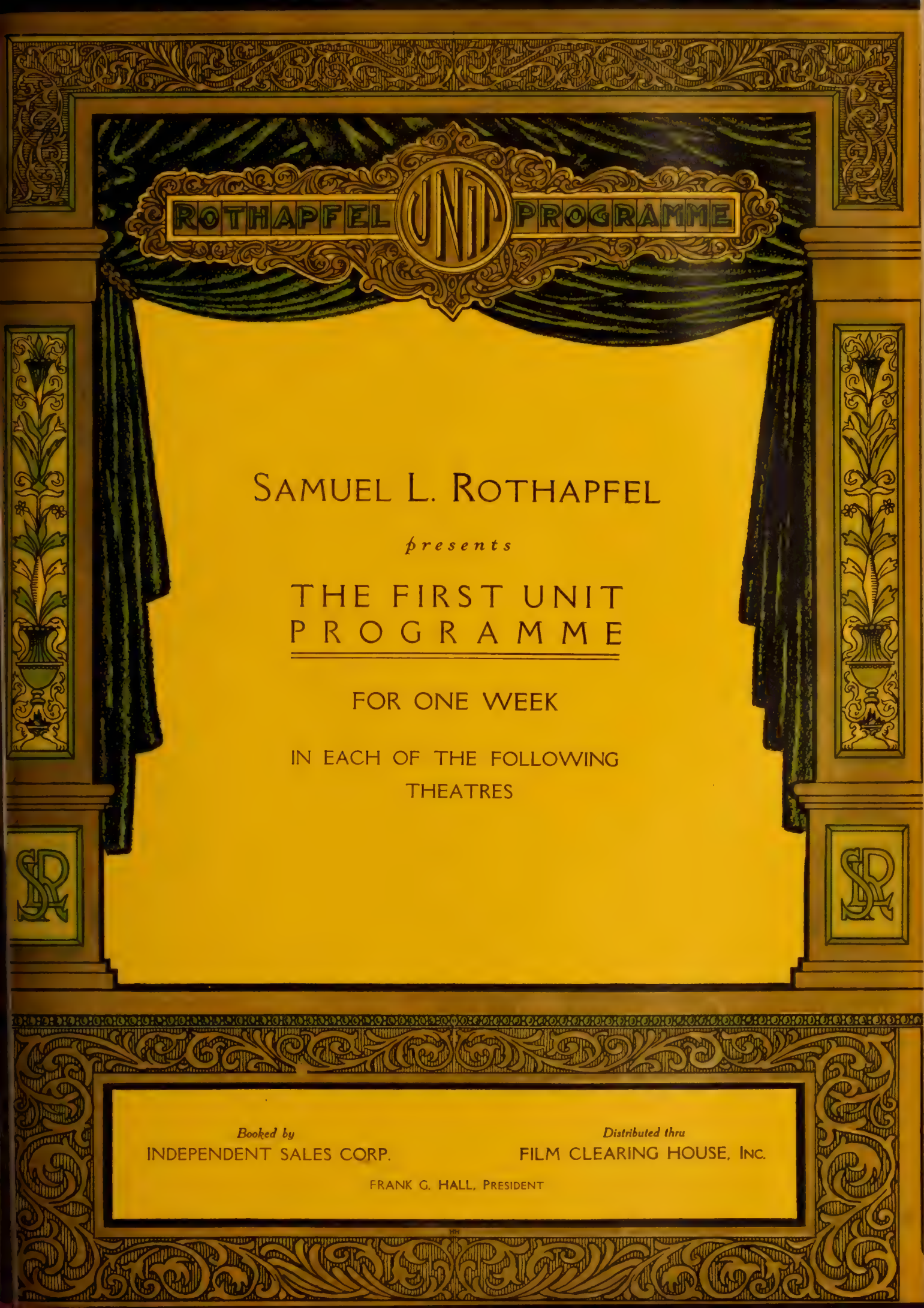
You are wasting your opportunities if YOU ignore advertising.



GUARANTEED *two a month* of these remarkable two reel comedies produced under the personal supervision of William Steiner.

Screenings will be arranged in any *unsold territory* upon request.

TERRITORIAL SALES CORPORATION
1600 Broadway, New York City



SAMUEL L. ROTHAPFEL

presents

THE FIRST UNIT PROGRAMME

FOR ONE WEEK

IN EACH OF THE FOLLOWING THEATRES

Booked by
INDEPENDENT SALES CORP.

Distributed thru
FILM CLEARING HOUSE, INC.

FRANK G. HALL, PRESIDENT



BALTIMORE, MD.
McHENRY
PARKWAY
WIZARD

BIRMINGHAM, ALA.
STRAND

CHATTANOOGA, TENN.
ALCAZAR

CHICAGO, ILL.
WOODLAWN
RIVERA

COLUMBUS, O.
MAJESTIC

DAYTON, O.
DAYTON

DENVER, COLO.
AMERICAN

DES MOINES, IA.
DES MOINES

DETROIT, MICH.
MADISON & ADAMS

ERIE, PA.
COLUMBIA

FT. WAYNE, IND.
JEFFERSON

KANSAS CITY, MO.
NEWMAN





KNOXVILLE, TENN.
STRAND

MILWAUKEE, WISC.
ALHAMBRA

MINNEAPOLIS, MINN.
RUBIN & FINKELSTEIN

MONTGOMERY, ALA.
STRAND

NORFOLK, VA.
WELLS

OMAHA, NEB.
RIALTO

PITTSBURGH, PA.
OLYMPIC

PROVIDENCE, R. I.
STRAND

RICHMOND, VA.
BIJOU

ST. PAUL, MINN.
RUBIN & FINKELSTEIN

TOLEDO, O.
ALHAMBRA

WASHINGTON, D. C.
CRANDALL'S THEATRES

WILMINGTON, DEL.
VICTORIA

YOUNGSTOWN, O.
LIBERTY





FRANK G. HALL

to the

EXHIBITORS OF AMERICA

FOLLOWING the elaborate presentation of the Rothapfel Unit Programme in each of the theatres playing it for the opening week, the one, two, three and four day showings will receive careful attention.

Bookings are now being placed by the Independent Sales Corporation representatives in every territory and the leading exhibitors of the country are arranging to have their theatres profit by the loudly heralded introduction of this exceptional novelty.

In order to take advantage of the extraordinary advertising campaign accompanying the opening week runs, communicate immediately with your nearest Film Clearing House Exchange and arrange your play-dates as soon after the opening week as possible.



That $10.00 Per Seat Picture

The very woman who spent two years in Turkish Harems

and in the hands of slave dealers appears in the leading role.

She has had pages of publicity in the newspapers and magazines.

Oh what a cleanup!

Title announced soon.



A First National
Money-Maker



By order of the Board of Directors

Positively no Bookings

of

MARY PICKFORD'S

Forthcoming First National Release

"Daddy Long Legs"

will be arranged by this
Company's Exchanges

Until further notice

The First National Exhibitors Circuit, Inc.
6 and 8 West 48th St., New York, N. Y.



You are wasting your opportunities if YOU ignore advertising.

This is the



Wonderful Face of

GEORGE BEBAN

When it laughs, the world laughs, and when it weeps, the world weeps. It is the most marvelous face in the world today, for without the aid of words it can tell you old stories, new stories, stories that make your sides ache or your throat choke. It can carry you, breathless, through all the feelings of mankind. It is the face that will haunt you for months when you have seen it in that new photo-classic,

"HEARTS OF MEN"

Mirth and pathos in this powerful picture crowd each other so closely that you never can tell whether the tears in your eyes are from laughter or weeping.

As Niccolo, the Italian immigrant, thrown by a strange fate into a gunman town of Arizona, Mr. Beban surpasses even his world-famous creation in " The Sign of the Rose." You roar at his fights, his strange marriage to the beautiful Tina, the " she-snake," and his convulsive clowning, but between times you sob at Fate's tricks on him and the mystery of his lost child, "the little Cayuse." Hate burns in your veins, with his, when he discovers his adored Tina in the arms of another man.

EVERY EMOTION THAT HE FEELS YOU FEEL. SUCH IS THE MAGIC OF HIS TALENT

On the State Rights Plan

Address Communications to

HIRAM ABRAMS

Longacre Building
Broadway and 42nd Street, New York City


A few of the many strikingly effective scenes from
George Beban's latest photo-classic
"Hearts of Men"

The following enterprising and successful state-right organizations have purchased the rights to

GEORGE BEBAN

in his latest and greatest photoplay

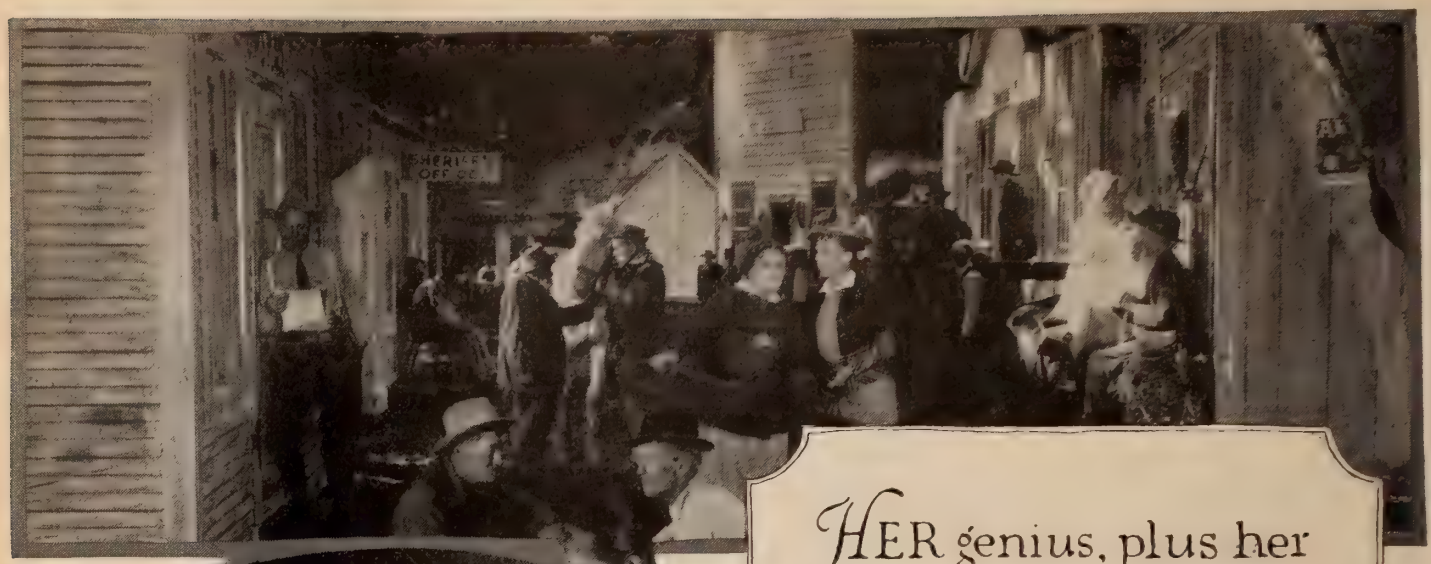
"HEARTS OF MEN"

for the territories listed below:

CALIFORNIA ARIZONA NEVADA	All Star Features Distributors, Inc. Sol Lesser, Mngr.
ILLINOIS	Greater Stars Productions, Inc. F. M. Brockell, Mngr.
INDIANA	Greater Stars Productions, Inc. Clyde Elliott, Mngr.
OHIO KENTUCKY	Frank Beverstock
WISCONSIN	Mid-West Distributing Co. Ralph Wettstein, Mngr.
NEW JERSEY	Metro-Rolfe Film Corp. H. F. Jans, Mngr.
NEW YORK	Pioneer Film Corporation M. H. Hoffman, Mngr.
MAINE NEW HAMPSHIRE VERMONT RHODE ISLAND MASSACHUSETTS CONNECTICUT	Boston Photoplay Co. Fred Murphy, Mngr.
COLORADO WYOMING UTAH NEW MEXICO	Merit Film Co. Max M. Kravitz, Mngr.

This is good company for you to be in! If you have not yet inquired regarding your territory, you are advised to do so before it is sold to someone else.

By the way, have you seen the reviews of this notable production in last week's trade-papers? Rarely has a photoplay received such unanimous and enthusiastic endorsement.





HER genius, plus her experience, together with her youth make possible the wonderful portrayal of the most unusual role she has ever played · It is a romance for which stern drama forms the background and it is a *Metro All Star Series Production* of which we are proud·

M E T R O






Metro presents
VIOLA DANA
in the Mary E. Wilkins Freeman story
FALSE EVIDENCE
Directed by Edwin Carewe from the adaptation by
Finis Fox from the Original "Madelon"
Released by
METRO
April
21st

Watch for -
Wait for -
Insist upon having

Next weeks issue of the
MOTION PICTURE NEWS

It contains the insert in color on

NAZIMOVA
in
The RED LANTERN

METRO

BUNK!

Exhibitors in various sections of the country are being told by the salesmen of a competing organization that Pearl White is now appearing in her last Pathe serial, and that she will star in a serial to be released by their organization this coming Fall.

THIS IS A LIE

as Miss White is now working on her next Pathe serial, "In Secret," by Robert W. Chambers, which will be released some time during 1919.

Pathe Exchange, Inc.
25 W. 45th Street,
New York

WORLD-PICTURES



Herbert M. Dawley knows the camera does not lie. That's why he photographed the Land of Mystery. He swept doubts away. He made a permanent record for all the world to see.

THAT'S why "The Ghost of Slumber Mountain" is the sensation of the Century.

THAT'S why "The Ghost of Slumber Mountain" is the crowning triumph of the motion picture.

THAT'S why "The Ghost of Slumber Mountain" is the SINGLE-REEL SUPER-SPECIAL.

This picture has the unique distinction of having had a first run at both the Strand and Rivoli, New York City.

Wire World Pictures Now

THE FASTEST GROWING MOTION PICTURE COMPANY IN THE WORLD

WORLD-PICTURES





WORLD PICTURES
present
JUNE ELVIDGE
and
MONTAGU LOVE
in

"THE QUICKENING FLAME"

By Elizabeth R. Carpenter *Directed by Travers Vale*

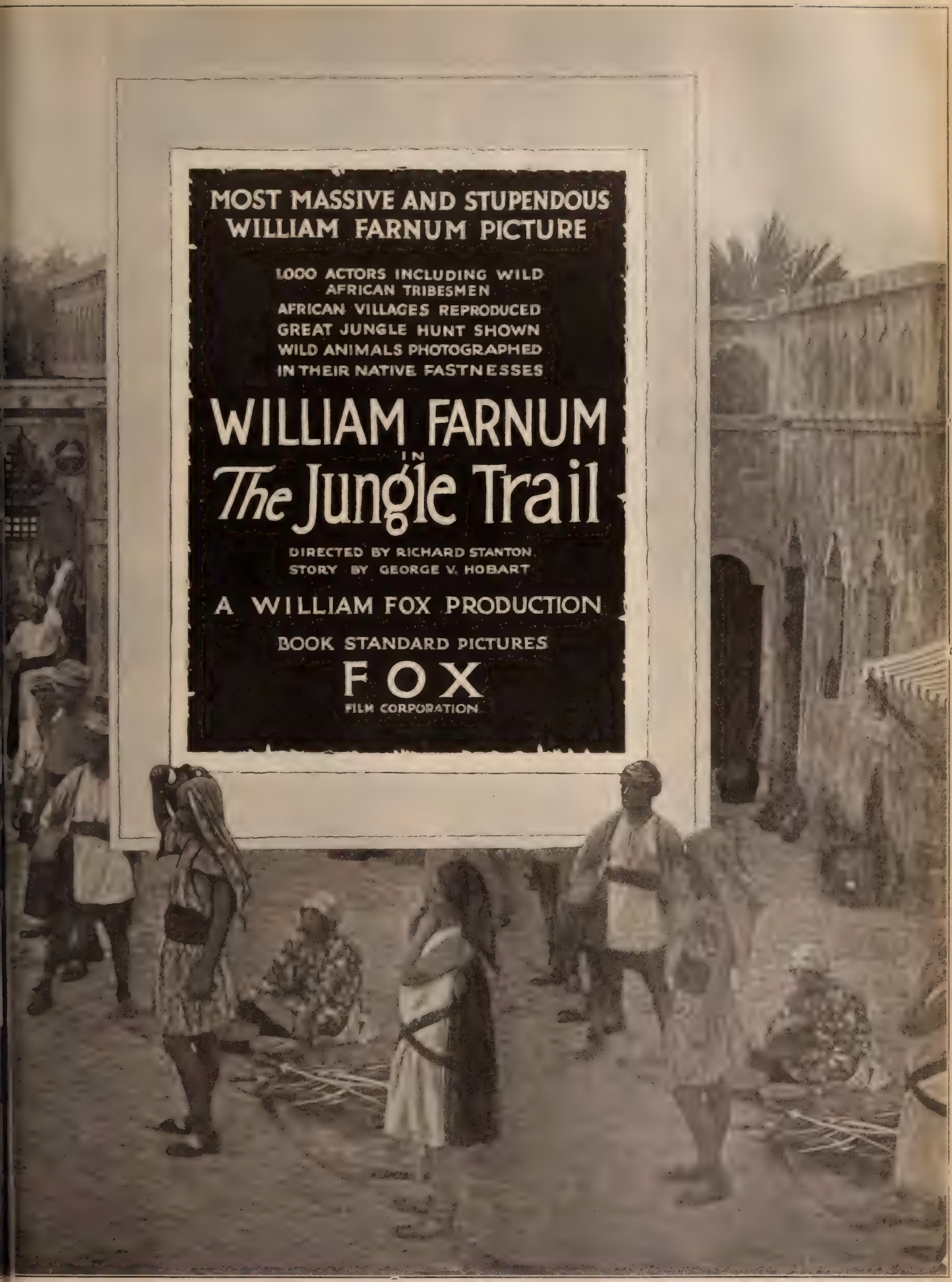
PRESS COMMENTS:—

"Tense and gripping."—*N. Y. Review*
"Plot of pronounced interest."—*Moving Picture World*
"Quick action. Snappy situations. Sympathetic appeal. Popular attraction."
—*Exhibitor's Trade Review*



THE FASTEST GROWING MOTION PICTURE COMPANY IN THE WORLD




MOST MASSIVE AND STUPENDOUS
WILLIAM FARNUM PICTURE
1000 ACTORS INCLUDING WILD AFRICAN TRIBESMEN
AFRICAN VILLAGES REPRODUCED
GREAT JUNGLE HUNT SHOWN
WILD ANIMALS PHOTOGRAPHED IN THEIR NATIVE FASTNESSES
WILLIAM FARNUM
IN
The Jungle Trail
DIRECTED BY RICHARD STANTON.
STORY BY GEORGE V. HOBART
A WILLIAM FOX PRODUCTION
BOOK STANDARD PICTURES
FOX
FILM CORPORATION



CAPTAIN BUD FISHER'S

MUTT AND JEFF

ANIMATED CARTOONS

Current Release PIGTAILS AND PEACHES

FOX

FILM CORPORATION

Gaumont



The brightest reel ever produced

Book Through Gaumont
INDEPENDENT
DISTRIBUTORS

BECH, VAN SICLEN & CO.

(incorporated)

are purchasing the foreign rights

of American Pictures—FOR CASH.

WHAT HAVE YOU TO OFFER?

BRANCH HOUSES:

United Kingdom	*Denmark*	*Spain*	*Argentine*	*Java*	*Siberia*
France	*Sweden*	*Egypt*	*Chile*	*Australia*	*Russia*
	Italy	*Brazil*	*Ecuador*	*Japan*	

The following pictures are ready for foreign distribution

"THE HOUSE DIVIDED"

J. Stuart Blackton's Masterpiece

Starring Herbert Rawlinson, Sylvia Breamer and Lawrence Grossmith

"WILD HONEY"

A De Luxe Feature Production

Starring Doris Kenyon

"CALIBRE 38"

Produced by Edgar Lewis

Starring Mitchell Lewis

BECH, VAN SICLEN & CO., INC.

45d East 17th Street, New York

Exporters of American and Importers of Foreign Films

Cable Address "Becvansic"

A NATIONAL INSTITUTION

STRAND THEATRE
OF NEW YORK

OFFICE OF MANAGING DIRECTOR



New York April 14th, 1919.

Mr. C. L. Chester,
120 West 41st Street,
New York City.

Dear Mr. Chester:

In regard to my query to you over the phone as to the special Outing Chester Picture for the super program I will have during our Fifth Anniversary Week, April 20th, let me say that I have screened your regular release for that week, the first half of "Cameraring Through Africa", and find that it meets very satisfactorily the exacting demands for this super screen program.

Cordially,

Joel Blumberg
MANAGING DIRECTOR

JLP/K

Unvarying Quality

You see, the Strand's regular Outing-Chester for that week was right at home in a program of Special Features!

The Independent's Choice

¶ The producer of individua pictures, to be marketed ir dependently, has the choic of two methods of explo tation.

¶ His advertising appropriatio is necessarily limited. Result must be quick and sure.

¶ He can take his advertisin money and attempt to spread it around a half dozen papers some with meager circulation others merely duplicating.

¶ And he fails to make a BIC SPLASH because his fir has been scattered; his limi ted appropriation spread over too large a surface.

¶ Results are slow this way.

¶ But—

¶ He can take the same ap propriation, concentrate ir Motion Picture News, reach all the exhibiting field—and reach it with a BIG SPLASH

¶ He amounts to something then. Results come with a bang. And he spends no more.

¶ But he spends it *wisely.*

¶ Concentrate!

Heavy Artillery
Versus
A Half Dozen Rifles

GOING FAST

Territory on

"Custer's Last Fight"

The Greatest Wild West Picture
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As Usual—16 Pages of Exploitation Aids in the Service Bureau This Week—See page 2623

Motion Picture News

Vol 19 No. 17. April 26, 1919

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The Line-up of Stars in the First Four Issues of

"The Photoplay Magazine Screen Supplement"

"A Movie of Movieland" with
Viola Dana, Shirley Mason and their mother.
Sessue Hayakawa "shooting" a scene.
A Chorus of Chickens at the *Christie* Studio.
Jim Corbett meets his gang of roughnecks.
Ben Alexander "kidding" *Bessie Barriscale* and *Howard Hickman.*

Geraldine Farrar as *Mrs. Lou Tellegen.*
Dustin Farnum blows himself to a boat.
William Russell introduces his cook.
Mae Marsh and her sisters, cousins and aunts.
Warren Kerrigan goes a' visiting.
Edith Storey in her cottage by the sea.

Bill Hart sees Broadway.
Helen Holmes making railroad thrillers.
Thomas Ince directing *Charles Ray.*
How *Bessie Love* became a star.
Why *Cleo Ridgely* left the screen.

Mary Miles Minter and her Director.
Montague Love at work.
Mr. and *Mrs. Sydney Drew* "Composing".
Douglas Fairbanks and His Smile.
John Emerson and *Anita Loos.*

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The Argus Motion Picture Co.
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PHILADELPHIA, PA.
Electric Theatre Supply Co.,
S. E. Cor. 13th & Vine Streets,

CHICAGO, ILL.
Bee-Hive Exchange,
207 So. Wabash Avenue,

NEW ORLEANS, LA.
First National Exhibitors' Exchange,
712 Poydras Street,

PITTSBURGH, PA.
First National Exhibitors' Exchange,
300 Westinghouse Building,

SAN FRANCISCO, CAL.
Consolidated Film Corporation,
90 Golden Gate Avenue,

DETROIT, MICH.
Standard Film Service Co.,
602 Jos. Mack Building,

SEATTLE, WASH.
N. W. Consolidated Film Co.,
2020 Third Avenue,

ST. LOUIS, MO.
Standard Film Corporation,
3317 Olive Street,

INDIANAPOLIS, IND.
Bee-Hive Exchange,
109 West Maryland Street,

MINNEAPOLIS, MINN.
Standard Film Corporation,
406 Film Exchange Building,

KANSAS CITY, MO.
Standard Film Corporation,
Boley Building,

MILWAUKEE, WIS.
Bee-Hive Exchange,
Toy Building,

BALTIMORE, MD.
Baltimore Booking Co.,
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729 7th AVENUE NEW YORK, N.Y.

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Jones, Linick & Schaefer (Chicago)
Lubliner & Trinz (Chicago)
Majestic Theatre (Detroit)
Circle Theatre (Indianapolis)
Rex Theatre (Seattle, Wash.)
Shea's Hippodrome (Buffalo)
Eckel Theatre (Syracuse)
New Astor Theatre (Minneapolis)
Dayton Theatre (Dayton, Ohio)
Lyric Theatre (St. Louis)
Colonial Theatre (Columbus, Ohio)
Strand Theatre (Cleveland)
Rialto Theatre (New York)
Ascher Brothers (Chicago)
Stanley Booking Company (Philadelphia)
Strand Amusement Co. (Cincinnati)
Star Theatre (Portland, Ore.)
Fays Theatre (Rochester)
Wonderland Theatre (Kansas City)
Majestic Theatre (St. Paul)
Strand Theatre (Milwaukee)
Strand Theatre (Louisville)
Orpheum Theatre (Cleveland)
Colonial Theatre (Toledo)

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Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

Volume 19, No. 17 April 26, 1919

Strictly Personal

THIS is a strictly personal editorial note. It is addressed to Mr. Lewis J. Selznick, Mr. J. A. Berst, Mr. A. S. Kirkpatrick, Mr. Walter Greene, Mr. Hiram Abrams, R. H. Cochrane and Sol Lesser.

You men know picture distribution—and the problems of distribution are the crux of the developments the next year will bring in the film industry.

A few weeks ago we told you on this page of the exhibitor who had written us requesting advice on cooperative booking circuits. He desired to know if it was to the cooperative idea that the exhibitor must turn for the solution of his booking problems.

The question opened up a much broader field for discussion than the mere matter of cooperative circuits. It touched on the vitals of distribution, on the fundamentals of the industry's internal relations.

We extended an invitation to the leaders of the industry to place their knowledge at the aid of the entire industry by frank discussion of the subject. W. W. Hodkinson responded in interesting fashion last week. At our invitation J. D. Williams takes up the subject this week in his usual frank manner.

Now we want to hear from the gentlemen mentioned above.

* * * * *

A Few Suggestions

MR. BERST, we feel sure, will have no hesitation about entering the discussion with a treatment of the methods and lessons of the United organization. The moment is ripe, with United just going "over the top" mark of 2,300 members.

Mr. Selznick has just announced that Select will be a distribution organization open to the best brains of the independent producers. Surely, following on that announcement, he will have some interesting things to say in the discussion that has been started.

Paramount, it is said, will book its pictures on the open market this Fall. What better opportunity, Mr. Greene, than the present discussion in the NEWS columns for a frank statement of distribution policies.

Come on, all of you, experts in picture distribution.

We are extending a personal invitation; we are supplying the space.

We want *your* knowledge.

Come through, gentlemen!

* * * * *

Mr. Randall's Next Job

THE new Congress will see the same old Smith-Hughes Federal censorship bill brought forth as the Randall bill.

It is the same old bill; but the name Randall has decidedly a new significance. Mr. Randall is the Randall of the Randall Prohibition bill.

As the Churchman naively remarks of the new-named bill: "It logically follows Mr. Randall's success in prohibition."

By "logically" we deduce the Churchman to mean that it was "logical" to place Mr. Randall and his power back of the bill because of Mr. Randall's power and consequent success with his prohibition bill.

And truly it is "logical." The appointment of Mr. Randall does great credit to the political astuteness of Mr. Wilbur F. Crafts, Canon William Sheafe Chase and other self-appointed regulators of motion pictures.

* * * * *

Spokesman of the Minority

MR. RANDALL'S power is great; obviously so, and without any need of analysis or explanation. It must be reckoned with as a great power if motion pictures are to remain free from Federal regulation.

If Mr. Randall's power is the power of votes, these votes having been collected from the various states whose legislatures voted for national prohibition; and if these votes represent a minority of the people; then there is but one way to meet this power and that is with the names of the majority of the voters everywhere. And there is but one way to secure these names and that is through petitions circulated by every picture theatre in the country after slides and film have been shown carrying the issue truthfully and plainly to the public.

We only link up pictures and prohibition here because of Mr. Randall's connection with both bills. The liquor traffic has no more to do with motion pictures than with the publishing of newspapers, books and magazines.

There is this imposed relation, however. Starting with their own hypothesis that a few pictures are vicious, Messrs. Crafts, Chase and others will ignore the rights of states and municipalities to regulate their places of recreation and ask the Government to regulate all pictures at their source. We say nothing of the futility and the wrong involved in having a few political appointees regulate a medium of expression to a people guaranteed freedom in this respect by their constitution.

And to this end, the picture reformers will lend their customary illiberality, downright unfairness, and deliberate ignorance of the motion picture, and the motion picture business of today.

In the coming battle these are the forces we must oppose. We have no adequate organization, no organization even approaching that of the proponents of Federal censorship, no organization at all by comparison.

What shall be done?

(*Editorials continued on next page*)

Editorially Speaking:

A Minister With Vision

THE Methodist Church is reported to have asked D. W. Griffith to act as an advisor in a country-wide plan to introduce motion pictures into all churches of this denomination.

Speaking for the church, Dr. Reisner says: "The time has come for the Church to enlist the best brains of the world and the most effective forces of education and entertainment. For that reason we are after D. W. Griffith and motion pictures."

And continuing he says: "We recognize motion pictures as the most powerful medium for general entertainment and education."

All of which is as liberal and enlightened as his statement: "By the Church I mean all Christians, and further all who worship God."

When this spirit prevails generally there will be no antagonism between motion pictures and the Church; there will be no reason for the Church to oppose Sunday theatres; and the Church will fulfill its true function in the community.

May we also point to Canon Chase and Mr. Crafts that Dr. Reisner selects an advisor, not a censor; and we assume he would object most seriously to having the development of the "most powerful medium for general entertainment and education" put in the complete power of a few political appointees.

* * * * *

Advertising Frenzy

A TRADE paper contemporary, in an article on the exploitation of "Bolshevism on Trial," suggests that the exhibitor "put up red flags about town and hire soldiers to pull them down if necessary."

The suggestion is made with the best of intentions; and we have no doubt but that the publication itself, on second thought, will go on record and emphatically, against this very unwise procedure, one indeed, which in these tense times the Government, in all probability, positively will not tolerate.

No exhibitor, we are sure, would be led into such an advertising frenzy; but it is well to point out here that the particular function of the motion picture today, its greatest opportunity, perhaps, is to explain away Bolshevism; it will be distinctly unfair to have the picture appear, even purely for theatrical ends, to air radicalism.

We advocated the making, some time ago, of pictures dealing with the labor situation. There will be many such pictures made and circulated all over the world; and they should do an immense amount of good, perhaps even solve the great, stirring problems of social unrest and class hatred.

We suggested also at the time that such pictures should be very judiciously made, and to that end it was advisable that the producer consult with the Department of Labor, the more so since the Department of Labor stood ready to get resourcefully back of each picture to which its approval was given.

And in this connection we are glad to learn that the producers of several recent pictures on Bolshevism and the general labor situation have taken pains to consult closely with the Department of Labor.

A Cure for Idleness

A LARGE manufacturing plant in New York Stat was recently threatened with a labor strike. Som headway had been made by the agitators, the usua type of irresponsible extremists, who made it a point t harangue the men outside the gates during the rest hou at noon.

The manager hit upon the scheme of showing motio pictures at noon in a hall inside the gates: result, the me remained inside for the better show, and there was n strike.

Motion pictures are being employed in this excellent wa in many manufacturing plants today; and right along thes lines lies the strongest argument for Sunday motion pic tures.

Sunday, like the noon hour, is also a time of idlenes As such, it gives the agitator, the anarchist, the Bolshevis a fertile field for his work. The home, the church, the lec ture hall, do not hold these workers. They should; bu they don't.

They are more apt to go to the hall where the red fla hangs out; or the red flag comes to them where they con gregate outdoors.

The very recreation given them so advantageously b the welfare departments of the mills and factories shoul and can be given them on Sunday—by the motion pictur theatre.

* * * * *

To William R. Hearst, Film Man

WE have just concluded the reading of two soli newspaper pages of expressions of condolence t you on the death of your wonderful mother.

Leaders of the nation's thought joined with remarkabl spontaneity in expressing their deep sympathy and thei praise for the mother who has gone. Statesmen, busines men, spokesmen of the Church and of educational wor seemed at a loss for words sufficiently to express thei abounding admiration for the ideal American mother, thei sense of the irreparable loss the nation has suffered.

We desire to echo their thoughts on behalf of the Fift Estate.

Words are perhaps meaningless in moments of suc supreme trial. But a tribute of sympathy and love suc as these past few days have witnessed will be more endur ing than sculptor's marble.

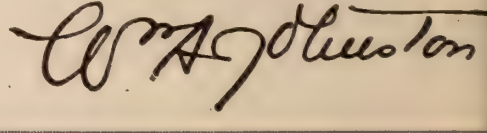
* * * * *

"Much Obliged"—You're Welcome!

E. B. RAIFSTANGER, of the Mahawe Theatre Great Barrington, Mass., writes:

"I used to change daily—population 5,000 an no opposition. Read your articles on longer runs so muc that we tried it. Have been doing it ten months now Much obliged. Business has been the best ever and at th worst time, too."

Mr. Raifstanger will give us details in an article shortl to appear.



Dealing in Personalities



"One Half of the Muchly Arrived Christies"

TO be right about this we should have Al Christie's photo alongside of the likeness of Charles just to the left. Both have earned their place in our private Hall of Fame.

The Christie's have "arrived"—and they deserve all the praise that comes to men who take a chance.

Al Christie took a big gamble a few years ago when he gave up the secure income that comes to a top notch comedy producer associated with a program and embarked on the independent sea.

But with Charles handling the business end and Al the production, the Christies have moved forward steadily, consistently and without a slip.

If you need any further proof just note this: Ninety-seven per cent of the world territory has been sold on the new two-reel Christie Specials without a print being seen.

Some proof.

Our own FRED BEECROFT is sojourning in Chicago this week.

And while out there crossed the trail of A. MACARTHUR and BOSS CHALMERS.

After chasing the war half way 'round the world, BEN GRIMM trolled into our midst last week. Ben is once more hanging his at in the *M. P. World* office.

Next week is First National week, boys. Twenty-six big theatre ien and exchange managers from all cities take possession of the lstor. It would be interesting—may be Earl Hudson will send us he story now—to sit down and figure just how many millions are epresented when First National's members get together. Just take he real estate holdings alone—whew! No wonder J. D. Williams nd Harry Schwalbe just smile and smile no matter how many ipples and flurries there are in the fillum stream.

Had an interesting visitor to the office in the person of R. H. DEBRULER, general manager of the Macon photo theatres, Macon, ia. The Palace, Princess, Capitol, Grand and Macon are the ouses in the organization. And now plans are under way for new 2,500 seat house in Atlanta. "The most modern in the outh," is Mr. DeBruler's aim.

FELIX FEIST, of Goldwyn, has just returned from a one-night tand trip around the exchanges.

Announcement comes that M. KASHIN, of the Broadway theatre, will sever his connection with that house when it is taken ver by B. S. Moss on April 30.

SOL LESSER left San Francisco on April 10 for these parts. ol is going to be a busy person the next few months between is territory on "The Unpardonable Siu" and "Hearts of Men" nd the grand, scrumtious traveling "Yankee Doodle" show.

Reports now have it that Famous Players-Lasky will book on the pen market plan with the coming of the Fall season. The first ning you know there'll be a free for all scramble to decide "who arted all this." But the open market means a live business and fe makes us all happy. So the year nineteen nineteen ought to ne well worth living in this grand old fillum game.

From far off Honolulu comes a card of greeting signed EDGAR EWIS. "On our way through to Japan, China and the Philipines," he says.

NAZIMOVA left Los Angeles on Monday headed for Broadway. Watch the rumors fly.

PAUL BRYAN, of Gaumont, is back from his European trip with some interesting observations on the production situation in England.

CHARLES PETTIJOHN is looking over Washington, D. C., to see that the Government is running on schedule.

The mails just brought in a rip-snorting letter from H. M. Thomas, of Omaha, on the general subject of exhibitor organization, exhibitor conventions, and so on. Says some sizzling words. We'll give it to you next week, but just now we want to warn you to watch for it. And then if you have any ideas of your own on the subject we want you to get them off your chest in the same forceful, frank way. Get ready!

B. S. Moss announces that he will take over the Symphony theatre, New York, on May 2. Pictures, an orchestra of fifty, two solo singers, and the pipe organ will furnish the entertainment.

S. A. LYNCH, the mystery man of the industry, is in New York. Y. K. FREEMAN is with him.

ROTHAPFEL's first unit program has been completed and the work of editing is well under way.

Those Briggs Comedies surely have gone over with a bang. JOE PLUNKITT will show another one at the Strand next week.

Just a few paragraphs above we declared that this open market rush would soon provoke a chorus of "Who Started This Thing?" The words were hardly off the typewriter when we received J. D. Williams' contribution to our forum on distribution. And the fight is on. We like to publish Bre'er Williams' opinions. For, like W. W. Hodkinson, he never hesitates to speak frankly, mention names and "start something." All of which helps along the gayety of nations.

W. M. SEABURY is no longer connected with the Film Clearing House, Independent Sales, or Rothapfel Pictures. Has some big plans under way soon to be announced. In resigning says: "It is a pleasure to express publicly my best wishes for the continued success of my friends and associates in the companies named."

JAMES R. SHEEHAN, of the James Vincent forces, is in Boston this week on "The Spirit of Lafayette."

HARRY MAZE JENKS expects to sail on the Aquitania on May 3. Will probably have an important announcement before that date.

BERT ENNIS is in Washington for the opening of "Virtuous Men" at Tom Moore's Rialto.

We hear that J. FRANK HATCH has already sold twenty-nine states on "Tempest and Sunshine." Keep your eye on this Hatch boy.

Got a corking letter in the mails just now from C. R. Midgely, secretary of the United Theatres Association, San Francisco. This new exhibitor organization has seventy-five members represented already. The letter tells the whys and wherefore. Watch for it next week.

JACQUES TYROL, of Tyrad Pictures, is back in New York after a brief trip.

From vigilant CARL JESSEN, out in Los Angeles, comes this telegraphic news budget:

"CONSTANCE TALMADGE is on the way East to sign a contract with Jos. SCHENCK on April 21, when she becomes of age. Subjects to be released by FIRST NATIONAL."

"FRANK LLOYD has joined GOLDWYN."

Williams Speaks Plainly on Distribution

LEADERS of film thought are responding quickly to MOTION PICTURE NEWS invitation for a frank discussion of distribution problems in the relation to exhibitors. Last week W. W. Hodkinson held the floor, and in his usual interesting manner discussed distribution from the ground up.

This week J. D. Williams, general manager of the First National Exhibitors' Circuit, takes up the gauntlet. "James D." never minces words. He hasn't on this occasion. The result is a sizzling contribution to the discussion and one that will certainly start the ball rolling in lively fashion.

Mr. Williams' letter follows:

Mr. W. A. Johnston, Publisher,
Motion Picture News,
729 Seventh Avenue, N. Y. C.

Dear Mr. Johnston:

The focus is wrong in the discussion you have started on the question of distribution. I refer to the first contribution, published last week, and not to the questions contained in your invitation to the trade to voice opinions, prophecies and beliefs. Mr. Hodkinson got away to a fine start, and exhibitors would have been much more impressed with what he had to say about distribution, open market, individual merit, personal responsibility, ad infinitum, if he had not discounted himself a week before in his advertisement labelled "Dynamite."

That was a thunder-stealing stunt. It reached right out, picked up a couple of well-ued policies bearing the First National label, polished them off with some good English and layout work, and then said: "Behold, these are of my making." That's why I say the focus is wrong. Mr. Hodkinson has it within his ability to do a great deal to foster the open market, freedom for the exhibitor, practical distributon and other things, but why enshadow his plans in an announcement of them that steals the thunder of some one else. I wonder what has been the thoughts of exhibitors who read the obvious inference in that ad—exhibitors who, for more than a year, have been booking First National's releases on an open market, independent basis.

I inject personalities into this because it has a direct relation to the questions of distribution which you requested me to comment on. You know. Mr. Hodkinson knows, Mr. Zukor knows, the publisher of every other trade journal—and there are only five of them—knows that the first real step toward an open market and its attendant exhibitor advantages was taken just about a year ago. The exhibitors know this, as well. And it wouldn't diminish an iota their appreciation to Mr. Hodkinson for taking the step he has announced to know that he was following a precedent. But it does raise a doubt in their minds when he, or any one else, tries to take credit, by inference or veiled statements, for being the first to inaugurate the open market policy. It jars their confidence, and this works an irreparable harm to what otherwise might prove a most advantageous proposition for them and the distributors adopting it. It gives just cause for them to question the sincerity behind such announcements, and I, for one, dislike to see any champion of open booking suffer from avoidable attitudes.

I have been told that Paramount plans, next fall, to offer its releases strictly on their individual merits—in other words, to adopt an open market booking policy with exhibitors. I hear, too, that Select, Metro, Fox and one or two others are about to do the same thing in a far more definite way than they have in the past. Perhaps I am misinformed, but if such is not their intention at the moment, they will be forced to it by the exhibitors.

From its inception First National has had no other policy than that of open booking. We have not made a release by any other method. Therefore, from present rumors and indications, it seems that next fall will find every producer or distributor of consequence pursuing that policy. What, then, becomes of the situation?

Every distributor will have his own complement of exchanges for the physical functions of distribution. We will have salesmen, bookers, clerks, shipping departments, and so on. And each distributor will have the same number of exhibitors as prospects. No exhibitor will be tied, bound and hemmed in by program contracts. He can pick and choose at will. He can select and book the kind of productions best suited in story, theme, star, direction and general substance of subject matter, to his particular clientele.

This condition will mean that every producer, every star, every independent director, will stand strictly on his or her own ability as a maker of quality productions. An inferior release will have no supporting props. Rather an ideal condition for exhibitors. The industry cannot eliminate the distributor. His position in the scheme of things is most essential. But wherein is it at all an important matter, with a general policy of open market releases among all companies, to ponder whether the distributor is the agent of a co-operative exhibitor organization or the representative of a group of producers? His associates on the certificate of incorporation won't bother the exhibitor in booking. The exhibitor will want two things, quality pictures and effective, practical advertising aids to help him in getting patronage for them.

The open market will not reduce the demand for pictures. It will increase it. Good productions will be given longer runs. That will mean more gross booking days and larger total rentals for the producers.

Remarking upon the inquiry from th exhibitor whose letter prompted you to in vite this discussion, you ask: "What i his guarantee of good pictures—an enough good pictures?"

The open market will automatically elim inate incompetent producers and unpopula featured players. It may not bring a per fect production in every release, but i will compel the producers to take greate pains and apply more effort to obtain qual ity. This will have its benefits for ever exhibitor.

Then you ask: "What is his guarante of the right rental prices?"

No guarantee can be given. If a dis tributor demands an excessive rental, th exhibitor pays it and cannot make a prope proportion of profit, he will not book an other production of the calibre at the price His competitor may, but he'll learn, too.

You query: "Should these concern (distributors) be exhibitor owned?"

Why not? They have demonstrated thei ability to work together successfully They have raised the devil with the pro gram system and its pernicious practices They have encouraged certain stars an producers to create a new standard i screen entertainment. They do not seel monopolies. They do not commit action that are hardships on exhibitors. They d not restrict producers. They do not waste their pooled funds in wanton advertising AND THEY CANNOT ADOPT OR FOSTER POLICIES OR PRACTICES THAT ARE DETRIMENTAL TO EX HIBITOR INTERESTS BECAUSE AU TOMATICALLY THEY ATTACK THEIR OWN WELFARE.

To quote you again: "Should distribution be controlled by the producer, or is i healthier for the industry, and more profitable to producer and exhibitor, that the distributor be an entirely free agent, selecting and selling on merit?"

Frankly, it doesn't matter who controls distribution, or how it is controlled, so long as the exhibitors can book productions on their individual merits. First National Exhibitors' Circuit is an organization of big, successful exhibitors, owning and financing a concern that is a distributing company. Their theatre interests are a separate and distinct matter. Could a distributing company free from exhibitor or producer influence perform better for exhibitors generally? Could Mr. Hodkinson or any other independent distributor give the exhibitors or the producers a better proposition than Mary Pickford's productions independent of any others; the Chaplin comedies on an individual basis, the Roosevelt release without appended booking clauses, the new Anita Stewart specials free from demands that the theatre owners book unprofitable stuff—which we could have had in any quantity without a nickel in advance and at attractive percentage divisions—as the premium for renting proven money makers?

It's not the coat the distributor wears

(*Continued on page page* 2620)

First National Meeting in New York

Twenty-six Franchise Holders Meet Week Beginning April 21 at Hotel Astor in Second Annual Session—Exchange Managers Gather in the East at the Same Time

TWENTY-SIX theatre owners and operators, among the largest in the country, convene in New York City, April 21, as members of the First National Exhibitors' Circuit. The occasion is the second annual meeting of the franchise owners of the Circuit.

Simultaneously the managers of the twenty-six First National exchanges, owned and operated by these exhibitors, will hold their first annual convention in New York.

Both conventions are held at the Hotel Astor, which, for the week beginning Monday, April 21, is First National's official headquarters.

Plans for the meeting of the exhibitor members of the Circuit include the announcement, by the Board of Directors for 1918-1919, of new contracts recently entered into by First National.

Joint Convention

The joint convention of franchise owners and their exchange managers is a form of coordinated effort said to be without precelent in the operation of a distributing or exhibiting organization. Plans made by the members for the purchase and releases of productions will be referred to the convention of exchange managers, where the commercial problems concerning them will be debated and uniform sales campaigns adopted for the distribution of the releases.

In several instances the franchise owners will be accompanied by men associated with them in their respective theatre enterprises, and who, by virtue of their financial and executive interests in the exhibiting activities of these members, are directly interested in First National.

A number of the branch managers will be present with their assistants and leading salesmen, to whom the trip to New York will mark their first visit to the home offices of the Circuit.

It was just a year ago that the first annual meeting of the stockholders of the original exhibitors' co-operative organization was held in New York. This was less than a year after the formation of First National by J. D. Williams, its manager. Up to the time of its initial membership assembly the Circuit had made comparatively few releases. Its announced policy of "big specal feature attractions only, distributed on the open market system," had found slight favor among the stars and producers.

Chaplin First

Charlie Chaplin was the first of the more popular stars to recognize its value as the true test of ability, the officials state, and as a fair and equitable booking method for the exhibitors. His first special, "A Dog's Life," was presented at the Strand theatre, New York, the week of the first annual meeting.

The box-office receipts for the seven days is declared to have given the members ample justification for their confidence in the policy which they advocated as exhibitors, and for the promotion of which they had obligated themselves financially.

Authorization was given the board of directors to proceed with negotiations for contracts for the productions of other stars, to be marketed through the Circuit on an independent basis. Within the year First National has released through the theatres operated by its members "Tarzan of the Apes," "My Four Years in Germany," "Italy's Flaming Front," "The Romance of Tarzan," three additional features starring Madame Petrova, "Our Teddy," and "Whom the Gods Would Destroy," in addition to signing distributing agreements with stars that have given First National the second Chaplin production, "Shoulder Arms," and two of the series of special Anita Stewart attractions, "Virtuous Wives" and "A Midnight Romance."

"Daddy Long Legs"

One of the most widely heralded activities of the Circuit was its contract with Mary Pickford for three special feature productions. The first of these, "Daddy Long Legs," will be released very soon. This was followed by a contract with Norma Talmadge for twelve specials, and an arrangement with Jack Pickford for three features.

Announcement of the other contracts recently signed will be made to the members at the meetings next week.

Chief of the official tasks confronting the stockholders is the election of a board of directors for 1919-1920 and the discussion of plans for extension of the Circuit's interest during the coming year.

Among Those Present

First National members who will be present are: Fred Dahnken, A. J. Jones, H. Schwalbe, T. L. Tally, Robt. Lieber, E. M. Mandelbaum, J. H. Kunsky, H. T. Nolan, W. H. Swanson, E. H. Hulsey, J. B. Clark, A. H. Blank, J. D. Williams, Max Speigel, Nathan Ascher, Adolph Linick, E. B. Johnson, Henry Brouse, E. V. Richards, Moe Mark, T. E. Larson, E. I. Church, F. V. Fischer, Frank Ferrandini, Fred Levy, W. P. Dewees, Wm. Sievers, Thos. Saxe, Tom Moore, P. J. Schaefer, A. J. Gillingham, N. H. Gordon, R. A. Rowland, Jacob Fabian, M. L. Finkelstein, A. Freedman, T. H. Boland.

Branch managers who will be in attendance at the convention of First National exchange executives include: B. Cunningham, Harry Scott, W. J. Heenan, Floyd Brown, L. Bickel, W. E. Lusk, A. C. Seery, Harry Weiss, A. Cubberly, Thomas B. Spry, J. S. Skirboll, Lee L. Goldberg, Jack Brainard, J. H. Ashby, S. S. Schwarz, E. M. Asher, W. E. Knotts, H. J. Fitzgerald, C. J. Briant, J. P. Anderson, S. J. Baker, R. H. Clark, C. R. Beacham, C. E. Holuh, L. D. Balsly, J. J. Unger, A. B. Knox, M. Johnson.

All Set for New York on "Unpardonable Sin"

New York City is the next citadel which the Harry Garson forces plan to assault with "The Unpardonable Sin." The big picture, starring Blanche Sweet under the personal direction of Marshall Neilan, is scheduled to open at the renovated Broadway theatre, Friday evening, May 2, for an indefinite engagement of which great things are expected.

Crowds in Detroit, where the picture was given its premiere at the Broadway Strand theatre, were said to be very large. It will be interesting to discover whether the same interest will be shown in New York, which "Bill" Rudolph, Mr. Garson's eastern representative, has called the "city of hard-boiled eggs."

Mr. Rudolph has been in Chicago doing work preliminary to the opening of "The Unpardonable Sin" at the new Jones, Linick & Schafer theatre in the Loop district, the Randolph, Sunday, April 20. During his absence, the Garson interests in New York, in so far as they pertain to "The Unpardonable Sin," were being looked after by Herbert H. Sonborn, general sales manager.

Most of the territory on the picture has already been sold, the most recent announcement being the purchase of Kentucky and Tennessee by Col. Fred Levy, of Louisville.

Houses Combine with Marcus Loew

All the motion picture interests of Cleveland were vitally affected by an amalgamation, last week, of three of the leading and most prominent photoplay houses in the city with Marcus Loew. By the arrangement entered into between the reprsentatives of the Cleveland theatres and Mr. Loew, the Stillman, Mall, Alhambra, and Euclid will all be operated on the Loew circuit, and will have the advantage of the Loew booking policy

Ten Cents in Los Angeles Minimum Admission

Los Angeles is now a 100 per cent ten-cent town, as all of the managers of theatres charging five cents, advanced their admission prices to ten cents beginning April 1, when war tax of one cent was added to all five-cent tickets.

This will not in any way affect the general business of the theatres, inasmuch as the five-cent houses were in most instances small ones out of the better business district of Los Angeles. In all there were nine five-cent houses.

Five Per Cent Tax Ousts Reel Charge

It is announced from Detroit that Michigan exhibitors are gradually formulating plans for the payment of the new 5 per cent. rental tax which goes into effect May 1. Geo. W. Trendle, of the John H. Kunsky enterprises has notified his auditors that the tax is to be added to the rental on films whether the contracts for pictures call for the rental or not. In other words Mr. Trendle says that if the exhibitor doesn't pay the tax to the exchange he must remit directly to the Government, and that it is simpler and easier to pay through the film exchange.

The new tax replaces the 15 cents per reel tax which is now being charged to exhibitors. In this connection, what with the placing of a government tax on candy, clothing, soda fountain drinks and other things, exhibitors generally will raise their prices of admission on May 1 to cover this charge.

Cleveland Houses Raise Admission

CLEVELAND, O. (Special to MOTION PICTURE NEWS).—Cleveland motion picture theatres have raised their admission prices from 15 and 20 cents to 20 and 30 cents. The new scale went into effect last week.

This move, which has been contemplated for some time by all the theatres here, has, so far, become operative only in the larger of the first-run houses. The neighborhood houses feel the necessity of increasing their admission prices so as to compensate them, in part, for the excessive taxations with which they have been burdened, but they are watching the effect of the raise upon the larger houses before putting a new scale into force. The theatres which have raised their prices are the Stillman, Standard, Strand, Metropolitan, Orpheum, Mall and Alhambra. The higher price, however, includes the war tax, and obviates the necessity of dealing with pennies, a matter of serious consideration to the exhibitor.

Laemmle Returns from Coast Visit

Following a visit of three days in Chicago, one day in Omaha and one day in Salt Lake City, Carl Laemmle, president of the Universal Film Co., returned to New York April 15 from his first semi-annual visit to Universal City.

Mr. Laemmle spent eight weeks at the Pacific Coast studios, during which time he supervised the production of several forthcoming Universal features, among them a second master-picture now being photographed under the direction of Allen Holubar and featuring Dorothy Phillips.

According to Mr. Laemmle, the erection of new laboratories, several new studio buildings, the return of many technical helpers from the war and generally improved conditions at Universal City will make it possible for Universal to make up a loss of eight weeks in its producing schedule before the first of June.

Williams Speaks Plainly on Distribution

(*Continued from page 2618*)

that matters. It's the pigment in his commercial skin—pictures, life blood of the industry—that concern the exhibitor. To anticipate a little opportunity for criticism at this point, I acknowledge that any distributing agency, no matter what its family affairs, must be conducted on a business-like, economical, practical basis, to be worthy of existence and patronage, no matter how good its releases may be.

One more quotation from your editorial: "What about service with the picture? Who will guarantee it and how?"

Can you guarantee to the exhibitor better service as a trade journal than he can get anywhere else? You may, but he won't believe you until you prove it in practice. If your service to the exhibitor proves by comparison with that the other trade journals render to be the best obtainable, then he'll buy the NEWS and read it. So it is with service to exhibitors on releases. The open market booking policy is going to make "service with the picture" more important, more vital, to exhibitors than ever before. First National has learned that, in the year and a half that it has stood alone as an open market distributing agency. No matter how excellent a production is, no matter how great its box-office value may be, irrespective of the popularity and drawing power of the star or title, if it is released independently, its complement of exhibitor advertising and publicity aids has got to be strictly in keeping with the release in every particular. We have withheld releases for two and three weeks, while the advertising and publicity departments completed their work. We knew that if the production was sent out, and it was not properly advertised, if exhibitors lacked that important link in its success, it would reflect at the box-office. An independently released special attraction is like a high-class executive in a new position. He isn't worth a damn if he hasn't the materials in his organization to work with. He may barely get by through sheer pluck and merit, but he will not achieve anything like the results of a man in a similar position who has the best available tools to work with.

No producer or distributor can guarantee perfect advertising service to the exhibitor. But he can promise the exhibitor that he will employ the best talent he can to provide that service. Then it is up to the exhibitor to determine, in box-office results, whether the particular distributor or producer is any judge of capable service department men. If he decides adversely, and thinks that another distributor has a much better idea of service for him, the open market leaves him free to change.

In conclusion permit me to indulge in a brief summarization of comparatively recent film history. Two years ago this month more than a score of prominent exhibitors met in New York for the first time as the First National Exhibitors' Circuit. They had just released the first production of their contract for twelve by Charlie Chaplin. The industry generally discounted their chances for success. You

(*Concluded on page 2622*)

Plans for Drive on We Coast in Loan

Plans now being made in Los Angel provide that the motion picture indust shall take a very important part in t Fifth, or Victory, loan drive, beginni April 21, in Southern California. Perha the most spectacular feature will be that the aerial drive in which actors and direc ors, it is now planned, shall take part.

As in the third and fourth drives, t motion picture industry of Los Angel will be in charge of the central publ meetings for the drive, and conduct a seri of twenty-one at Pershing Square, whi is in the center of the city. Committe have been organized at all of the studic and they will co-operate with the Pershi Square series of meetings, which will l under the management of Carl Jessen, re resentative of MOTION PICTURE NEWS.

Harry Leonhardt of the California th atre, Los Angeles, has been named chai man of the theatre organizations; A. J Michael Narlian, chairman of the exchan committees. D. W. Griffith, who is ser ing as chairman of the Motion Pictu Committee, Twelfth Federal Reserve Di trict, will supervise the drive in the studio

Cleveland Exhibitors to Fight Music Tax

While it is stated that no attempts will b made to fight the constitutionality of th music tax fathered by certain music pul lishers the exhibitors in and around Clev land have held meetings in which they hav registered a decided protest against the im position of a tax on all music played in the theatres.

They agreed to play as much untaxabl music as it is possible to secure, and ar compiling lists of untaxable music suitabl for motion picture theatres.

Furthermore it is reported that the Ohi exhibitors have organized a defense fun which they expect to add to daily.

It is asserted that this fund will be use to protect any of them who might becom involved in any lawsuit with music firms c organizations.

Producers Father Bill

A bill known as No. 539, introduced b Senator Charles Lyon, of Los Angeles, up for passage before the California Leg islature, which is said to be beneficial t the producers of the motion picture indus try. Advice from Sacramento is that th bill was introduced at the request of th Motion Picture Producers' Association, o which W. J. Reynolds is secretary.

The bill provides that parties who agre to work, and then desire to break thei contracts, may be subject to injunction, a well as other possible employes, whic will tend to prevent the breaking of con tracts. The particular clause of the bi which provides this reads:

"To prevent the breach of a contrac other than a contract in writing for th rendition or furnishing of personal servic from one to another, the performance o which would not be specifically enforced.

Letter Hints at William Fox's Big Plans

Has Lines Out for New Stars and Intends to Make Dramas and Spectacles on Historic European Sites—Will Not be War Pictures, Says the Producer

A LETTER to all Fox managers giving the first information of big plans now under way by Fox Film Corporation was sent out from the New York offices of the organization this week. The letter discloses that William Fox, now in Europe, is negotiating with new stars well known and with some foremost writers. Mr. Fox, it is made known, has spent several days upon the battlefields of France and in other points of interest, picking locations and arranging to use historic spots as motion picture backgrounds.

It is declared the new pictures will not be war films, but that they will be dramas and spectacular productions played by American companies upon the battlefields instead of upon the hills of Fort Lee or Hollywood.

Answer to Inquiries

The letter which makes this announcement to Fox managers follows:

"I know you are beginning to wonder what the Fox Film Corporation has in store for the exhibitors and the millions of movie fans for the coming year. I have no doubt you have begun to receive inquiries from the live exhibitors of your territory.

"I have just received a series of cables from Mr. Fox and Mr. Sheehan which indicate that next fall the Fox Film Corporation will be in the market with a series of the most spectacular productions which the film industry has ever seen.

"Those of us who know Mr. Fox and know his way of keeping just one jump ahead of popular desire, expected some such thing as this when he and Mr. Sheehan went abroad. I think the newspaper interviewers in London must have divined something of Mr. Fox's purposes and plans, for I notice that a writer for the *Bioscope*, one of the leading London periodicals, after describing him as the 'living embodiment of all that stands for what is best in the world of pictures' and 'a man of indomitable courage and of resourcefulness and inexhaustive ideas,' intimates that Mr. Fox came to the Old World 'to discover whether it is not possible to utilize the motion picture in welding together the bonds of unity that President Wilson's League of Nations is destined to promote.'

"This judgment of Mr. Fox and his mission was written upon his arrival in London. Since then both he and Mr. Sheehan have been extremely active.

Details at Convention

"Naturally, Mr. Fox and Mr. Sheehan will disclose to you the full detail of their world-wide, gigantic program at the coming convention of the Fox organization. Nevertheless I think it is proper that I should give you a hint of what may be expected.

"From the cablegrams which I have received, I can assure you that Mr. Fox contemplates some wonderful productions to be made on the other side with American casts and our American stars. Among the things which we may anticipate as the result of the negotiations now being carried on by Mr. Fox and Mr. Sheehan on the other side are:



William Fox

FIRST: New stars of world-wide fame. Stars who are the equal of those who now stand at the head of our own group; and you and the exhibitors who play them know that the box office drawing power of these stars is unexcelled by any in the land.

SECOND: Stories by the most celebrated authors of today—men and women of world renown.

THIRD: These stories to be filmed in the old world spots which are today the points of keenest interest to the entire American population. They are spots of indellible memory to those two million boys who went across the water to fight. Every American who sent a loved one to the other side—yes, every American who reads the newspapers and keeps pace with the time, is now wishing that he could go to the other side and see the battlefields of France. Thousands will go.

hind will have the same opportunity to see these wonderful historic spots that the favored few travellers will have.

"I am not sure but that they will view them in even a more interesting light. For instead of viewing these points of interest when they are cluttered with hosts of tired

"But through the productions planned by Mr. Fox, the millions who must stay be-and dusty fellow-travellers, they stay-at-home movie fans will see them as the setting for romance, drama and spectacle.

"Think of the wonderful moment in a motion picture in which an episode of intense dramatic emotion is enacted within the shadow of the shell-battered Rheims Cathedral!

Actual Scenes Shown

"Think what it would mean to you who will probably never see Verdun in actuality, to see upon the screen the players in a modern drama of life and heart interest, living their parts on the very spots which not so long ago were a seething battle cauldron.

"These battlefields, these points of great historic importance will only be incidental scenery—"locations"—to the great love stories, human dramas and big spectacles for the production of which Mr. Fox is now planning.

"Other scenes will be laid in Monte Carlo, Rome, Milan and other points of old-world fame. These productions will be costly of course, but they will be made possible through the expansion of the Fox Film Corporation and the extension of its studios and producing facilities to France and England. Verdun, The Marne, Chateau-Thierry, Belleau Wood and other historic spots will be almost as easily available for locations as the hills of Fort Lee or the outskirts of Hollywood.

"With the knowledge that this news you now have for exhibitors will be the best news for them and their patrons which has ever been announced by any film corporation, I am,

"Sincerely,

"JACK G. LEO,

"Vice President, Fox Film Corporation."

Mr. Fox is expected to return some time in May.

Hollander to New York from Minneapolis

Harry L. Hollander, at one time connected with the New York exchange of Fox Film Corporation, and for the past three-and-one-half years in the mid-Western territory, has returned to New York City, and is now connected with the Select Pictures Corporation Exchange in the Godfrey Building.

Mr. Hollander was salesman for nearly two years for the Minneapolis Exchange of Fox Film Corporation and later allied himself with the Select Exchange in Minneapolis. Manager Harry Rathner, of that exchange, declares that Mr. Hollander was high man in Wisconsin, Minnesota and the Dakotas for Select, and possessed the highest confidence of the exhibitors.

Green Room Ball

It was announced this week that everything is in readiness for the seventeenth annual dress rehearsal of the Green Room Club, which will be held at the Hudson theatre on Sunday night, April 20.

Minneapolis Territory Set for Loan Drive

Motion picture theatres of the Northwest territory served by Minneapolis fired their opening gun in the campaign to put over the Fifth Liberty Loan by showing special film subjects on Sunday, April 6.

E. R. Pearson, manager of the Minneapolis First National exchange, is chairman of the Minneapolis committee having charge of the distribution of the 157 Victory Loan prints allotted to this territory.

To insure the showing of each print in some theatre during the drive, Manager Pearson has urged every exhibitor who does not show each day of the week to notify him what days he does not show. In this way Mr. Pearson plans to avoid booking prints for the use of the exhibitor on days that are dark.

Schedules have been furnished each exhibitor showing where each print is to be forwarded. While 157 prints have a maximum possibility of 4,500 showings in thirty days, the theatres of this territory use about 25,000 shows in that period.

In view of this fact, Mr. Pearson has urged and been promised co-operation from exhibitors to the end that maximum showings of the Liberty Loan subjects are assured.

Motion Picture Club Ball a Success

On Friday evening, April 11, at the new Hotel Commodore, New York City, the Motion Picture Club of America held its inaugural ball. The event took place in the grand ball room of the Commodore and was well attended by exhibitors of New York, together with a few producers and stars. The reception committee arranged for several entertainers to be present, who sang and gave exhibition dancing between the general dancing of the evening.

William V. Hart was the prime mover in making the first ball of the Motion Picture Club a reality. On the Committee of Arrangements he was assisted by I. N. Hartstall.

Those on the reception committee were: Herman Jans, chairman; Charles M. Rosenthal, Lee A. Ochs, Chas. A. Haring, Fred. Dollinger, Max Oestreicher, Morris Needle, J. William Brandon, Charles Steiner, Louis W. Blumenthal, Jack Schwartz, Samuel Rhonheimer, Samuel Boch and M. J. Gerson, secretary.

C. E. Moore Weds Miss Bain

Carlos E. Moore, manager of the Pittsburgh branch of the W. W. Hodkinson Corporation, was married in New York City on April 10 to Miss Sade Bain, of New York.

Miss Bain is an artist of note in screen work, having been associated with Siegmund Lubin, of Philadelphia, and with Edgar Lewis in his production of Rex Beach's novel, "The Barrier."

She has recently been with the Famous Players and Fox companies, and played with Leah Baird in Harry Raver's Four-Star production of Augustus Thomas' stage success, "As a Man Thinks."

Los Angeles Film Board Praised by Goldwyn

The manner in which members of the Los Angeles Film Exchange Board of Trade attacked the proposed legislation in Arizona, which would have caused that State to become movieless, has been the cause of the exchange managers of Los Angeles who constitute the membership of the Board of Trade, to receive numerous complimentary letters and telegrams from producers, distributors and exhibitors. One of these addressed to the Board of Trade is from Samuel Goldwyn, and in part reads as follows:

"Please accept my hearty congratulations on the result of your admirable work in connection with inducing Governor Campbell of Arizona to veto the act, which if ratified, would have imperilled the future of the motion picture industry in that state.

"It is such decision and determination that you have shown that are needed to protect the industry, and those who are working for its betterment, from unjust legislation and censorship which seek to restrict its natural development. Only by co-operation is it possible to accomplish what you have done; and if every person reached by motion pictures would express himself with equal vigor there would be no question of interference with the people's most popular form of recreation and instruction."

Sol Lesser to New York

After supervising the international premier of "Yankee Doodle in Berlin," with the Mack Sennett chorus at the Kinema theatre, Los Angeles, Sol Lesser returned to San Francisco the latter part of last week to personally see that the opening of "The Unpardonable Sin" at the Tivoli theatre was made an event.

Following his work there, Mr. Lesser left for New York on Thursday, April 10, where he will spend several weeks in connection with the distribution of "Yankee Doodle in Berlin," and its presentation at New York, Boston, Philadelphia, Cleveland, Chicago and other Eastern cities.

Harry Garson, producer of "The Unpardonable Sin," accompanied Mr. Lesser to San Francisco.

Aronowitz of Des Moines Visits New York

Sam Aronowitz, well known in the Mid-Northwest territory for his film activities in the distributing and selling line from both Minneapolis and Des Moines, is now in New York looking over the State Rights market.

He is particularly desirous of securing Iowa rights on two or three special features which he proposes to exploit himself from Des Moines as a headquarters.

Mr. Aronowitz is registered at the Astor. He states that MOTION PICTURE NEWS covers his territory like a blanket.

Young Zittel Dies

C. F. Zittle, Jr., only son of C. F. Zittel, well known as "Zit," died April 15 at the home of his parents in New York. He was nineteen years old, and had recently been appointed assistant to his father.

The funeral was held Friday at noon from the Martin Picks Chapel, 122d Street and Lenox Avenue, Dr. Stephen A. Wise officiating. Burial was at Woodlawn.

California Exhibitors Re elect MacDonald

After serving two years as president o the Southern California Theatre Owner Association, F. A. MacDonald, owner o the Portola theatre, Los Angeles, and local attorney, was at the annual meetin Wednesday, April 9, re-elected to succee himself.

The only other candidate in oppositio was J. S. Lustig, of the Starland theatre and following a vote the election of Mac Donald was made unanimous. Other offi cers elected were: J. S. Lustig, first vice president; Herman Bosley, second vice president; Glenn Harper, secretary; J. M Young, treasurer; W. Wyatt, sergeant-at arms. Both Harper and Young succee themselves. The trustees are: J. M Young, Mike Gore, F. A. MacDonald, J S. Lustig, Glenn Harper, W. Wyatt, Her man Bosley, H. J. Seiler and J. U. Ander son.

The annual meeting was attended by les than half of the membership, which total ninety. Reports made by retiring officer and various committees, show the organi zation in a financially successful and grow ing condition which has been instrumenta in doing much good for theatre owners.

Williams Speaks Plainly or Distribution

(*Concluded from page 2620*)

see, they foolishly announced that they ad vocated the open market.

Next week more than a score of prom inent exhibitors will meet in New York for the second time as the First Nationa Exhibitors' Circuit. Any exhibitor, any distributor, any producer, any star, any trade journal, can review their progress a a co-operative concern, and from the facts of their contracts with Mary Pickford Anita Stewart, Norma Talmadge, Charlie Chaplin, Jack Pickford and the several new ones to be announced next week, they can quickly decide whether or not the industry has not had, for many months, an active example of the possibilities of an open booking policy to stars, producers and ex hibitors.

Very truly yours,
FIRST NATIONAL EXHIBITORS' CIRCUIT,
MANAGER J. D. WILLIAMS.

"House Divided" Shown to Press and Trade

J. Stuart Blackton's special production "A House Divided," the United States rights to which were acquired last week by Frank G. Hall, president of the Independent Sales Corporation for distribution through the Film Clearing House, Inc., was shown to the members of the daily and trade press this week at the Independent Sales' projection room, and was pronounced, it is said the best of the independent productions made by Mr. Blackton. Sylvia Breamer Herbert Rawlinson, William Humphreys and Sally Crute have the principal roles.

The original production was seven reels but was cut to six to make it stronger and more actionable.

Exhibitor Service Bureau

Sign This Resolution for Your Own Help

IN this issue there appears the second of the series of articles by successful managers giving their ideas of advertising, telling the policies they pursue and the reasons why they do this. This one is from Jack Kuhn, manager of Loew's Stillman theatre, Cleveland, O.

Mr. Kuhn's advertising ranks among the most artistic through the country. He is fortunate in that he gets good printing from the Cleveland papers and therefore he is able to use half tones with good effect. Exhibitors who get poor printing will not be able to follow his plan successfully, but right here is a point to bear in mind—that you can often improve your printing by getting in touch with your paper, asking for cooperation and possibly finding out what is the matter with your cuts.

But this is incidental. We want to call your attention to one sentence in the article by Mr. Kuhn where he says: "I frequently find great help in the press books of the various distributors and I do not hesitate to use them."

There is a lot that could be improved in the exploitation matter that comes from most of the companies, but we are glad to find that at least one leading exhibitor pays this tribute, for we believe that there are a lot of managers who could get a lot of help from this ready prepared material if they would study the possibilities more carefully.

IMPORTANCE of this series of articles was commented on from a new point of view the other day. These articles are being printed purely for the benefit of the exhibitor, but the advertising mana- for one of the biggest companies finds that there is another benefit from them:

"That's a great plan in getting the best advertisers of the country to tell how they advertise and why. Certainly there will be no excuse for us, after this series has come to an end, if we do not know just the sort of advertising matter that most of the exhibitors want. Of course, there will always be a great deal of individuality in the work of the exhibitors and even if it were possible it would not be desirable for all of them to follow the same set plan. But these articles are going to show us just what results the showmen are trying to achieve."

Therefore these articles will benefit not only the showmen of the cities, but of the smaller communities in getting them better material from the exchanges. And these articles are not to be confined to the larger cities, though, of course, we are not going to print matter except from those who are really trying to do things better than others.

And while we cannot promise that all of these men will have the time to answer inquiries from the individual exhibitors we will be glad to get the solution of any problem that may come up through these discussions.

HERE is another way in which these articles will help you. You should have arrangements already made with the newspapers whereby the same man or men prepare your advertising all the time and you should be in touch with that man, or at least the advertising foreman so that your own ideas will be understood. *It will be a good idea to call the attention of these articles to the man who does your work.*

Although the reproductions that are made here have to be greatly reduced they are sufficiently large to get the general idea and any printer of intelligence can understand just what you want by these examples.

And this brings up a point: One reason why much of the motion picture advertising is bad is because there is no trouble taken with it in the newspaper office. The printers in many instances have found that they can put anything over on the theatre man, while the same sort of a work would draw a terrible "holler" and probably loss of business from a merchant. The printer takes advantage of the fact that the average exhibitor does not know a great deal about advertising. *With these articles you can see the results that you want to obtain, and have something concrete on which to base your complaint.*

FROM this time on let all of us determine that there will be a little improvement in motion picture advertising generally during the summer. We know that this is the season when a lot of managers mistakenly let down in their activities because it is the summer season. *Of course, that is absolutely the wrong thing to do, for at the season when business is inclined to fall off there should be all the more effort put forward in exploitation.*

We called attention last week to some changes made in "Your Ideas and Ours." We are giving attention here to just as much of the advertising and as rapidly as possible. In cases where you want speedy action we are glad to give the advice by mail.

We are willing to put on more steam—LET US KNOW WHEN WE CAN HELP YOU.

When Newspapers Balk, This Theatre Man Puts Whole City to Work for His Picture

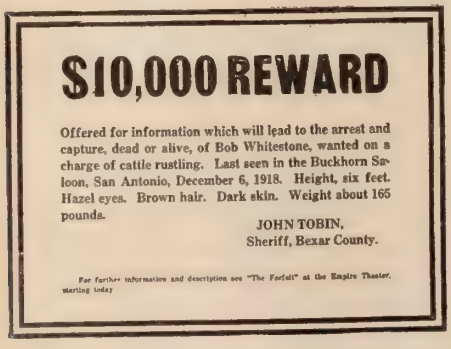
LAST time we heard of William H. Branch he had the whole city of St. Paul talking about the "Fairy Tale Week" that he put over with the exploitation of "Snow White." Now he is down in San Antonio, Texas, attending to the exploitaton work of the Royal, Empire and Princess theatres.

In this case the picture was "The Forfeit," which was made in San Antonio, and on the face of it there should have been no trouble in getting the cooperation of the newspapers of that city—of which there are two. Local quarrels had caused the newspapers to adopt a policy of not mentioning the picture, though it was a local product.

But there is generally a way to do this, if you have the enterprise and that is the middle name of Mr. Branch—spelled, of course, the H'English way. But here is his own account of the stunts that he used and the way that he got a six-day run for his picture, something that had never been accomplished in the history of the Empire theatre, which seats 1,820:

"Since the end of the war, the San Antonio Chamber of Commerce, which was largely responsible in making San Antonio the home of several army cantonments and flying fields and incidentally the military capital of America, has been casting its eyes about for something new to keep up San Antonio's prosperity. That they were casting envious eyes at Los Angeles and its film progress, I knew. They were making arrangements toward bringing Maclyn Arbuckle, the stage star, and the Wharton Brothers of Ithaca to this city at the time. So I saw in the Chamber of Commerce, the way of the least resistance in putting over this picture. I pointed out to them that in boosting this picture they would also be boosting San Antonio as a film center. They saw my point, and at my suggestion, asked Maclyn Arbuckle if he would be present and speak at the premiere of 'The Forfeit.' This he agreed to do. The Chamber of Commerce arranged to have its entire membership to attend in a body on the opening night, and gave the picture considerable publicity in their magazine, the space of which is unpurchasable.

"As a local girl who had recently won a beauty contest conducted by a national magazine played a role in the picture, I also arranged for her to be introduced. The fact that two other companies were down on location about San Antonio, gave



Even the sheriff was induced to cooperate



San Antonio idea brought strongly to fore and citizens quoted

the idea added impetus, and the members of the two companies were invited to attend and box seats saved for them. Naturally the newspapers fell for anything the Chamber of Commerce was behind, and the publicity that was denied at first was written for us by reporters as news stories.

"Though 'The Forfeit' was getting all the publicity of the higher grade that could be desired, there still remained a certain part of the city's populace, who needed to be acquainted with the picture. The kind that turn out only when they are given a stiff jolt, and who as a rule steer clear of a picture which by the quality of its lithographs might be sane, and flock to something with a lurid title.

"San Antonio, though it is a city of 200,000, is but a few miles from the big cattle country, and ranch men and cowboys are common sights in its hotels and on its streets. In fact if there is one thing everyone in San Antonio is familiar with it is cattle. Again, another good maxim to pursue in putting over a picture is to select something of common interest which may be associated with the picture you are pushing and play upon it. The more common it is the greater will be the response.

"In 'The Forfeit' the selection was easy. It was a story of the cattle country, and therefore a story with which San Antonians would be thoroughly familiar. The stiff jolt needed, took the form of an ad offering '$10,000 reward, for information leading to the arrest of a man, dead or alive, wanted on a charge of cattle rustling.' Now such ads were wont to appear in San Antonio papers but a decade ago, and they still do in small town papers in the cattle country, though the reward is not generally so large and the 'dead or alive' clause is omitted. The idea then presented itself that if this ad bore the name of the sheriff of Bexar County of which San Antonio is the county seat, the notice it would attract would be tenfold as it would appear to be genuine.

"A talk with the sheriff brought him around and the ad was published as you see it. It created more talk than anything that appeared in the San Antonio papers since the extra the morning the armistice was signed. At my suggestion the Chamber of Commerce had several of the members paste the ad up on the plate glass display windows of their business establishments, and with the further embellishment of show card ink these window signs were the centers of curious crowds at all times, benefiting the merchant as well as the theatre.

"The opening night of the picture was the biggest in San Antonio picture house annals. For the first time evening dress was in evidence at a picture house here. Members of the film colony in evening clothes occupied the boxes and were the object of the eyes of the audience at all times. The secretary of the Chamber of Commerce made a short speech, lauding the picture and then introduced Maclyn Arbuckle, who told a few humorous stories and likewise praised the picture and then introduced Miss Blanche McGarity, who appeared in the picture. She was smothered under with flowers and cheered by the audience.

"The next morning I followed with an ad carrying the opinions of the mayor and a number of the leading film people regarding the picture. As a result of this bit of exploitation which cost no more than the exploitation on any other feature, 'The Forfeit' instead of playing the Empire for but two days is being held over for six."

TRIED METHODS

That Is the Reason Why We Ask Your Full Co-operation

IT is mighty seldom that you find in these pages suggestions coming from producers or exhibitors telling you what to do with pictures. And those that are printed have to pass our acid test of what we believe to be feasible and profitable.

We want to record here actual results and that is the reason that we keep on asking you that have not yet responded to let us have regularly accounts of live wire things that you do so that others may have the benefit. You need not fear that they will aid any rival for if the competitor is live enough to worry you he is also on the job enough to find out what you are doing.

But the same idea that you have tried may mean dollars for another across the continent. Let's have ALL the live ones—and we can't unless YOU help.

Special Service Book Issued for "Bolshevism on Trial"

Select Pictures has just issued a complete advertising aid on "Bolshevism on Trial." This contains sixteen pages which covers all angles of the production and reproduces the aids that are available. These include the reproduction of a full page display which appeared in the *New York Herald* and which can be used by exhibitors. A special electro and mat service has been arranged.

Spring Is Idea Time, Says Harold B. Franklin

By Harold B. Franklin

Managing Director, Shea's Hippodrome, Buffalo

IN the Spring an exhibitor's fancy should turn to a Spring theme in the operation of his theatre. It is the season of the year that suggests the birth of new ideas, new thoughts and new fulfillments.

These are the days when the theatre must be made more attractive than ever, if it is to compete with the many attractions that are offered to the amusement-seeking public in the great out-of-doors.

In every motion picture theatre there should be some visible effort to brighten up generally. Your patrons have their Spring cleaning at home and they will appreciate it to find that their favorite motion picture theatre is also "cleaning house." Your theatre should reflect the spirit of peace that is in the air, bringing a need for happy surroundings. Now that gaiety rules again, get victory atmosphere.

At Sheas' Hippodrome, we get the Spring atmosphere by placing attractive flowers atop the Marque, giving the effect of hanging gardens, the electric signs are all retouched and varnished and where this is not necessary they are washed. Bay trees are placed at the entrance to the theatre. Hangings are freshened or replaced and the stage is enriched with a new floral setting. Ushers are donned in new light weight uniforms. Our newspaper advertising suggests the Spring atmosphere. The colors used for the lobby displays are lights which give a refreshing "feeling." Even the program cover design is changed to suggest the new season.

For the same reason that you dress up in your best when you want to make an impression, so should your theatre be "garbed" in new Spring clothes so that you will make an impression on your patrons. It indicates progress.

The charm of Spring should be apparent. Eliminate the dark hangings, the heavy uniforms of attendants, in fact, get away from the winter attire and start to introduce the coolness and inviting surroundings of Spring and Summer. It is a good time to break away from monotony and traditions. The enthusiasm with which your public will receive any changes will more than repay the efforts you exert.



"Along the Meadow Brook," latest of Franklin's stage re-creations of famous paintings. An electric fan gave the moving water effect

One of the reasons that motion pictures are the most popular entertainment in this country is because the management at the exhibition end of the industry is further advanced than any other branch of the theatrical business. The great care with which the modern motion picture theatre is operated and the atmosphere and environment that has been instilled has given it first place in the hearts of the American public.

Innovations of all kinds are a distinct claim for patronage. The 100 per cent theatre must not rest on its laurels.

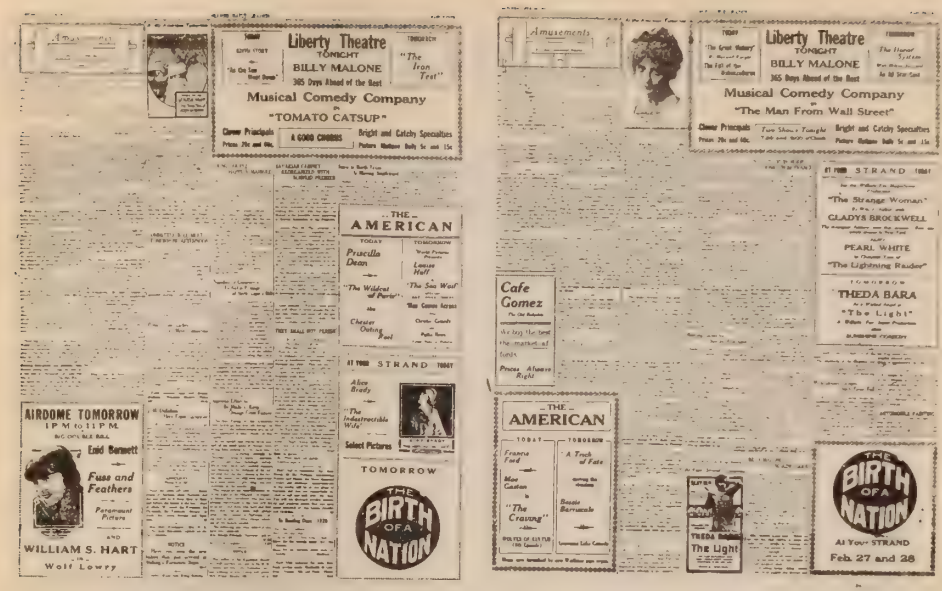
The theatre into which so much devotion goes in planning and operating is absorbed by the audience and is radiated all over the house. It should always be the aim of every exhibitor to endeavor to get the spirit of the day in the operation of his house, because it will please the most discriminating of your patrons. This is especially true this Spring, when the world is emerging from the desolation of winter and with glorious peace about to settle over the earth once more, we are about to enter a season of unusual merry making, of color, of music, of happiness—and the exhibitor is the man who should be foremost in leading the merrymaking.

Christie Issues Its Own Paper to Help Exhibitors

In order to co-operate with exhibitors who are advertising its comedies, especially the new two-reel specials which are about to be released, the Christie Film Company has started the publication of a four page mabazine called "Film Follies," which will make its appearance each month. It gives the news of the company's activities and includes stories about the players and the pictures, together with reproductions of a number of the stock cuts available. Pat Dowling, who recently joined Christie as publicity director, is the editor.

ADVISORY BOARD, EXHIBITORS SERVICE BUREAU

Thomas D. Soriero, Park theatre, Boston, and Strand theatres, Lowell
Harold B. Franklin, Shea's Hippodrome, Buffalo.
Edw. L. Hyman, Liberty Theatre, St. Louis.
Jack Kuhn, Loew's Stillman theatre, Cleveland.
Mrs. Joseph Grossman, Standard theatre, Cleveland.
George J. Schade, Schade theatre, Sandusky.
H. C. Horater, Alhambra theatre, Toledo.
Mark Gates, Dayton theatre, Dayton, O.
S. Barret McCormick, Circle theatre, Indianapolis.
Theo. L. Hays, New Garrick theatre, St. Paul.
A. J. Moeller, Theatre de Luxe, Detroit.
Sid Laurence, Alhambra theatre, Detroit.
Chas. G. Branham, Majestic theatre, Detroit.
Leo A. Landau, Butterfly theatre, Milwaukee.
C. Edgar Momand, Garden theatre, Flint, Mich.
Charles C. Perry, Strand Theatre, Minneapolis.
W. S. McLaren, Majestic and Colonial theatres, Jackson, Mich.
Willard C. Patterson, Criterion theatre, Atlanta, Ga.
R. B. Wilby, Strand Theatre, Montgomery, Ala.
E. V. Richards, Jr., General Manager, Saenger Amusement Co., New Orleans.
C. A. Lick, New theatre, Fort Smith, Ark.
F. L. Newman, Royal and Regent theatres, Kansas City, Mo.
Herbert J. Thacher, Strand theatre, Salina, Kan.
H. M. Thomas, Strand theatre, Omaha.
Ralph Ruffner, Rialto theatre, Butte.
A. H. Hilton, Paramount theatre, Lewiston, Idaho.
George E. Carpenter, Paramount-Empress theatre, Salt Lake.
Sam W. B. Cohn, Spokane.
E. J. Myrick, Liberty theatre, Portland, Ore.
A. S. Kolstad, Liberty theatre, Hood River, Ore.
H. L. Percy, Rialto theatre, Medford, Ore.
P. E. Noble, Publicity Manager, Liberty and Columbia theatres, Seattle.
Eugene H. Roth, California theatre, San Francisco.
J. A. Partington, Imperial theatre, San Francisco.
Sidney Grauman, Grauman's theatre, Los Angeles.
A. C. H. Chamberlin, Opera House, Madera, Cal.



Two pages from the Orange, Tex., Leader, showing what a small city paper can do in cooperation

Little City Down in Texas Show What Can Be Done With Real Cooperation of a Newspaper

BECAUSE the main object of the article was to stir up exhibitors and newspapers to greater cooperation so that both might benefit from more liberal and better advertising and more generous treatment of motion picture news matter, it was necessary to confine the series of survey articles to the large cities, as an undertaking to cover the entire field down to the smallest city and to reproduce the pages here would be impossible.

However, we do mean to encourage the papers that are really doing something and as we told you last week any time that we can be of service to the exhibitors in showing the newspapers how they can build up their photoplay departments, we will be delighted to do so. And at the same time we mean to continue to encourage the papers that are doing things by giving them recognition in this department week after week. But the newspapers that are treated here will have to follow the test of all other exhibitor matter that we print here—worth.

One of the most encouraging things in the entire outlook is the way that the smaller papers are turning toward the motion picture. This means more than appears on the surface. It is a fact that when motion pictures began to get their popularity there was a certain amount of hostility on the part of the newspapers, for which the exhibitor was largely to blame. As a matter of fact the most of the exhibitors then believed that the photoplay was simply a passing fad and they relied on the novelty of it to get their crowds. Then as they progressed a little further they rested their exploitation on a noisy musical instrument in front of the house and on gaudy posters.

Another thing that did not help for better relations with the newspaper was the habit of most of the houses to devoting their screen to advertising slides and therefore putting the theatre in competition wth the newspaper. It was bad enough that the theatre iself did not advertise, but when it came to trying to take money away from the newspaper it was worse. That was not resented so much in the larger cities as in the smaller communities, where it has been, as a rule, harder to convince the motion picture men of the value of regular and liberal advertising. When the smaller cities begin to show progress then it is unquestionably a sign that the photoplay is taking a big stride forward.

All of which is preliminary to pointing to the case of Orange, Texas. Here is a city with a census population of 5,527 and one daily paper. There are four motion picture theatres there and a part of the time one of them is not in operation. Until last August the newspaper, the *Leader*, paid no attention to motion picture news matter. It printed reading notices from time to time. Advertising was on the same uncertain basis. The theatres cared mighty little about advertising, and sometimes they did, but more often they didn't. Handbills and any old sort of exploitation was resorted to and it was largely a case of the people going down the street and seeing which show they wanted to attend.

But the *Leader* became interested in motion pictures, and this work was put in charge of a young lady, Miss Edna Beasley. She was enthusiastic and set out to conduct a photoplay department that is really worth while. In no time the theatres were as enthusiastic as she, and you can't find a person in Orange these days that doesn't say this daily department is one of the first things they read when they get their copy of the paper. It appears every day occupying about three columns of space with the reading matter, and generally being set off with a cut. It contains matter not only about the pictures being shown locally, but carries the regular news matter of players and productions. It would be a credit to any paper. It is an especially fine showing for a six page paper.

And the result has been liberal advertising from the theatres. The Strand and the Liberty use considerable space every day in the week as is shown in the two pages reproduced, while the American is well represented, and the Airdrome advertises most of the time.

What has been done in Orange, Texas, can be done anywhere else if the newspaper will take the step and put some one in charge of the work with the enthusiasm. If the exhibitors do not see the value of cooperating with such a department it is a pretty good sign that they belong to the class that won't be in business long.

ANONYMOUS

We Don't Care for that Form of Stuff for Use Here

WITHIN the past week we have received a half-dozen items which show no trace of where the matter comes from. They may all be genuine enough, but we do not care for anonymous matter here.

Several of these items pretended to be about activities of exhibitors. A couple of others enclosed specimens of very bad advertising and asked what we thought about them. You won't find any of this matter represented in this issue or any other.

We are mighty glad to help any exhibitor in any way possible. We'll do it by mail, at our expense, but sign your name and let us know from whom the matter comes. We want to help, to build up—and certainly not to do knocking for people who are afraid to sponsor their own thoughts.

Exchange Man Pays Tribute to Tom Moore's Judgment

When the Tom Moore's Rialto theatre, Washington, plays a feature subject, it "puts it over" in a manner that no other theatre in the city even remotely approximates in effectiveness. A conspicuous example of the manner in which a tremendous box-office success was scored the week of March 9th, when "A Midnight Romance," with Anita Stewart, was the Rialto's attraction, may be found in the advertising preceding, on the day of and following the opening perfor- nce

The run was such an overwhelming earnest of the public's discriminating sense of advertising values and its confidence in Tom Moore's choice of pictures that B. C. Cunningham, manager of the First National Exchange, in Washington, assembled the advertising matter used in connection with this showing to use in the form of a press sheet in his territory. The press sheet in question is herewith reproduced.

This press sheet was devoted entirely to the Tom Moore presentation. The front cover bears a letter from Mr. Moore which he wrote before the picture was shown and the double-page spread reproduced the advertising that was used in the Washington dailies. The last page is devoted to Mr Cunningham's tribute to Mr. Moore as a judge of pictures.

Advertising Leaders and the Way They Look at Film Exploitation

Getting Half-tone Appeal

By Jack Kuhn

Manager, Loew's Stillman theatre, Cleveland, O.

IN exploiting photoplays through newspapers there has always been one thought uppermost in my mind, namely how can I attract the attention of most readers and tell them what I think would be of the greatest interest at a glance. Some times I am unable to do this in a few words, but this happens very seldom.

I also employ a striking half tone of the star I am featuring, and if possible, another one showing a part of the action.

If I can secure a good photo of the star shown in action that will *hook* up with the title of the feature, I am sure that I am going to get the best results.

Previous to my regular announcement on Sunday, I frequently use a series of teaser ads, generally using space from 1 to 3 inches. I try to create interest by using snappy sentences appertaining to the action of the picture. In doing this I rarely use any cuts, and confine myself solely to reading matter. I have used half tone cuts on teaser advertising announcing a big production with increased space about 8 to 12 inches and with excellent results.

I use the name cut "Loew's Stillman" and slogan "A picture playhouse of character" as a means of indentity, and never change always using the same style in all the different publications.

Previous to exploiting a feature photoplay it is necessary to "see it" before you can intelligently talk about it, and while reviewing it, to ascertain exactly what possesses the human appeal, and after you have seen the picture and decided what this special appeal consists of, then you have the "material" to play upon for publicity. By human appeal I mean is it a story of love, revenge, sacrifice, etc., or perhaps it may possess all these, but whether it has one emotion or all the emotions you are certainly in a position to tell the public something that will interest them.

So with a small reading notice telling them a part of the story, in a concise manner which I generally use in a box form, and a striking picture of the star, and another photo portraying action and the star's name and title of photoplay brought out prominently I make as direct appeal in few words as possible.



Four pictures used here, and they tell the story of the offering well. It's a half page.

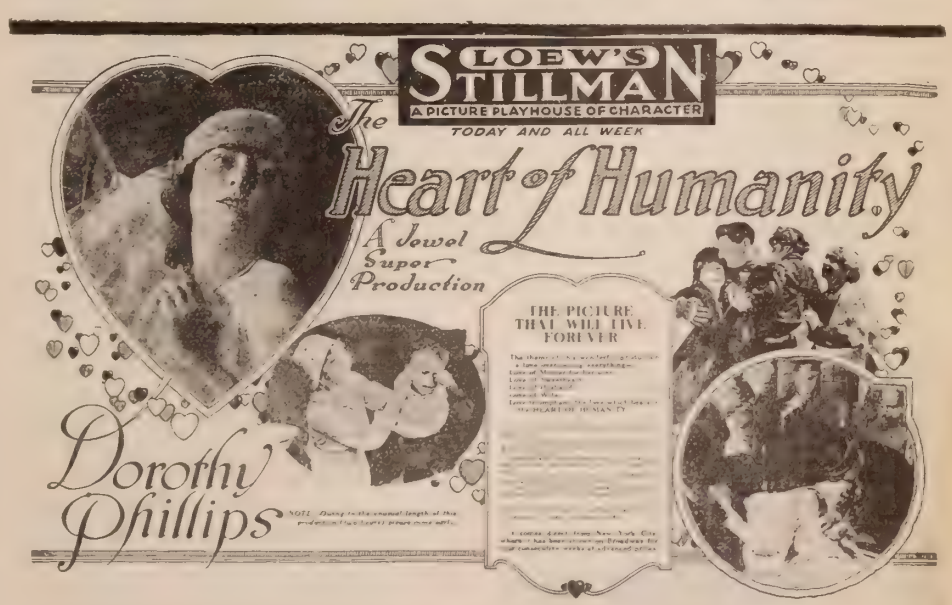


Jack Kuhn

It may seem rather peculiar to some that I at times use pictures of the star and also scenes from the production and more frequently than not several scenes from the same offering. My reason for doing this is very simple. I believe that the people are coming more and more to buying the production itself. Of course they want the big stars because they know that these players are likely to give them the best results, but they want something more than that. They want to know the character of the picture and they want to have some reason for them to come.

It is my belief that when the scene pictures means something that they form the very best selling argument, because you don't have to worry about whether the public will read a lot of small type or not. I know that these displays attract their attention. I am able to get good results from half tones in the newspapers, and employ them almost exclusively. The greater part of the other matter is hand-drawn and I

(Continued on page 2632)



Dorothy Phillips in the heart gets the eye, and then some of the drama is brought out in the scene pictures

Your Idea and Ours

AS we have told you a number of times, when you want to use a half tone with a reverse black and white effect there should always be a slight white line left between the cut and the background matter. Otherwise the half-tone will not get the effect that is desired. That is true in the case of this twelve-inch, five-column display of the Strand, Syracuse, N. Y., but



the name of the star and the title of the picture have been so well played that the attention is drawn immediately by these big white letters on the black background.

At the right quotations from four of the New York dailies have been taken. These are available in the press book. At the right there is an independent selling argument which says:

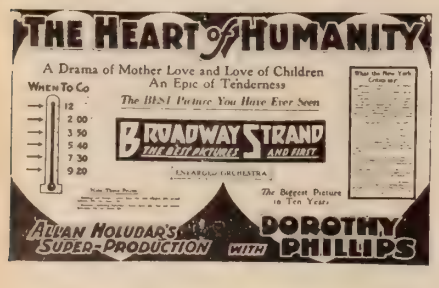
"Common Clay" is a dramatic story of a human woman—a thriller of city life with a woman as the victim.

"Common Clay" shows us a young girl's soul in the agonies of Golgotha—a girl handicapped by adverse circumstances—telling the innermost secret of a bitter experience and eventually finding a way to face life with renewed courage.

This is all very good, but one thing that is lacking here is the statement that there is a happy ending to the picture. A much more serious omission is that this picture was made from the A. H. Woods' success which ran a year in New York. That certainly should have been played.

Prospering has a hankering to associate with perseverance.

HARD to find a better example of the use of white space than in this ten-inch, eight-column advertisement of the Broadway Strand theatre, Detroit. This white space effect was achieved with the working out of the double heart outline and then the designer of this did the correct thing in using the least matter possible for his main display. He counted on putting over such a wallop there that everyone would read the quotations from the New York newspapers at the extreme right and we feel very sure that he succeeded. You will note that the two selling lines have been confined to "A drama of mother love and love of children. An epic of tenderness. The BEST picture you have ever seen."

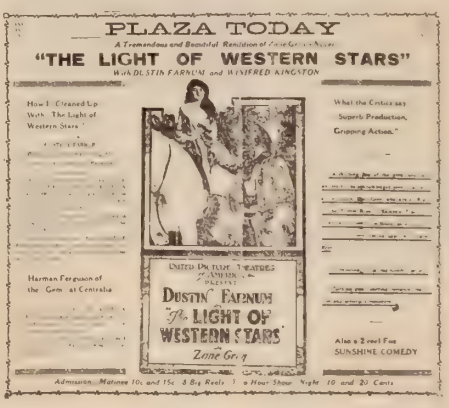


The smaller type matter at the lower left of the display gave the prices for the engagement and there is a novel effect used for displaying the hours of the performance—a thermometer being used instead of the usual clock.

For simplicity, punch and conviction we haven't seen a better all around display than this one.

The war's over—let camouflage go with it.

IN the face of the fact that H. H. Hicks, manager of the Plaza theatre, Mt. Vernon, Ill., did big business with "The Light of Western Stars" in the face of strong opposition, we are asked how we like this five-column, ten-inch display. We must frankly answer that we don't. It probably attracted attention because unusual space



was used, but it is a badly put together display with plenty of mistakes such as spelling the name of the author two different ways and starting a sentence with a quote and then omitting it at the end. There is also repetition occasioned by using a stock ad as the central display and then building matter around it.

As a matter of fact it would have been far more effective to have used a two full column display here with the cut at the top and rules continuing down the column and other matter below. As it is the title of the picture does not stand out as large in the type matter as it does in the cut. We certainly would have played Farnum's name much stronger.

This manager conceived that it would be a good idea to quote from the recommendations of two other Illinois managers that had shown the picture. Good stuff, but he let a lot of trade stuff get in like, "If your next United picture is as good as this one I will make more money than on 'The Birth of a Nation.'" Good stuff for United, but it means nothing to the public.



ONE of the headings in this department says: "From 100 Per Cent to Zero." Here is one that belongs in the hundred per cent class very distinctly and there are mighty few of them that come up to that mark.

Now one only needs to be around motion picture theatres frequently to overhear the comment, "I wonder what has become of Mary Pickford. I haven't seen her in a long time." And motion picture editors everywhere have been kept busy denying all sorts of reports because she hasn't been seen on the screen in a new production for a long time. Therefore Strand theatre, Birmingham, Ala., does just the right thing in the line calling attention to the fact that "America's sweetheart is back again," and it sells the house along with it by adding "And at the Strand, of course." Then it calls attention to the fact that this is the first picture of her since September. For the benefit of others we are giving the reading matter:

"Little Mary" has not been seen on the screen in a new production for seven months, and her return is a joyous announcement to thousands of Birmingham movie fans. Mary Pickford, the world's most famous movie star, is as refreshing and sweet as ever—with her curly hair and delightful smile. It's the treat of the season and you will be overjoyed that you saw "Capt. Kidd, Jr."

All of this appears alongside the cut of Miss Pickford and then we have the selling talk on the picture itself, which says:

Mary had one great failing—she wanted to get rich too quick. And her efforts to accumulate wealth rapidly will make you roar. This story of hidden treasure is as whimsically pleasing as Barrie and as full of genuine humor as one of the old-time Hoyt comedies.

Proper sense of values is shown in the display of the rest of the bill and the announcement for the latter half of the week.

Know the goods you are offering; even a toothless lion can roar.

ONE company practically controls the situation down in the capital of Georgia, Macon. This is the Macon Photoplays Theatre Co., which has five houses. Apparently the company has some arrangement with the newspaper whereby it

What Live Wires are Doing



takes the whole page and furnishes the reading matter in addition to the display announcements. And we can say right here that considering that all the matter used comes from the exchanges there has been a clever effect achieved.

It will be noted that the company advertises only the attractions for the first days of the week and that it is content to let the matter about the later attractions be carried in the reading matter. This is a splendid idea where you can put it over.

We like the way in which separate space is given the Mack Sennett comedy and "Maggie Pepper." It avoids any reference to the double bill stuff and gives a chance to sell each picture separately. But, we'll admit, that after noticing that we are mystified as to why the announcements for the Palace and the Princess theatres should be included under one heading. They should have been separated, for this gives the appearance of selling both pictures instead of inviting the patrons to choose between the offerings, as results with the present arrangements.

Had Noah been an advertiser it would have necessitated a fleet of arks.

LEO A. LANDAU, manager of the Butterfly theatre, Milwaukee, likes to do things "different" and he is constantly pulling something new for he knows all the tricks of the trade. It is shown in this eight-inch, eight-column display. Now, in the first place, he gets a great advantage because he has bought the position on the page and he can always be sure of his displays getting attention.



Now in the case of the Hayakawa picture Mr. Labdan has quoted from the criticism that appeared in the MOTION PICTURE NEWS and then just to the right of this, under the heading "The Butterfly Management's Opinion," he says:

Perhaps the MOTION PICTURE NEWS' comment is a trifle exaggerated—however, we have never seen Mr. and Mrs. Hayakawa in anything better.

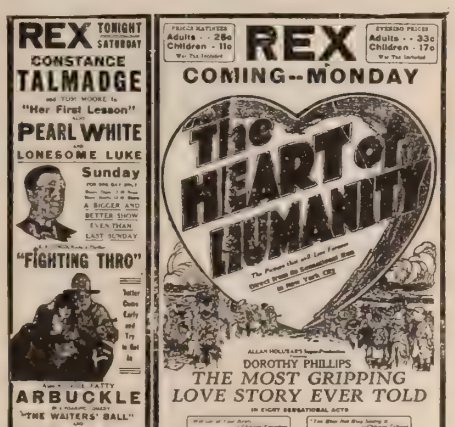
It's a heart-touching story rather different in plot than the ordinary.

One thing is certain, you will say that you never saw better or more gripping acting.

Now the entire result of this display has been to indicate that he doesn't want to stand for all our critic says, but at the same time he has said more than the NEWS did, but he has done it so cleverly that it is bound to increase confidence in his theatre.

If yours is only a "day's work" you don't deserve anything more than the laborer's wage.

REX theatre, Racine, Wis., started advertising "The Heart of Humanity" heavily on the Wednesday before the Monday opening of the picture with fourteen inches across three columns and kept up the heavy display through its engagement. In most of this advance advertising the announcement of the Alan Holubar was made in separate space from the rest of the bill.



This advertisement is from the Saturday afternoon issue, a total of fifteen inches, four columns, being used while the announcements for the Saturday and Sunday shows were combined in a two-column display alongside. This certainly resulted in attracting all possible attention to this picture. There has been excellent judgment used in arranging the display. This heart itself gets the spirit of the production and then the Rex confined itself to only a few selling lines and then short quotations from two of the Chicago dailies.

Aim counts, but the gun must be loaded.

THIS sixteen-inch, four-column display from the Victory theatre, Tacoma, Wash., is mighty good stuff. As a matter of fact the advertising in Tacoma is far above the average and therefore to attract especial attention a display has to be there with the goods. There could have been some improvement by having used fewer cuts. We have called your attention to the fact that the use of several cuts has to be very carefully done or there will be confusion. We think some results here. Certainly we would have omitted the drawing at the lower left showing a drunken man on the sidewalk in front of the cabaret. It's a mighty safe rule to eliminate from your displays anything that will give offence to any one. Better dodge even a main point of a picture than put in your advertising something that will keep people away. There are a lot of things that get over without giving offence when they are incidental to a picture, but leave a bad taste in the mouth when put in cold print.



There is an excellent selling argument here and the writer has coupled the leading players up with other productions that Tacomans have seen, for it says: "In the cast are George Nichols, of 'Mickey' fame; Little Ben Alexander, Griffith star; Pauline Curley, Metro favorite; Helen Jerome Eddy, leading woman for George Beban."

Your house will remain yours as long as it is the public's.

THIS one, from the Majestic theatre, Columbus, O., is a little late getting attention, but it is too good an example of the out-of-the-ordinary display to allow to get by without comment. It is a case of grabbing the eye so that no one can miss it.

In the first place there is the name of Nazimova strikingly displayed with a reverse effect and then there is a half-tone of the star, which might have printed a little better. Then there is a third appeal

Scoring Hits and Errors



with the sketches of "Nazimova's Acrobatic Eyebrows" taken from "Ireland's Passing Show," a series of cartoons well known to the people of Columbus.

There has never been a better line coined than: "Star of a thousand moods," and it applies equally well to any of this star's offerings.

Although "Revelation" was an earlier release than "Eye for Eye," it had not been shown in Columbus, hence the reference.

The little cogs are as necessary to the watch as the mainspring.

HERE is a clever piece of work in playing a star. Evidently Tom Mix has a great big following at the Rialto, San Francisco, and the manager seems to have done the right thing in making his personality dominant in all parts of the display. You will note that the only selling argument used is contained in the statement that this is the star's latest and most thrilling photoplay and that "Tom Mix will thrill you with his many audacious and daring stunts in this touch-and-go story of the West, where men were more dangerous than wild beasts."



Of course the first thing that gets the eye is the reversed effect, white on black, of the name of the star, and then the use of two line cuts exactly alike helps to emphasize the personality point. This display occupies eight inches across four columns.

A considerable improvement on the same idea is seen in the ten-inch, five-column display of the Colonial, Toledo, O. Here there is a little trick work in using the name of the star out of line and in type that dominates the whole thing, but there is more of the selling matter here.

In the first place the use of the two cuts brings before the reader some idea of the action of the picture and then there is a line under the title that says: "There is life and romance as well as thrills in this Tom Mix play."

The Colonial is using a good line with all of the Mix pictures: "The boy that never fakes!" And in this case this striking sentence is followed up with: "No stunts of daring that Tom Mix ever before performed for the screen rival the man death-defying deeds that this daring star does in his latest sensation." Of course this is



pretty strong language and in most cases we would not approve it, but here is a more or less of the circus style of picture, depending largely upon the thrills and therefore more or less of the circus style of advertising is justifiable.

You will note that the Colonial never lets the idea of the theatre itself get away and that it used a prominent box to call attention to the fact that all features shown at that theatre are first run. We like the line: "If you hate crowds, come early." It is much better than any of the many others used which suggest that you are mighty lucky to get in at all.

Liberty theatre, Tacoma, Wash., gets even more of the personality idea into its twelve-inch four-column display by the excellent use of a cut against a background of a line drawing. The latter is not particularly well done and in the drawing Mix looks more like he was admiring a sore finger than wielding the trusty six shooter, but that is a minor affair. The main benefit of the drawing is to make the half tone come out all the stronger.

Underneath the title of the picture the



Liberty has come very near giving a mighty idea of the character of the picture with a single sentence: "The daring westerner who stopped the wild stampede."

Ordinarily we would say this was mighty good, but the Liberty shows why it could have been improved when it announces: "This is the second of our new first run Fox features." This pre-supposes that Tom Mix is not familiar to Liberty fans and therefore it would have been a good thing to have used a few lines about him.

It is always a good idea, when you start a new service to introduce the stars to the patrons. Of course, they know a lot about them anyway, but don't take any chances on that. Be sure that everyone knows their strong qualities.

It's not the ideas that you have that count, but those you use.

HERE is some mighty effective advertising that is being done by Jean Finley, who prepares the displays for the Queen and Old Mill theatres, Dallas, Texas. Mr. Finley combines the use of cuts and the selling argument on the picture splendidly and for comparatively small pace we believe that he is getting just about the best results. Each of the displays shown here is seven inches across three columns.

In the case of the Tom Moore display there is a freak use of rules that is most



From 100 Per Cent to Zero



effective. The diagonal lines have the effect of concentrating the gaze of the star immediately on the selling argument, which says:

A valet to puppies all because he loved a beautiful girl.

She threw him down when he showed his love for the wild night life and the cocktail glass.

Then he shows her a thing or two and gets a job as man-servant to Mrs. Moneybags and keeps the pups perfumed and powdered and exercised daily in their pink and blue boudoir.

Then he learns that Mrs. Moneybags is her aunt.

You'll never know what happened until you see this picture.

There has been another freakish effect obtained by chopping the top of the hair of Ethel Clayton off straight. It was not a question of saving the little space, but to get the white effect between the name plate and the head. Now here is the talk:

You know this girl—wonderful golden hair, sparkling ivory teeth, lips like a thread of scarlet, and complexion like a rose—that Ethel Clayton, the sunshine girl with Monte Blue in "Pettigrew's Girl," a Saturday Evening Post story by Dana Burnett—a story of Daisy Heath, a chorus girl, that takes you behind the scenes and back of the footlights.

Mr. Finley has the right idea in making the play on the first picture that he has to sell and simply announcing the bill for the latter half of the week. We feel quite sure that this will result in an average greater amount of patronage than the policy of dividing the display.

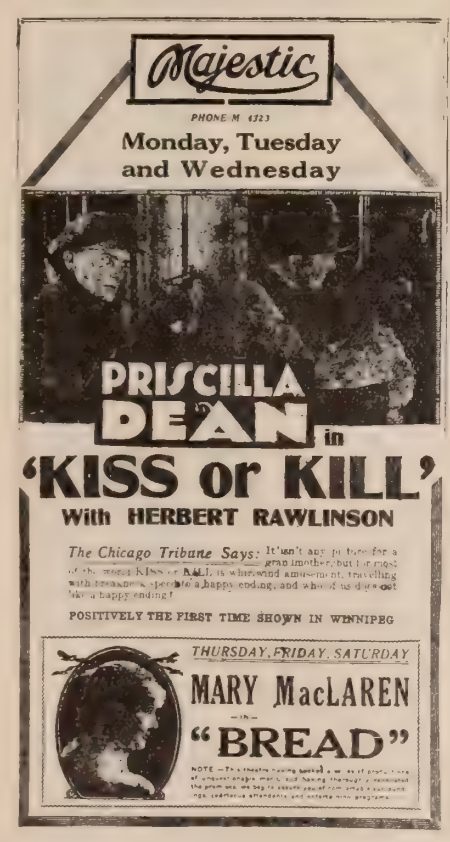
You wouldn't go bear hunting with bird shot; remember that in your advertising.

HERE is a new wrinkle. Gift's theatre, Cincinnati, realizes the fan interest in motion picture players and when it cannot get the newspaper to print the mattter in the news columns that will help the theatre the most, Gift's pays for the space itself.



Recently it has been carrying on the same page as the display a one-column cut of some player in the offering. In the case of "The Brand" the picture of Kay Laurel was used because there was a strong reason for this. Ziegfeld's "Follies," of which Miss Laurel was one of the stars, was playing at a legitimate theatre at the time and so Gift's invited the members of the company to attend a performance and see how their former associate succeeded on the screen. In this instance the theatre was able to place the cut right alongside the display.

IT is a mighty easy thing to overdo the matter of quoting newspaper opinion as the sole selling point of a picture. However, the Majestic theatre, Winnipeg, has been able to do this by taking an excerpt from the Chicago Tribune for Priscilla Dean in "Kiss or Kill."



It isn't any picture for a grandmother, but for the most of the world "Kiss or Kill" is whirlwind amusement, traveling with breakneck speed to a happy ending; and who of us does not like a happy ending?

This quotation gives some idea of the character of the production, but we would much rather have added a selling argument in addition. However, we will have to admit that it has the quality of brevity and that coupled with the curiosity arousing cut and the strength of the title that a greater portion of those who read this advertisement went to see this picture to find out what it was all about.



THIS is a good display except for one thing. We distinctly do not like the idea of advertising "Two big features." It is excusable only when your opposition is such that you have to put on such attractions. The mere appeal to quantity is one that every theatre should try to get away from. Now, the artistic quality of this fourteen-inch triple-column display of the Dayton theatre, Dayton, O., takes away some of the curse, but it could have been much improved and had the same effect, except much stronger, without giving the bargain counter idea.

In the first place, this could have been advertised as an all-comedy bill, for certainly there are enough laughs in "Maggie Pepper" to warrant that. And then the design of this display almost gets the other, and even better point with the reference to Maggie as "full of push, pep and persistence." Now, any one who has seen Chaplin in "A Night at the Show," certainly knows that he showed those qualities in his role there. Then why not advertise it as such a show all the way through.

We know that many disagree with us about advertising double bills, but we believe that more and more every day you have to sell your theatre and not a "bargain."

It's good to get the spirit of the man who started out in the storm to sell tickets to see the rainbow.

He who fails to put personality in his theatre belongs to the same class as the man who wrote for a doctor and then forgot to sign his name.



At the right, general view of display at the Columbia theatre, Portland, and at left a close-up

Cleveland Manager Places His Reliance on Halftones and Gets Fine Results

(*Continued from page 2627*)

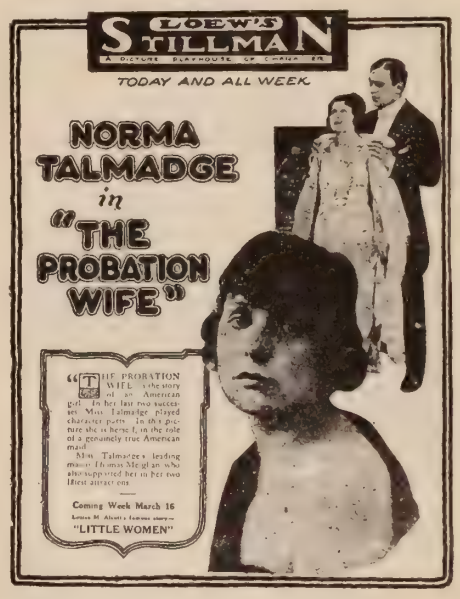
prefer that to type for in this way the lettering fits in better with the spirit of the offering.

I have found that even for arranging the displays as they should be it is important to see the picture in advance. One might get the wrong idea of the hunch of a story simply from looking over the stills and every exhibitor knows that he is often sent stills of action that is not shown in the picture. The patron wants to see mirrored on the screen the actual scene that has appeared in the paper and all exhibitors who follow this plan of exploitation should take great care in this particular.

I do not caption the scenes that I use because I always try to make sure that the pictures I have used mean something in themselves. For instance, in the half page display that I used in one of the papers on "The Girl Who Stayed at Home" I used four different pictures, including one of D. W. Griffith. The title was lettered across the half page and the figure of the little cabaret entertainer was placed immediately below the words "Stayed at Home." So it became very evident to everyone that she was the one meant. Toward the left enter I employed a picture of the old Confederate who had never surrendered and the little Franco-American girl taking refuge in his arms. And then at the lower left there was another picture of the same girl kneeling. I believe that this brought out more clearly to the average person the humor and pathos of the story than any mere statement would have done.

In conclusion I would say that I am not entirely original as I frequently find great help from the press books of the various distributors, and I do not hesitate to use them.

Some people figuratively lock their ideas in a safe—where they are hidden from public attention.



This is a quarter page, but cuts are dominant

Complete Casts of Films Given by Los Angeles Paper

An interesting feature has been added to the Saturday photoplay department of the Los Angeles *Express* by Monroe Lathrop, editor of the department, which appears weekly under the caption "Who's Who in the Films This Week." The department gives the titles of the film plays, name of the theatre at which the film is being shown, the brand, star, director, cameraman and complete cast of each picture.

The present day method of casting each picture with respect to types, brings together in every film a notable collection of players. Under the stock company plan formerly followed at the studios, one player would continue in a given brand for many pictures, and it was possible for the following of each player to know where his or her pictures could be viewed. The printing of the complete cast gives additional assets in publicity for the theatre over the method of merely mentioning the star which is followed by some publicity departments, newspapers and theatres.

Noble Concentrates on His Lobby in His Long Run with "Heart of Humanity"

IN putting on "The Heart of Humanity," last week Paul ("No-Bull") Noble, manager of the Columbia theatre, in Portland, Ore., followed the theory that when you've got a photoplay that will "deliver the goods" to an audience, you don't have to go much beyond your lobby and your newspaper advertising to get it across with a bang.

"The Heart of Humanity" proved itself in Portland in a private viewing which Sol Baum, manager of the Portland exchange held for exhibitors and officers of principal societies and clubs of the city, and when it was booked for the Columbia it was already assured of the backing of every person who had been in the audience of more than 500 at the private viewing.

Noble concentrated on his lobby. Prior to the opening of the run, he festooned chains of hearts from the top of the building to the edge of the markee announcing the coming attraction. After the opening hundreds of hearts were clustered under the markee and the lobby paintings were displayed to the best advantage in the entrance.

Noble relied upon the picture itself to take care of itself on the inside, and used no special stunts to put it over, with the exception of an eight piece orchestra to handle the musical score.

His method of handling the picture justified itself. Throughout the first week it played to capacity business on the fourteenth day, "Going fine and holding up great," was Noble's testimony. Throughout the run Noble used newspaper space liberally.

Three Special Service Sections Appear in This Issue

Swiping the Moon to Exploit Picture

S. BARRET McCORMICK, managing director of the Circle theatre, Indianapolis, literally went out and swiped the moon for his campaign in advertising "Virtuous Wives." With the exception of the smallest advertisement used during the run of a week, every one of the displays carried the moon with some expression on the face of the "Man" to fit the scenes that McCormick used in half-tone.

One's attention doesn't need to be drawn to the manner in which the moon fits in with romance, but instead of having a lot of sickly sentimental stuff McCormick really made this moon a feature, and we haven't the slightest doubt that the people of Indianapolis day by day promptly turned to these displays to see just what McCormick had the moon doing. *That's not exaggeration; it can be done with clever advertising.*

Eleven inches across four columns was used the Saturday before the showing and in the Sunday morning paper. It was illustrated with a still from the scene where Holt is making love to the girl in her handsome gown, and this carries the caption, "At midnight a queen of love and silks," and then to the side of the cut with the moon above looking on in open-mouthed wonderment this selling talk:

Spirit like, a Cinderella in bathing suit and flowing hair, she romped and reveled with the playful waves, only the stars and the midnight moon her companions.

That was how handsome, wealthy Roger Sloan first saw her.

"Who are you?" he asked, drunk with the intoxication of the midsummer night's madness. The nocturnal courtship, sans introductions, unconventional like wooing a mermaid, had flown to his head like old wine.

—then she disappeared.

—he haunted the beach nightly.

—She was the first woman he had ever really wanted and failed to interest.

The next he say her was in drab cotton, a housemaid—then again in silks and satins.

Then below the title this follows:

Miss Stewart's second production by her own company, and only picture since the tremendously successful "Virtuous Wives," is a fascinating romance, filled with mystery and a lure that is hard of description. Perhaps it is the charm of the star, dainty, elusive, elfin disembodiment, that she is. Wondrous settings, gorgeous gowns—and unconventional story.

Now in the lower left-hand corner appears the girl in servant's garb and "Blonde Mazie," with the caption, "At noon a drudge in gingham."

Now McCormick, in getting this romantic element into his exploitation, didn't overlook the mystery element, for in nearly everyone of his displays he featured a cut in which "Blonde Mazie" was shown almost as strong as those showing Miss Stewart. His references to her went just far enough to suggest to the reader that here was something they would have to find out about.

Another one of the displays carried on Saturday showed another picture of the girl in evening gown and the man in eveuing dress, while immediately behind them was a larger and this time smiling face of the moon. The caption is "When lovers meet sometimes the moon is the only chaperone." Then in the lower left hand corner the "villainess" is brought in with the caption, "But 'Blonde Mazie' was unwilling to loose such a valuable goldfish." The selling argument to the left of the upper cut is:

FIRST HE SAW HER:
—In a bathing suit, playful as the waves that were kissed by the midnight moon!

THEN HE SAW HER:
—In the dingy cotton of a housemaid, and as a



Here the "Old Man" takes a part in Anita's joys and sorrows

cloud at high noon!

THEN HE SAW HER:
—In silks and satins, a princess born to the purple!

Each time she had evaded him. A kiss by moonlight—then, presto! Gone! It was tantalizing! Like wooing a mermaid whose golden hair turned to seaweed! He wanted her, did handsome, wealthy Roger Sloan; she was the first woman he had ever really wanted—and she eluded him!

—and all the time the moon looked on, clever, cunning old ally of woman!

The matter below the title is the same as that in the other display.

Space was three columns, eleven inches.

The bathing suit scene was brought out in another one that was used in the Monday issues. This has a scene of the girl and the man on the beach and the moon winking one eye while the caption reads: "Beginning with Eve woman has always had a good ally in Old Man Moon," and then here is the selling talk:

Roger Sloan was handsome—and very, very wealthy.

One woman, particularly, had set out to get him.

"—A million dollars worth of glad rags" was



Ad used afternoon before opening, playing the romance element strong

her theory of capturing the choice goldfish. But the best laid plans of mice—and women—well, you never can tell.

The other girl showed up; first he saw her in a bathing suit at midnight, then in drab cotton—a housemaid—then in royal purple.

—she was very, very elusive. Surely it was fate—not planned.

In the lower left there was a picture of the adventuress with a flood of electric light on her and the caption, "But 'Blonde Mazie' was cut out for Mazdas." In other words, the contract was made clear that here was one pure girl with an honest love and the other a woman of the bright lights.

In a seven inch three column display

(*Continued on page 2634*)



First of the displays, with the moon idea incidentally brought in



Moon and all, McCormick doesn't forget the adventuress angle



Manager Kuhn made certain that all would know that Alice Brady was coming to his theatre. Looking toward entrance and then the sign greeting patrons on the way out

N. Y. Manager "Gets 'em Goin' and Comin'" With Unique Announcement of Attraction

MANAGER Sam N. Kuhn, of Loew's 116th Street theatre, New York, has just about solved the problem of getting the greatest star exploitation in the lobby of his theatre. In short he has evolved a plan that seems to "get 'em goin' and comin'."

All managers recognize that the name of certain players means a great deal to their theatres, but they have not been able to work out a display on a coming offering because they have to devote the front of the theatre to the current offering. To those having a lobby of any considerable depth the plan of Mr. Kuhn offers a solution.

For instance when he got ready to show Alice Brady in "The World to Live In" he decided that every person entering the theatre during the week preceding the showing and everyone leaving the house during that time should know that the picture was coming. And he decided to have that message conveyed by the display itself without folders and advertising matter which most of his patrons will not read.

There are eight entrance and exit doors across the back of the lobby and these were utilized. The name "Brady," with one letter to each door, occupied five of them, the word "Alice" another one, and then the title of the picture and the dates of the showing of the other two. It was found that even at the busiest times when the doors were constantly being opened persons would stop in the lobby to get the full message.

In case anything could happen that a person would miss this there was another appeal made to those leaving the theatre for above the entrance was a huge strip bearing the name of the star in large letters and the title at the side. Mr. Kuhn has always announced coming attractions in his lobby, generally using the glass frames, with scenes from the production and hand lettered matter, but he reports that this smash that he used on "The World to Live In" was responsible for a greater attendance than any of the usual forms of displays.

One great trouble about lobby announcements is that they are all very much the same. It is pretty hard to get the average playgoer to walk around the lobby and look over the stills and then read the lettered matter unless there is something unique about them. In entering and leaving the theatre they are generally in a hurry and the biggest advantage of such displays has been found by most managers to sell the person passing the theatre and induce him to come later or to appeal to the lessening few who walk up and down the street picking the picture they want to see.

There is another idea along these lines that will be found successful to use once in awhile provided there is room at the side of the lobby. This is the employment of streamer effects with the name of the star and then the use of large arrows, black on white, running down and into a set of scene pictures. If it is not used too often it is likely to arouse the curiosity of most of your patrons who will conclude that it is something so important that they cannot afford to miss it.

Saenger Amusement Company Gets Its Fiftieth Theatre

Saenger Amusement Company, with headquarters in New Orleans, is now unquestionably the biggest circuit in the country from the point of view of theatres under its control. The number is now an even fifty.

It has just obtained control of the Hattiesburg, Miss., field by acquiring the Lomo theatre of that city from A. J. Xydias and the Gem from E. N. Hirsh. The Saenger company was already operating the Strand.

McCormick Swipes the Moon for Exploitation of "Midnight Romance"

(*Continued from page 2633*)

McCormick has the figure of Miss Stewart thrown into a chair, with a helpless expression on her face. The moon looks in at the window with a look of alarm on his face, and then we have the caption "Like Cinderella." Love and silks one moment, cotton and abuse the next." Then comes along the selling talks to the left:

Roger Sloan couldn't understand it.
—She was even more mysterious than the other beautiful creature at the same hotel.
—But this girl, whom he had met at midnight on the beach.
—One moment in silks, the next in drab housemaid's clothing.
—What was the desperate game?
—But he was soon to find out.

At the lower left there is a picture of Mazie in negligee in her bedroom with the hero standing near her and the caption: "'Blonde Mazie' was playing a desperate game. 'Come to room 236, quick,' she had said."

There was a number of other different ones used during the week, with the same spirit carried out through them.

This is an example of carefully planning a campaign in advance, getting down to the greatest appeal of the picture and playing it straight through with the idea of making the general public watch for the announcements. The psychological effect is certain the people will at first read the advertisements out of curiosity, but before the campaign is over they will feel something pushing them into the theatre.

Here the appeal is to the love of romance and mysery, and the use of Old Man Moon has added to those two appeals and has given a reflex of comedy that helps a lot.

McCormick has planned many brilliant campaigns, but none better than this one.

Let's build every show on faith—faith that it will be so good that they'll come again to-morrow.

How New York Stages the Show

PREPARATIONS for the Victory Loan are seen in the arrangements of the weeklies at the leading houses, for once again the government is going to count on the motion picture theatres to do the biggest share in stirring up the patriotism of the people. The first appeals are made this week in showing the preparations for the loan.

Once more comedy dominates the bills at the Broadway theatres, and the people seem to like it for they are all doing unusually heavy business for Holy Week.

At the Rivoli "Pettigrew's Girl" is really a comedy, though it has a patriotic and touching line through it. "The Ghost of Thunder Mountain" is given its first showing at that house this week and there is another one of the Chaplin revivals—"The Bank."

At the Strand there is considerable comedy in the feature, Wallace Reid in "The Roaring Road" and bunches of it in the new Sennett, "The Foolish Age." There is also an Outing-Chester on the bill. The Strand by the way is preparing for a big birthday celebration next week.

At the Rialto Tom Moore's new picture "A Man and His Money" is almost straight comedy. And there are more laughs provided with "The Foolish Age" which is also being shown there. Overture at the Rialto has been arranged to fit in with the scenic, "The Eagle and the Fawn."

There is another Chaplin revival at the Broadway with "The Jazz Waiter" while Mae Murray is charming the audiences with the humor that she arouses in "The Delicious Little Devil."

Strand Theatre

COMEDY again dominates the bill at the Strand theatre this week, for though there is a lot of action in the drama, it has a comedy setting and then there is the latest Mack Sennett, which is also being shown at the Rialto this week, to bring the more riotous laughter while there are a number of laughs in the scenic and then more in "Topics of the Day." And though he has been devoting most of his time to planning the big anniversary show for next week, Managing Director Jos. L. Plunkett is supplying a mighty well rounded current bill.

Selections from "Faust" make a splendid overture and this is played with the lights in gold, a greater portion of the number being carried on the strings, well harmonized and without the blaring of the brasses.

Strand Topical opens with Pathe pictures of Billy Sunday, the evangelist, at the baseball game between the Giants and Boston in Tampa, Fla., and with the trombone dominant at the start "Trouser Ball" is played for this. Then comes International pictures showing Admiral Sims returning to the capital after his long stay abroad and he gets lots of applause while "Jack Tars" is used. This same music continues through International pictures of the largest American battleship, the Idaho, being put into commission. It opens with a shot of the top of the fighting masts and then the camera is pointed slowly downward until it sweeps the decks. There is a fine shot looking down on the big guns and another excellent effect that shows the depth of the hull, this taken in the drydock. From the same source we have pictures of the damage wrought by the Omaha cyclone while "Roust D'Omphale is played.

Still another subject from International is a picture of the first German airship flying over New York City—but under the guidance of American aviators. "Keep Your Head Down, Fritzie Boy," is most appropriately used here. Then Paramount-Bray give some interesting scenes of camping in the northwest. "Birds and Butterflies" is the music with the effects of singing birds being used when they are shown. The effect of the falls and the swift stream rushing through the rocks are also well reproduced. You can hear sighs of envy all over the house when the scenes are shown with the campers cooking flapjacks. "Topics of the Day" then furnish a lot of laughs. One of these is: "Henry Ford is to build a Lizette to sell for $250. Thank heaven something is coming down." And then: "A Boston man wants a divorce because his wife hasn't spoken to him in five years. Better think it over. She's ideal." "Me-ow" is the music through these quotations.

Then we go back to the news events and under the caption "All aboard for the U. S. A." Pathe shows us one of the daily sights of doughboys in France entraining for the seaports. "Good-bye, France" is played with a great deal of spirit. Pathe also shows pictures of the Y. M. C. A. festival in Peking and the growth of national friendship is well evidenced by the applause that the British flag in the procession is given. "Mandarin Darin" is played. Then from International we have pictures of German civilian prisoners being released by the British and escorted from the country and here the accompaniment is "Guards to the Front." From the same source come pictures of the football game between two American regiments in Paris and then we get a flash of Gen. Pershing in the grandstand without any title and the audience goes wild. It's a good enthusiasm aroused for the propaganda Pathe picture at the end which shows Secretary Glass hoisting the Victory Loan flag over the Treasury building. "Second Connecticut March" is used for both of these pictures.

Organ carries the music for the Outing-Chester, "Up in the Air After Alligators." This shows us first some scenes on a Florida 'gator farm and then the decision of two aviators to go hunting them in the Everglades, making the trip in an airship.

Herbert Waterous sings "Armourer's Song" and then we have the feature, Wallace Reid in "The Roaring Road." At the screening "Dance Piedmontesi" is played to action until the introduction of "Toodle" Waldron when we have "Bagatelle" and the second melody of the same following with the title "Dorothy Ward." When Wheeler goes in to explain to "The Bear" why he is resigning "Serenade" is used until the point where the old man begins to try out his fake fall down on "Toodles" and here an agitato is employed. There is another dramatic with the mechanic and with the title "Poor Daddy" we have "Flirtation" without the introduction and then as the race starts we get "The Plunger" with "Sawdust and Spangles" and "The Vanderbilt Whip" following through.

We want to say right here that we were mighty glad to see that Mr. Plunkett did not use a lot of loud effects for these race scenes. There was just the slightest imitation when the machines flashed across the screen and thus a mighty tiresome effect was avoided.

"Clematis" is the music which starts with the title "This is just a bluff" and this continues until the title "Weeks pass" when we have "Canary Fox Trot" and then as Toodles is seen to leave the hotel the organ takes the music for sixteen minutes, returning with a gallop and a hurry for the scenes of the race between the auto and train and then "Romance" at the end.

After Miss Cora Tracy, soprano, has delightfully rendered "An Irish Love Song" by Lang and "My Little Sun Flower" we have "Stunts and Thrills," the latest one of the Pathe analyses of motion films. This one gets lots of laughs for it pictures a bunch of cowboy tricks on horseback, first at the ordinary speed with which they are executed and then with the ultra slow effect, shown to organ music.

It stirs up just enough laughter to prepare for the hilarious Sennett that follows. At the screening of "His Foolish Age" we have "Frou Frou" until the title "A Foul Plot" when a dramatic suspense is used and then at the title "Throw 'Em Up" a furioso. At the scene where the blacksmith kisses the man goodbye we have Tosti's "Goodbye" rendered on the organ with burlesque effect and then there is another laugh-provoking arrangement with

Tips From First Showings Here

the scene where the man is seen playing the trombone and we have that effect until the scene changes and "Some Jazz Blues" is used. At the scene of the applause the music pauses for a moment and then the selection is repeated. Where the director stops the band "Helen" is used and after it is played twice through "Can't Shake Shimmee" is used to the end.

"Selections from Grand Opera" form the organ solo.

Rialto Theatre

AT the Rialto this week a most pleasing effect is being supplied with the blending in of the overture with the scenic picture. This is "The Eagle and the Fawn," released by Educational, and it affords an opportunity to get the performance started in a good spirit—with the overture doing a great deal to help that along.

Lilies banked on either side of the stage give a delightful Easter tone to the house.

With the house lights all in red and the orchestra bathed in that color, selections from "Natoma," form the overture, the lights coming up to gold at the end. Then the scenic immediately starts with drums and mysterioso effect, "Passing of the Red Man" being played, with "War Dance" following through. This picture, "The Eagle and the Fawn" illustrates the Indian custom with a youth of the Crow Indians. One of the first things that he must do is to become a great hunter and with the title "After every hunt" the music changes to "Indian Agitato" and then with the scene "A tent of visions" where the youth is put in a tent and red hot stones cast in we have "Indian Invocation" with the title "He followed the Fawn" we have "Love Song" to the end. The picture gets a good hand.

With the lights red L. VanDyke, cellist then plays "Evening Song" and "Moment Musical" and then comes the Rialto Magazine with its wide variety of subjects showing that production Manager Joseph LaRose hasn't lost any of that energy of his hunting up the material. It opens with International pictures showing how the West Indian "Yaknees" welcome their own troops back home. Here "Invincible Eagle" is played. Then Pathe takes us to the Great Lakes naval station and then we are shown yeomanettes preparing to fly. "Louisiana" is played here and is carried through Pathe pictures with the American fleet off Santiago.

Gaumont shows pictures of the newly invented folding bridge at San Francisco with "Bees" no intro, used. Kinograms shows us interesting pictures of motorcycles climbing a roadless mountain with "Harrison Fisher" used. Gaumont gives us the thrill of an aviator jumping 4,000 feet from an airship at Camp Lewis. We have "Remembrance" used until the man is seen to leap and then the orchestra is tacet, with effects used. Organ carries the music for the Omaha tornado views.

McCORMICK

No, He Hasn't Deserted Us With His Brilliant Ideas

WITHIN a week or so we will resume the splendid advertising articles that have been written for this department by S. Barret McCormick, managing director of the Circle theatre, Indianapolis. There have been none that have attracted more attention than these talks about exploitation which have appeared in the MOTION PICTURE NEWS.

Out in Indiana there has been a Sunday legislative fight on and Mr. McCormick has been giving his time to this and therefore we have had to sacrifice our own pages to helping the exhibitors of Indiana. We have had scores of exhibitors to write and ask when they were going to start again. Don't miss one of them and file them away for future reference.

These articles will be independent of the general talks on exploitation from various managers. Mr. McCormick will talk largely about specific exploitations. There is a mighty good article about his swiping the moon in this issue.

Yes, there's a lot of advertising matter printed here. It's the biggest point in showmanship.

The brains of the motion picture world is working for you through the NEWS.

Now we get our first chance for real laughs with another chapter of "The Sayings of Toblitzky." Here again the aged Yiddisher is talking to a small boy and one of them that gets a good laugh is "It is true that money talks, but when you meet a girl all it says is 'Good-bye.'" At the end the kid cries "Bull" at the old man for an other laugh. Jewish music is used for this.

Gaumont gives us pictures of the Twenty-Six Division arriving in Boston and here we have scenes in the harbor and then at Camp Devens. "Regiment's Return" is the music with whistle effects for the harbor scenes. This continues through Gaumont pictures of the throngs cheering General Edwards at Bangor, Maine. Then the music changes to "Diplomat March" with the scenes of printing the new Victory Bonds and continues through the final punch which comes with the football game in Paris and shot of General Pershing.

With the lights in gold Edouardo Albano sings the aria from "L'Africaine" and then comes the feature, Tom Moore in "A Man and His Money," a comedy, "Mock Morris" is played at the screening and then when the girl tells him that he was splendid the theme, "Love's Melody" is introduced. Then with the title "In the morning" we have "The Last Waltz" and then with the evening title the music changes "Hang Your Hat." At the scene where he leaves in the auto "Nuits de Prieutemps" is played and then "Limbo Land" as he enters the club with "You'll Do It All Over Again" following through. Then with the next morning we get "Won't You Help Me Out" and then with John Sturgeon "I'll Pray for You." The theme is brought back as he sends the note to the girl.

Three months later brings us "Sunshine and Shadows" and with the title "In a distant city", we get "The Thing I wrote in the Leaves of My Little Books" and here the organ takes the music coming back with the reference to the aunt's room and then playing three numbered selections to "Which is the road" when we have "In Saint Malo" with the theme back as the girl exclaims "Harry Dear."

We have never known the Rialto orchestra to carry the effects through a comedy better than they do with "Those Foolish Days." In fact there are so many whistles, imitations and effects that one cannot undertake to describe the music. The selections used start with hornpipe effects and then continue through "It's a Pippin," "Baby Doll," a numbered selection, "All Night, "Happy Go Lucky," "Good Scout," a hurry and then whistling effects that make the audience roar. After this is a hurry and then "Universal Fox Trot" and at the title "at last my eyes are opened" we have "Hearts and Flowers" played burlesque, but the hit of the whole score comes with the title "He also led in musical circles" when we have the "Sextette from Lucia" played with the prize burlesque effect, now with the organ, then the bassoon, then the trombone and all sorts of other effects. After this we get "Scenes Humoresque," by Leonard and then we have a bassoon solo again that gets more laughter.

"When a Maid Comes Knocking at Your Heart" is played for the love scene, then "Ruspana, Siegfried" as a piccolo solo, hornpipe effects and then "tweentweet" effects as he sees the birds for the first time and the "cuckoo" with the other one. "When a Maid" ends the comedy showing.

We had a stranger to the city with us Sunday afternoon when we saw this show: "Heaven's sake," he observed, "I never knew that I could laugh so much—and the music made me do it."

Meyerbeer's "Coronation March" is the organ solo.

Rivoli Theatre

THERE is really a study in music at the Rivoli this week, for there is so much done through the varied program that it is impossible to more than hurriedly cover it here. The feature, which is really a comedy, affords an opportunity to get in some of the war music which is effectively done, while the news portion of the bill and the Chaplin bring in a lot more of the effects.

"Oberon" is the brilliantly played overture and then we have the first showing of Herbert M. Dawley's "Ghost of Slumber

Music Hints For Entire Programs



Striking lobby display on "The Heart of Humanity" used at the Dominion theatre, Vancouver, B. C. Nearly all of the effects were obtained from cut-outs, and the whole lobby was made one big flash

Mountains," a remarkable picture in which the beasts of ages long past are reproduced. It is well introduced by a group of children begging the man to tell them a story and then he relates the incidents which he said he saw. "Schuman Suite" is played until the point where the kids ask for the story and then "Rural Scenes" is used until the title "Joe Told Me" and here we get "Desert" and with the title "After a long time" there is a trumpet call with "March of the Caravan" (Desert) At the title "There was a rush of air" there is another trumpet call and with "Far, Far Away," "Silent Night" is played followed by manuscript music and then when the big fight between the animals starts "Freischute" is used, the music changing to the last strain of "Fairy Tales" as he wakes up.

John Wenger has made one of his most beautiful settings for the number that follows, an interpretative dance arranged by Adolf Bohm, of the Metropolitan Opera House. "Caucasian Sketches" is the title and as the curtains part we see one of the men of the far east seated at a tripod fire at the right of the stage, two girls in oriental costumes beside him and a third on a sort of dais on the left of the stage. Then from the left one of the girls slowly rises and begins to dance, then the second and finally the third. Then the man gives them wine and there is a graceful effect at the end. It is one of those highly artistic numbers that defies the pen.

Rivoli Pictorial opens with International pictures of Lieut. Smith being decorated after he had eluded the officials several times and there is a stirring scene as the regiment is marched in review in his honor. "Yankee Tars" is the music. Gaumont shows us Salvation Army lassies bringing comfort to wounded soldiers at Chicago and here "Gospel Hymn" is used. From the same source come pictures of noted screen stars becoming newsboys for charity at Los Angeles and the views of Charles Ray, Charles Murray, Mary Pickford and Fairbanks get applause. Then we have the pictures of Bill Sunday at the ball game. "My Chocolate Soldier," without intro. is played through these two pictures.

Then comes one of the side-splitting Silk Hat Harry pictures released by Educational. This shows what a wonderful fighter Silk Hat is until he induces the Judge to bet on him. "Spooky Spooks" is used at the start and then when the Judge leaves the bank with the family jewels "Uncle Tom" is played until the fight starts with the ring-side bell effect. "Everybody's Crazy About the Doggone Blues" is the music here which continues until he bangs the girl on the chest and then the organ carries one chorus of "Oh, You Beautiful Doll" with "Plenty of Pep" following through and then an andante mysterioso used as the Judge approaches the friend and with the title "Are you sure you are absolutely helpless?" we have a tympany rumble and effect.

Then we get back to news events with interesting Pathe pictures of Hun airships coming in to aid the Victory Loan while "Send Me Away with a Smile" is played. Gaumont shows us pictures of launching the huge airship R-34 at Glasgow and here "Rainbow Waltz" is used. We have a striking appeal at the end with a Pathe picture which shows in order the flags of the first, second, third and fourth Liberty Loans, with the amounts raised fading in and then Secretary Glass hoisting the Victory Loan flag. "Stars and Stripes Forever" adds to the enthusiasm.

With a window to the rear of the stage and the heavy curtains half parted, Miss Gladys Rice, garbed in white, sings Tosti's "Goodbye" delightfully and at this point we note the Easter lilies banked at the sides of the stage and along orchestra rail.

Then comes the feature, Ethel Clayton in "Pettigrew's Girl." This is the story of a chorus girl and a soldier who "had no folks" and who adopted her picture as that of his sweetheart. There is lots of good war music introduced here and you can imagine there is a different feeling about it now that the fighting is over.

"My Dough Boy" is played at the screening and then "So Long Sammy" follows through. Then as the boys on leave start for the big city we get "Give My Regards Regards to Broadway." As Pettigrew sees his soldier friend and the latter's girl at the subway we have the chorus of "Gee, I Wish I Had a Girl." Then with the title when night comes "Sidewalks of New York" is used, and during the scene in the theatre "Picking Peaches" is played. When Daisy gets sore because of her failure to move Pettigrew we have "Some Way" without intro., and then as the soldier speaks to the girl at the stage door the theme is introduced, "Cherry Blossoms."

"The Blue Bird" is played with the title "Why Man" and then the theme again as he escorts the girl home changing to "Won't You Send a Letter to Me?" as the auto is seen. With the title "Meanwhile the Cavalier" the music changes to "The Girl Behind the Gun" and at the title "I Do Get 'Em Up" we have the bugle call, this being followed through with "The Trombone Man." Now we come back to the theatre and the music is "Trousseau Ball" with the piano first alone and then after he stops playing the orchestra taking it up. With the title "The cavalier in khaki" we get "The Banquetless March" and then at the title "A song for a brave soldier" the chorus of "Over There." Then the organ takes the music until the title "I thought those roses" when there is one chorus of the theme played as a violin solo and then with "I reckon we'll never meet" as a cello solo the organ carrying the music. Then we see the Friars raising funds we

New York's Way

have Dr. Riesenfeld's own composition "Friars' March." With the scenes showing Pettigrew bringing in the Germans "Keep Your Head Down Fritzie Boy" is played and then with the return of the soldiers and the happy ending "Till You Come Back."

After "Oh Boy" is played by the orchestra we have another one of the Chaplin Essanay revivals, "Police." At screening "At the Jazz Band" is played and then a hymn on the organ as the fake preacher approaches, returning to "Jazz Band" after he shakes hands with the preacher, then "Marie" as he enters the fruit store and "More Candy" as he leaves it. Again the hymn is used for the second preacher and then with the start of the action, "More Candy" is played very fast. "Ja Da" is played as he goes to the lodging house, with "Strutters' Ball" as the gang is seen going in, followed by a numbered selection, and then "He's My Pal" as he meets his old prison companion. "Rainy Day Blues," following through and as Chaplin opens the door "April Buds." Then there is "Tremulo Trot" as he jumps from the piano, followed by "Ypsilante" as the girl enters the kitchen. When she says "Let me help you" the hymn comes in on the organ again, the "Ypsilante" returns, and when the girl begs the burglar not to go up we have "Fi-Fi," and when the girl says that Chaplin is her husband "Once Upon a Time" is played. For the final scenes "Chaplin Feet" is used.

Shaw's "Solonelle" is the organ solo.

The Broadway

THERE are a lot of laughs on the Broadway bill this week, some of them coming in the feature, Mae Murray in "The Delicious Little Devil" and a lot more in the Chaplin comedy, "The Jazz Waiter," one of the old timers which has been revived in what appears to be a new wave of Chaplinism.

Suppe's "Morning, Noon and Night" is the brilliant overture, and this is played with a blue flood on the orchestra pit and the remainder of the house dark. This selection offers splendid opportunity for the range of the various instruments and under the leadership of James C. Bradford, it is rendered in a manner that brings vigorous applause.

Topical Digest opens with pictures of the greeting to Admiral Sims in Washington, which are shown to the music of "Keep Going," and then come views of the daring leap from the aeroplane for which "Oh, My!" is played. Then come the Omaha cyclone, with "Valse Pathetique" used. "Hunkatin" is played for the pictures of the tanks and then there are some interesting views showing the making of an American seaman for which "Money Blues" is used. "Pozieres" is played for the decorations of the American hero, who so long dodged the honor, and then there follows the review in his honor. Then there come the pictures of the football game in Paris and of Gen. Pershing as a spectator, and here "Up in the Air" is used. Pictures of the American soldier boys leaving the Rhine are then shown as the final punch with "March National" played. All of these pictures are International and Current Events, and have been described under the accounts of the other theatres.

"Topics of the Day," as shown at the Strand, follow, and then Harry Thomas, the Biltmore pianist, plays "March Hongroise," and then as a change "How You Gonna Keep 'Em Down on the Farm." Following this there are some beautiful views of Palestine shown to mark Holy Week, and these are accompanied by "Three Henbrew Melodies."

Theme of the feature, Mae Murray in "The Delicious Little Devils," is played at the screening, the selection being "The Irish Have a Great Day To-Night." At the title "Kitty and the Girl," we have "The Whistler and His Dog," and then as Kitty sees the foreman a funeral march is played in burlesque style. When we are told that Kitty is out of a job we have "The Emerald Isle," and then there is another clever touch given with the use of "On the Level You're a Little Devil," with Michael Calhoun, and then the theme comes back with "Sunday Was a Day." There is still another touch of popular music with the title, "Larry," and here we get "How Ya Gonna Keep 'Em Down on the Farm," and then with "Nigger States" "Teddy Trombone" is played, and with "You're Sure" there comes in "Keep on Smilin'."

There certainly is a wealth of tuneful airs in the arrangement of the music for this picture, for then with the title, "And at this moment there comes in," "Oh, Frenchy!"-and then on the opening night we have "Miss Trombone, Forosette," with Jimmie Calhoun, and then the theme with the title, "Ladies and gentlemen," as Kitty enters her dressing-room "Eye" is played and "Serenade Coquette" for the scenes the following morning. With the next appearance of Jimmie we have the theme again, turning to "When I Look Into Your Eyes," with Peachtree Inn. Then when he declares that he loves the girl there is the theme brought back changing with the title, "About this time" to "Valse Fantastique," and then with the evening scene, "Yaka Hula," and when "Ladies and gentlemen" is repeated "Mariette." There is one of the old timers which gets a good laugh with the cold gray dawn, and we have "I'm on the Water Wagon." With the title, "Home Along the Rocky Road to Dublin," is played, and at the end with the title, "Gloria," the theme is used.

For the Chaplin comedy the selections are: "Razz Berries," "Harry Fox Trot," "Don't Cry, Frenchy, Don't Cry," "Me-Ow," "Trombonium," "Rainy Day Blues,' "Oh, Helen!" "Cheer Up, Father; Cheer Up, Mother," "Belinda," "The Circus Is Coming to Town," "Oh. Susie, Behave!" "Bengal Bay," "Oh, You Daddy!" and "The Big Show."

WHY WE DO IT

Yes, There's a Lot About Advertising Here

ONE of the leading advertising men in the country and a man who makes a salary that requires quite an income tax to be paid to the government, said to us the other day:

"If all the trade publications of every character were doing what the MOTION PICTURE NEWS is doing there wouldn't be much room for us. It looks to me like you are devoting a considerable portion of your publication to this and if the exhibitors don't appreciate it I don't know what is the matter."

But after he had seen one day's mail he knew that the appreciation was there.

We believe that advertising is the first and biggest element of showmanship and that's the reason why we are stressing it so hard. And there's lots of good material right in this issue.

By-the-way, have you started the series on "Advertising Leaders and the Way They Look at Film Exploitation"?

"Sealed Envelope" Stunts Draw Crowds to Portland House

A combination of clever advertising, striking lobby displays, and a novel street stunt enabled Manager Walter Armstrong of the Strand theatre, Portland, Ore., to put over "The Sealed Envelope" as one of the most successful pictures of the early year at that "photoville" house.

Strand patrons like thrilling pictures—tales of action and replete with thrills—so Armstrong centered his publicity drive on story rather than players.

Four sixty-inch newspapers display ads., an art drawing centered about a big envelope attracted much attention, particularly as the Strand doesn't often go in for big ads. in all papers. Nowadays Armstrong uses big space in one paper for a show he considers worth while, and rotates these ads. among the four dailies of the city.

Attractive cutouts in lobbies were aided by 150 legal sized envelopes, each bearing a big red seal, dangling from the ceilings.

For a week prior to the four-day showing of the production a 50-foot trailer, showing flashes of the big fight scene and the hand-over-hand escape, via telegraph wire, and this proved another valuable publicity medium.

The street stunt was engineered by Armstrong with the aid of two strong men. Posing on a light delivery truck and garbed in gladiator costumes, they relieved each other in pulling a big truck about the streets of the downtown district with their teeth. Each side of the towed truck displayed huge envelopes, with heads of the leading players breaking through the top. Under big red seals were these words: "The Sealed Envelope contains many surprises. It will be opened at the Strand theatre today. Look for it."

Live News from the Producers

Abrams Sells Rapidly on Beban Film

Hiram Abrams announced this week that "Hearts of Men," in which George Beban is starred at the head of his own company, is selling steadily and rapidly on the territorial rights basis.

Territory already disposed of by Mr. Abrams is as follows: Boston Photoplay Company, Fred Murphy, for Massachusetts, Maine, New Hampshire, Vermont, Rhode Island and Connecticut; New Jersey Rolfe Film Company, H. F. Jans, for New Jersey; Frank Beverstock, for Ohio and Kentucky; the Greater State Productions, Inc., Clyde Elliot and F. M. Brockell, for Illinois and Indiana; the Pioneer Film Corporation, M. H. Hoffman, for New York; the Middle West Distributing Company, Ralph Wettstein, for Wisconsin; and the All Stars Features, Sol Lesser, for California, Arizona and Nevada.

The disposition of these rights were reported by Mr. Abrams during the early part of the week, at which time he also announced that a large number of other State rights men were negotiating for the purchase of other territories which he expected to close within a few days.

Mr. Abrams has persuaded Mr. Beban to remain in the East a few more weeks, so that he will be able to meet more of the State rights buyers who have been transacting their negotiations with Mr. Abrams at his offices in the Longacre Building, 42d Street and Broadway.

Motion Pictures Antidote to Bolshevism, Says Arthur Levey

Arthur Levy, exporter, who served with the 307th Infantry and the 2nd Corps, A. E. F., believes that motion pictures are the antidote to Bolshevism. He says:

"The most effective medium for combating Bolshevism is undoubtedly the motion picture. Tons of literature and lectures by inspired orators cannot be nearly so impressive as this method of *visualization*. We in America, worship and fight for an 'ideal' when that 'ideal' is so clearly visualized to us, that we come to understand and believe in it. Little can be gained by ignoring the evil—the public must be made to *realize* that the very foundation of society is being attacked and that there can be only two issues—world liberty or chaos—and slavery for all. It should not be difficult to prepare a special programme of publicity through motion pictures which would tend to enlighten the masses and educate them as to the real danger of Bolshevism. The people must be taught to realize that the future of civilization actually hangs in the balance and that no sacrifice is too great to crush Bolshevism."

March Smashes Pathe Records

Declared to Have Been Biggest Month in History of Organization—Prizes Incentive to Branch Managers

A STATEMENT made this week by Pathe Exchange, Inc., to Motion Picture News carries the information that all records for booking and collection went sky high during the month of March, and that Pathe established the record of the biggest month's business in the history of the house during the thirty-one days of the month.

Pathe executives attribute this to two factors. March was designated as Brunet Anniversary Month in honor of the year's anniversary of the accession of Paul Brunet to the office of vice-president and general manager and a sales contest was inaugurated with cash prizes to the winners.

A prize was also offered to the branch manager showing the greatest volume of business and with these inducements all the Pathe branch managers and salesmen went to work with the vim and vigor. "All of this special effort of course would not have been sufficient to have given Pathe the biggest month in its history had not the house backed up its men on the firing line of film which appealed to the exhibitors," said a Pathe executive.

"The Pathe men went out to hustle for their big month with a supply of pictures which were easy to sell. They had a new Pathe serial, Ruth Roland in 'The Tiger's Trail,' and a Pathe serial is always in demand. This one rolled up bookings which bid fair to break the Pathe serial record. Then the Pathe line of features including such stars as Fannie Ward, Frank Keenan, Baby Marie Osborne and Bessie Love was certainly a great help in piling up business. The two Pathe special features booking during March were 'Common Clay,' which has proven one of the most successful specials ever released, and 'The Unknown Love,' which gives promise also of being a record breaker."

The official continued: "When it comes to short subjects Pathe stands supreme and the always-in-demand Pathe News, the Harold Lloyd Comedies constantly increasing in popularity and the unique magazine reel, The Pathe Review, all helped to swell the total for the big month."

American Handles Christies in New England

AN announcement of importance in connection with the new Al Christie two-reel comedies—the "Christie Specials"—was made by Charles Christie in New York this week.

Contracts have been closed by which the American Feature Film Company will distribute the Christie Specials in the New England territory. It is also declared that negotiations are under way by which the American organization will take over the Christie one-reelers for this territory.

The deal just concluded places the distribution of the new two-reelers in the capable hands of Edward A. Golden for the six New England States. Mr. Golden, through his previous affiliations, is familiar with the Christie subjects and looks forward to a successful season with the comedy features.

American Feature Film has offices in both Boston and New Haven, thus being able to give unusually efficient service to New England exhibitors. Mr. Golden is well known throughout the territory and has at his service a picked organization.

Prints of the first Christie Special, "Sallie's Blighted Career," have already been shipped from Los Angeles on their way to the American offices. This two-reeler, with Fay Tincher in the lead of a typical Al Christie cast, will probably be ready for booking by New England exhibitors within a few weeks.

Charles Christie, when interviewed by a Motion Picture News representative, was enthusiastic over the new affiliation. "Mr. Golden has a top notch organization,' he declared, "and the prospects are bright for a happy association. The two-reelers, for which the contract has already been closed, will be issued once a month during the coming year. 'Sallie's Blighted Career,' the first release, has met with a corking reception and theatres that are showing it in the California territory have favored us with many flattering reports. We have been especially pleased with the way theatremen are featuring both the one-reelers and the new specials in their advertising and billing."

"Fatty" Arbuckle's Next in Mining Camp

Famous Players-Lasky announces that "Fatty" Arbuckle is getting on rapidly with his new Paramount-Arbuckle comedy, which has not yet been given a title, but which is laid in a mining camp in days of gold and wild adventure.

Molly Malone is his leading woman and the story for the picture is said to be excruciatingly funny. It is said to consist of the innumerable happenings of ludicrous nature that might transpire in a mining camp.

Rothacker Begins on Tenth Year

Next Month Signalizes Ninth Anniversary of Chicago Motion Picture Concern—Many Achievements Noted

WHEN Watterson R. Rothacker organized and launched his company in 1910, it was known as the first organization in the world to specialize in motion pictures adapted for industrial exploitation, commercial education, general advertising and publicity.



The month of May ushers in the ninth anniversary, and the growth of the Rothacker Film Manufacturing Company has been pronounced remarkable.

Along the lines of developing film, the Rothacker organization has the privilege of doing all the developing and printing for the First National Exhibitors' Circuit.

Many scenics have been produced by the concern and released as "Rothacker's Outdoors." Along this line it is stated that Mr. Rothacker will soon have a very important announcement to make anent a new ingle-reel novelty subject, a new single-reel review series of the high class magazine type, and a single-reel superscenic.

W. R. Rothacker is said to have written the first booklet on the subject of motion picture advertising, issued in 1910. Previous to that time, and since, his articles on this subject have received prominent space in *Scientific American, Printers' Ink, Advertising and Selling, Judicious Advertising, Novelty News,* London *Bioscope,* and the motion picture trade journals.

He was one of the vice-presidents of the original Motion Picture Board of Trade, and is at present chairman of the membership committee of the National Association of the Motion Picture Industry and chairman of the studio committee of the Society of Motion Picture Engineers.

Mr. Rothacker was also a member of the War Co-operation Committee appointed by President Brady, member of the Advisory Committee Bureau of Motion Pictures, American Red Cross, and a member of the National Cinema Commission.

The following clubs and associations, exclusive of fraternal organizations, claim Mr. Rothacker as a member: Chicago Athletic Association, Lambs Club of New York City, Chicago Association of Commerce, Illinois Manufacturers' Association, National Association of the Motion Picture Industry, and Society of Motion Picture Engineers.

"Elmo, the Mighty," Thrilling

First Three Episodes of the New Serial Shown to Universal Reviewing Committee

"ELMO THE MIGHTY," featuring Elmo Lincoln and Grace Cunard, a Universal serial, is said to have some of the most unusual and daring feats ever enacted before a motion picture camera. The first three episodes of the new serial were shown to Universal's reviewing committee April 15, and the picture was said to be one of the most extraordinary ever viewed.

Though the new serial features Elmo Lincoln and brings out many of his marvelous feats of strength the first few episodes of the serial bring out numerous thrillers in which Mr. Lincoln does not play a part. The action of the first three episodes, for the most part, transpires in the wooded hills of California where a big lumbering syndicate is seeking control of valuable timber lands patrolled by Capt. Howard Armstrong, a forest ranger and former army officer. Realizing that the ranger has knowledge of its plans the syndicate engages a band of lumberjacks to aid in keeping the government agent from interferring with the plans laid out. A masked motorcyclist, who seemingly helps the ranger when he needs aid, but who proves a complete enigma to both the ranger and the syndicate plays a prominent part in the serial's story.

Miss Cunard is seen as Lucile Gray, a daughter of a wealthy man and a former Red Cross nurse who has met Capt. Armstrong on the battlefields and who recognizing him in the woods, renews old acquaintance with him. The leading characters of the serial are introduced in the first episode and from the very start the serial picks up speed and interest and so complicated do events become that, according to the previewers, solutions to minor parts of the theme of the first three episodes could not be reached within several fast and intensely interesting episodes, alone.

Tossing men of gigantic stature about like flour sacks, Mr. Lincoln clearly demonstrates that he is another Maciste, and in addition to his great strength he is called upon to do some intense dramatic acting and some daring riding.

"Elmo the Mighty," now nearing completion at Universal City, where Henry McRae is directing the action, is from the script provided by William E. Wing and Joe Brandt. It is expected that this serial will be ready for release the second week of July.

Arthur Levey Returns from War

Arthur Levey, exporter and pioneer film man, has returned to New York and received his discharge from the service. He is re-establishing his offices at 1457 Broadway and preparing for an extensive campaign in the foreign market on behalf of American film manufacturers.

Methodists Study Films

A party of twelve, headed by Dr. C. R. Reisner, of New York, who represent Methodist-Episcopal churches, are in Los Angeles for the purpose of studying the making of motion pictures with the view of introducing pictures in the churches throughout the country.

It is the plan of Dr. Reisner and his coworkers, to raise a fund of one hundred and twenty million dollars for the purchase of entertainment devices to be placed in the churches, the principal feature of the program being motion pictures. If this plan is carried through, every Methodist church of the land will be equipped with a projection machine where educational and such other releases as are decided upon, may be shown to the members and their friends. It is the plan of the church workers to give the young people a place of amusement that will hold their attention.

While in Los Angeles, Dr. Reisner and party are spending considerable time with D. W. Griffith and at the Griffith studios.

Simplex Office Undergoes Change

E. M. Porter, general manager of the Precision Machine Company, announces that increased business has again necessiatted the changing around of the splendid office arrangement, which has prevailed at the Simplex factory and which, at the time of its installation, was considered adequate for some time to come.

That section of the office formerly occupied by exhibition machines is now being fitted up to accommodate the large bookkeeping and auditing department, whose present quarters, when made over, will be the luxurious and commodious housing for the sales department.

And the already friendly and cheerful atmosphere prevailing at this factory is accentuated by the color scheme which is employed in the paneling throughout and which is French grey and white.

This is but one of the many contemplated changes which the added business is making imperative.



E. K. Lincoln is star of "Virtuous Men," Ralph Ince picture for Sawyer and Lubin

Why Robertson-Cole Subjects Are On Open Market

An Interview with A. S. Kirkpatrick of Exhibitors Mutual Distributing Corporation

THE picture market is "wide-open" because the exhibitor has made it "wide-open," according to A. S. Kirkpatrick, assistant general manager and director of sales of Exhibitors Mutual Distributing Corporation, who declares in an interview that the exhibitor dictates the selling policy of motion picture distribution.

Mr. Kirkpatrick asserts that the so-called "program" has been banished, that "series booking" exists only where, for his own protection the exhibitor wants to book series, and that the policy of booking a picture at a time is here because the exhibitor has finally come to a definite conclusion that the "wide-open" market is the most equitable plan under which he can secure product for his screen.

He declares, however, that no distributing organization, serving exhibitors of all classes, can establish and maintain a rigid selling policy in all its territories, because the exhibitor, as the buyer, has become the dictator of the market and insists upon buying his pictures in the way he wants to buy them.

A Matter of Evolution

"We are in the midst of an interesting evolution," declared Mr. Kirkpatrick in his discussion of the question, "and because some of our contracts date back beyond the time when the exhibitor began to swing into the 'open-market' plan we are able to observe the evolution from the inside.

"The fact of the matter is," he continued, "that the exhibitor is king in this business. He has not always been I will admit, but he was long before he knew it, and we knew it long before we were willing to admit it.

"In fact, if not in theory, the exhibitor has been buying his pictures as he wanted to buy them for a long time. The distributing organizations which were keenly alive to the trend of affairs within the industry saw the shadow of impending events and so adjusted their policies that when the change came they were in a position to meet it gracefully.

"Since December 15, 1918, when we began the distribution of the Robertson-Cole subjects our sales policy has been based on the policy of a 'wide-open market.' We have sold all the Robertson-Cole subjects, a picture at a time, except in instances where the exhibitor insisted, for his own protection, upon contracting for a star series.

"Many exhibitors are not yet convinced that the policy of buying a picture at a time has advantages over buying a star series. These men feel that the star series booking plan gives them a protection which is impossible under the open market plan and they are right in some respects.

"Under the star series plan the exhibitor is in a position to popularize the productions of a particular star in his neighborhood or community and capitalize on the popularity which his money and his efforts have created.

"He has a contract for a certain number of productions in which the star appears. As a matter of business he increases the star's popularity in his neighborhood. There is a cancellation clause in his contract by which he can discontinue the series if the productions do not meet the standard he has expected. In short he has a guarantee that a competing exhibitor cannot steal the pictures which come in that series. He benefits, too, by a reduced selling cost—six or eight pictures sold at the cost of one under the open market plan.



William Desmond is presented by Robertson-Cole through Exhibitors Mutual in "Whitewashed Walls"

A Specific Example

"As an example of the success of the star series plan I may cite the plan under which we offered the current series of Haworth productions starring Sessue Hayakawa. There are eight pictures in the series. They were sold under the star series plan for the two first productions with an option on the rest.

"The Haworth studios actually produced a series of pictures, which, up through the fifth release, has excelled anything the exhibitor expected. The third and fourth productions were better than the first and the second. The fifth excels them all.

"As a matter of fact the Hayakawa productions now being released are as near a series of specials as any series that ever was made. 'The Courageous Coward,' the current release is a special in every sense of that maligned word. Under the 'wide-open market' policy it would have been possible to get bigger prices for 'The Courageous Coward' than for any of the previous Hayakawa releases.

"Exhibitors who bought the Hayakawa series, at their own insistence, on the 'wide-open market' are paying more money than the exhibitors who booked the series. The pictures are worth more. Their own 'open market' policy made it possible for their competitor to step in and bid for the pictures. In the territories where the pictures were sold as a star series the competitor was shut out.

"Under the 'wide-open' market the principles of competitive business apply on each individual production. The law of demand forces the prices up, and the demand is perfectly healthy business condition because it is established that the specific production will produce greater profit to the exhibitor.

"No industry can survive if any particular division of the industry plays the hog. The distributor cannot gouge the exhibitor and expect not to suffer from the reaction which affects the entire industry. The exhibitor cannot compel the distributor and producer to operate without profit and expect not to suffer from a poorer quality of product.

"Exhibitors' Mutual is operating on a policy of fair play. We are doing it without fuss or feathers. We are exhibitor controlled and exhibitor owned and our efforts are directed to delivering to the exhibitor a quality of product which he can retail at a profit. We are trying to serve him intelligently and efficiently, keeping a close finger on the pulse of public demand.

"The 'wide-open market' plan has been a policy of this organization since the last month of 1918, and it has worked out with great success. All our pictures, star series and specials, have been offered under that plan with the option of star series up to the exhibitor.

"I am convinced that the 'wide-open market' is here to stay."

Keenan Finishes Third Picture for Pathe

Working under a Pathe contract at the Robert Brunton studios in Los Angeles, Frank Keenan Productions Inc., has just finished the third in its series of what is described as eight powerful dramas. Mr. Keenan has just started on the fourth subject, "A Nameless Story."

The completed pictures are: "The Master Man," a story of political intrigue and tragedy; "The Gates of Brass," a story of crooked exploitation of desert lands in the Southwest, and "The Tide Book," a story of the shipping industry on the West Coast.

Press Praises Hodkinson Policy

Single Unit Open Booking Sales Policy Wins Support of Press and Exhibitors, It Is Stated

WHAT is described as the dramatic decision of the W. W. Hodkinson Corporation to offer all productions, past and present, distributed through that organization on a wide open booking basis to the exhibitors of the country was considered too important a step to permit of delays in making such a policy known to theatre owners in every section of the United States.

Therefore in addition to using the recognized mediums of the industry for the announcement of this sales policy, the daily newspapers of America were used through their motion picture departments and the important regional newspapers in the large cities were mailed directly to exhibitors by the Hodkinson representatives operating through thirty Pathe distributing offices.

As quickly as New York learned of the decision of W. W. Hodkinson to make open booking, his recognized new sales method in the industry, San Francisco, Chicago, Atlanta, and all other sections knew it, and it is stated that telegrams approving the policy were being received at the Hodkinson Home Offices in New York.

Such an important newspaper as the New York *Times* said:

"Exhibitors have justly made complaint against the rule of distributors of selling photoplays in groups or series, charging that by such rules good pictures are made to carry poor ones, the exhibitors and public paying the freight. Therefore the move of the W. W. Hodkinson Corporation is in the direction of bringing about better relations between exhibitors and distributors and of insuring better photoplays because in an open market, the exhibitor will be able to choose what he wants and each production will have nothing to recommend it except its own merits."

Hodkinson officials state that a large exhibitor in Washington, D. C., wrote them as follows:

"The step you have taken to sell pictures validly is the first move by a man of big repute and standing in the industry to wipe out of existence the vicious programs and star series systems as they are now employed. I have always been a believer in the program system if properly operated with a proper effort to uphold the quality of the pictures that compose a program. But those producers who have resorted to the system have chosen to regard the program as the dumping ground for all such pictures as they were unable to sell in a star series or under the designation, "special production." The step you have taken will now mean that a lot of bad product of all companies is going to be wiped out of existence."



Herewith is a flash from the first Leah Baird-Augustus Thomas special "As a Man Thinks," which W. W. Hodkinson will release

Briggs Comedies Are Not Animated Cartoons

FROM the hundreds of inquiries said to have been received by the recently organized Briggs Pictures Inc., many exhibitors have immediately jumped to the conclusion that the famous cartoonist, whose comedy pictures of kid life appear in 125 of the leading newspapers of the country, is producing animated cartoons for the screen.

For the information of the motion picture trade in general, the producers wish to emphasize the fact that, although Mr. Briggs writes all the scenarios based on his well known cartoons, these one reel comedies are actually portrayed by real honest-to-goodness children.

Briggs Comedies are real one-reel photoplays enacted principally by the three clever Carr children, Rosemary, Stephen and John. The premiere was held at the Strand theatre in New York a few weeks ago and they are to run there every other week, as it is reported the first subject jumped immediately into popularity.

C. A. Briggs, the well known cartoonist of the New York Tribune is president of the producing company and writes all the scenarios. James S. Gillespie is treasurer and Alex Yokal is vice-president and secretary.

Seven one-reel subjects have already been completed and the general title of the series is "When a Feller Needs a Friend." No national distributing arrangements have as yet been made. "Married Life" is another of the famous Briggs series that may be produced with real photoplay actors and actresses later on. The "Skinnay" character is familiar all over the land and since the premiere at the Strand the producers have made elaborate plans to secure a wide distribution of the Briggs Comedies.

The reception accorded the first subject of "When a Feller Needs a Friend," was enthusiastically pronounced spontaneous enough to warrant them in producing these single reel comedies on a large scale.

Mr. Briggs, previous to his New York Tribune affiliation, was drawing his well known cartoons for the Chicago Tribune.

Simplex Notes

Miscellaneous Simplex Installations

A glance through the records of Simplex installations made in fields other than the theatrical one, brings to light the fact that many of the leading colleges, industrial plants and institutions are now using motion pictures in connection with their several other activities.

A report from a Simplex official informs us that elaborate plans are being outlined which will embrace the educational field, which is now open and in a receptive condition to receive an absolute fireproof machine which is usually required for institutional use.

Glancing through the list of Simplex installations, we find among them the following:

Alabama Polytechnic Institute, Auburn, Ala.; Stanford University, Palo Alta, Cal.; University of Ilinois, Urbana, Ill.; Purdue University, Lafayette, Ind.; Indiana University, Bloomington, Ind.; Drake University, Des Moines, Ia.; Cornell College, Ithaca, N. Y.; Harvard Medical School, Cambridge, Mass.; Harvard University—Class 1917, 1918, 1919, Cambridge Mass.; Stevens Institute of Technology, Hoboken, N. J.; Bushwick High School, Brooklyn, N. Y.; Washington Irving High School, New York City; Colgate University, Hamilton, N. Y.; State University, Albany, N. Y.; St. John's College, Brooklyn; Ohio Northern University. Hardin, O.; Ohio State University, Columbus, O.; U. S. Indian School, Carlisle, Pa.; Norwich University, Northfield, Vt.; University of Wisconsin, Madison, Wis.; Eastman Kodak Company, Rochester, N. Y.; Curtis Publishing Co., (Saturday Evening Post Ladie's Home Journal) Philadelphia, Pa.; Du Pont de Nemours Powder Co., Wilmington, Del.; John Wanamaker, New York City & Philadelphia Pa.; Biltmore Hotel, New York City; Philadelphia & Reading Railway Co., Reading, Pa.; John Stetson Hat Company, Philadelphia, Pa.; Automobile Club of America, New York City; Museum of Natural History, New York City; Art Museum, Detroit, Mich.; Polyclinic Hospital, New York City; Ohio State Penitentiary, Columbus, O.; State Prison, Sing Sing, N. Y.

This forms a very small part of Simplex installations made in similar quarters and the number of which would easily run up into four or five figures, which shows the increasing popularity of the motion picture in other fields.

Simplex Booster in from Chicago

Emil J. Dirks, a live wire exhibitor operating the Easterly Theatre in Chicago was an interesting visitor at the Simplex plant this week. According to Mr. Dirks, who is a well-known real estate broker, he took hold of the Easterly Theatre some time after several poor tenants had mismanaged it to such an extent that it was listed in the "lemon" class.

Mr. Dirks, however, rolled up his sleeves and jumped in, determined to bring the theatre up to a paying proposition. His first act was to send out 5,000 personal letters to his neighbors, at the same time booking high class features and today the Easterly is recognized as a splendid example of a successful theatre, despite its location—between two one-thousand-seat houses.

Mr. Dirks was keenly interested in the Simplex improvement shown him and was high in his praise of the part that the Simplex played in the rehabilitation.

COMING!



ELMO LINCOLN

Sensational Star of the World famous production

THE ROMANCE OF

"TARZAN OF THE APES"

Supported by

GRACE CUNARD in the thrilling New Universal Serial

"ELMO THE MIGHTY"

Nail This Big New Boxoffice Winner for Your House - NOW!

Book thru your nearest Universal Exchange or communicate with the UNIVERSAL FILM MN'FG. CO., Largest Film Mn'fg. Co. in the Universe.
Carl Laemmle, President, 1600 Broadway, New York.

EXTRA!



Eight Big Special 2 Reel Western

EDDIE POLO

PICTURES

The Famous "Cyclone Smith" Stories

A SERIES of 8 master 2 reel productions, each story complete in itself, featuring the great Polo; brilliant star of "THE LURE OF THE CIRCUS" that is packing theatres to capacity in every part of this country. BOOK this big series of eight. Advertise POLO and watch your profits grow. Polo's tremendous popularity will pull for you as big as your costliest features. Get your contract right now.

Now booking Big thru all Universal Exchanges

Jesse Lasky Flays the Film-cutting Evil

JESSE L. LASKY, first vice-president of Famous Players-Lasky Organization, has some interesting and beneficial things to say this week in regard to the film-cutting evil practiced by some exhibitors. Mr. Lasky admits the subject is not new, but believes it is one that needs doctoring before it grows older.

I AM well aware that this is not a new subject. I am equally aware of the fact that others have discussed it with fervor, sought some equable means of adjusting the situation, and yet so far as I can determine, the practice on the part of many exhibitors of cutting photoplays to suit themselves seems to continue unabated.

I am of the opinion that this is an evil, a foe in our own household, I might say, the results of which cannot fail to be disastrous to everyone concerned unless those exhibitors who practice it can be made to see the error of their ways and be convinced that they are simply injuring their own prospects and hurting the cause of the motion picture to a far greater degree than they perhaps realize.

I am charitable enough to believe that no wrong is intended in even the most flagrant examples of this indiscriminate "trimming" of films. The exhibitor who deliberately mutilates a photoplay simply to render it possible to crowd in an extra half-reel of some other character, or for any other reason, while he may be of the opinion that he is doing a shrewd bit of business, giving more variety to his program, etc., is in reality destroying the best efforts of producer, director, actors, authors, scenarists and everyone else concerned in making motion pictures—and, finally, insulting the intelligence of his patrons and laying the foundations for failure on his own part.

Let me cite a specific example in support of this assertion: Not long ago we purchased from the Saturday Evening Post a novel by Wallace Irwin called 'Venus in the East.' It had been widely read and commented upon for its originality and charm. The story was translated into continuity form by an expert scenarist, a cast headed by Bryant Washburn, the Paramount star was chosen to interpret it; a competent director undertook to produce the film; the company went to New York from Hollywood to make the Eastern scenes and then returned to complete the picture in the west. In the production, as is customary with all our pictures, the utmost care was taken to make the photoplay as perfect as possible. There was no superfluous padding. The best efforts of technical and artistic experts trained to this very work, were expended to make the finished product in every way entertaining and worthy of the author's conception.

Yet this picture, when exhibited in a certain theatre, was cut by the exhibitor so that to a large extent the efforts of those who make it were stultified and the public which paid to see a finished production were cheated—there can be no other word for it. Something like twenty-four scenes, including all the Eastern shots, costing approximately $15,000 to secure, were eliminated. This theatre was one of the highest class; a top price is charged for admissions. And yet, people might go to a neighborhood house and for half the money see the unmutilated photoplay. What is the answer? Is it not obvious that the exhibitor must sooner or later lose custom if he persists in such practice?

I am speaking not only for our own productions, but for those of our allied pro-



Elsie Ferguson, Artcraft star, in "The Witness for the Defense"

ducers, such as Thomas H. Ince, D. W. Griffith and others, all of whom in times past have protested against the practice of cutting on the part of the exhibitors perhaps with even greater vehemence than I am doing.

Aside from the direct injury it works upon the producer, the difficulties it causes with stars, directors, authors and others, who are justly incensed by this mutilation of their work, the ethical side of the question needs to be considered. It is a certainty that the exhibitor, even if the terms of his contract make it possible for him to cut to his heart's content—is by no means—generally speaking—competent to judge just what parts might be eliminated without actual injury to the continuity or the effect of the picture. He has not studied the story as have those who produced it. Very possibly he has not even read the original, if published in book or magazine form. He has not the time to decide what is least essential.

What would be said of a bookseller who deliberately removed certain pages from a popular novel and then sold it to his customers at the full market price? He would soon be tabooed by all his former customers and would probably have to shut up shop unless he desisted from the practice.

Is there any difference between this and the cutting of films by the showman who is in the final analysis the retailer who vends the product to the public?

Take the stage play. It is rehearsed, edited, cut, and finally produced for the public gaze. After the first night it may be improved by judicious cutting under the eye of the producer—all of which corresponds to the work in the laboratory and projection room of the studio. But once the play is declared "okey," it goes forth in that form, and even years later, when reproduced in stock is seldom mutilated, the only changes being caused by the limitations of the smaller producers. Even the one-night stand companies will hesitate about deleting that which is vital. But many film exhibitors have no such scruples apparently with regard to their pictures.

I feel certain that it is only a question of time, unless exhibitors desist from such ruinious cutting, that some action will have to be taken by producers in self protection. They must keep faith with the people; the authors, actors, directors have reputations which they must jealously safeguard. If they are at the mercy of the exhibitors who amputate films indiscriminately they are in danger constantly.

As I said before, I am quite willing to believe that exhibitors, generally speaking, mean well; that they believe they are serving their own interests and those of their patrons best by cutting down features to make room for a long and varied program. But I am satisfied that if the public was consulted, it would invariably protest against the practice. The photoplay patrons would rather see one complete and unmutilated picture than half a dozen chopped and incomplete offerings.

Speaking for our own product, I am confident that when a photoplay leaves our laboratory for the exchange it is trimmed down to the limit. The scenes have been matched perfectly, the continuity has been preserved. Much film has been discarded, but it has been done by those trained for the work and who have made a study of the individual picture. To cut it further is to do an injury that is far reaching in its consequences.

If a campaign of education does not have results in eliminating the obnoxious practice, it is evident that some other measures will be necessary to curb what is unquestionably an unmistakable evil.

"Rustling a Bride" Is Thrilling Romance

Lila Lee's new Paramount picture "Rustling a Bride," is scheduled for release April 27th.

The story and scenario were written by Edith M. Kennedy and the picture directed by Irvin Willat.

The picture stars Miss Lee as a lonely Eastern girl, who through the death of her grandmother, a scheming elderly neighbor and a letter from a young cowboy, goes West to meet many adventures, but finally succumbs them all and is married to the cowboy.

Monte Blue plays the leading male role and L. J. Shumway that of the villain.

George Walsh's Next a McCutcheon Story

George Walsh, after completing "Help! Help! Police" at Palm Beach is back in New York again and is preparing to begin work on another comedy-drama, "The Seventh Person." This story was written by Benjamin F. McCutcheon.

This picture, it is said by the Exhibitors' Service Bureau of the Fox Film Corporation, is crammed with exciting situations and good fun, and is considered an ideal vehicle for the athletic George.

Edward Dillon who directed the last three George Walsh subjects, will direct "The Seventh Person."

Rothapfel For Forty-Five Cities

Complete Program of Entertainment to Make National Premiere Throughout Country in May

FOR the first time in the history of the theatre, either on the speaking stage or on the screen, a complete programme of entertainment will be given day and date in more than forty-five cities throughout the country, when the first Rothapfel Unit Programme is given to the public in May.

The legitimate producer can cite instances where four or perhaps five road shows in addition to his New York and Chicago companies are playing day and date. The producer of opera, musical comedy, burlesque or any other form of theatrical entertainment can cite multiple engagements of the same attraction, but never in the history of the stage or screen has the same complete programme played in more than six or seven cities at the same time, it is claimed.

In booking the first Unit Programme in more than forty-five cities, a record has been established. The opinion is not based on expectancy, but on the actual bookings recorded at the New York offices of Independent Sales Corporation and the Film Clearing House. They declare that when the first complete programme is released as now planned, in May, this will be the record established.

Striking an average of the seating capacities of first-run houses throughout the country, each averaging five shows a day, and with at least fifty and probably more cities booked and in some instances three and four theatres in the same city booking the Rothapfel Unit Programme, the same week, it is considered logical to deduce that from three to four million persons will have seen his programme the first week that it is presented.

Frank G. Hall, President of Independent Sales Corporation, and his staff of assistants, are doing everything known to modern exploitation, advertising and publicity, to assist the exhibitor in presenting to his patrons this programme.

Contracts have been signed by Mr. Hall for space on the billboards throughout the country. The special representatives now out have with them every possible aid in the way of suggestions and exploitation material so that the exhibitor may know what to expect and how to bring the Programme before his patrons.

Harry P. Diggs has prepared a booklet, finished in purple and gold, which has been pronounced by those who have seen it one of the most artistic of mediums of announcement containing a short synopsis of the subject matter of each of the features in the Programme, and statements by Mr. Rothapfel and M. Hall.

United Secures Frank Crane to Direct Reed

FOR the third of the series of special productions in which Florence Reed is being starred by United Picture Theatres, J. A. Berst announces the appointment of Frank H. Crane as director. The selection of Mr. Crane for the position was made in consultation with Mr. Berst by A. J. Bimberg, general manager of the J. M. Shear Company, which will make the production for United.

The scenario of the new Reed subject is by John K. Holbrook, who also wrote the continuity. Preliminary work on the piece, the title of which is as yet unannounced, has been put in hand, and a cast is being selected for Miss Reed's support.

To follow the first Florence Reed United offering, "Her Code Of Honor," presented, it is reported, to S. R. O. audiences at its recent New York release, the second picture of the series is in process of cutting and titling. Because, it is said, of the nature of its title, early publication of which might lead to imitation owing to the timeliness and importance of its subject, no main title has yet been announced, but it is promised that the piece deals with a topic of new and vital public interest hitherto unutilized either on stage or screen.

The strong supporting cast includes Hugh Thompson, who plays the part opposite Miss Reed, David Powell, recently in support of Elsie Ferguson and Billie Burke, and Gareth Hughes, notable for his work with Marguerite Clarke and other prominent stars. May MacAvoy, Mildred Cheshire, Florida Kingsley, Harold Entwistle, Tom McGuire, Edward Miles and Mrs. Jennings are also prominent in the roster of players.

Rex Beach Returns from Mexican Journey

AFTER weeks of adventure and excitement in Mexico, Rex Beach, novelist, is back in New York, where he will spend several months preparing the adaptation and continuity for his next Goldwyn picture. Mr. Beach looks back on his Mexican adventures as the most interesting of his recent career.

"You will say that the man-eater doesn't exist in America," he told his interviewer, "but I can take you into a lonely country where for miles and miles the only human companionship you can find is the intimacy—and I call it intimacy deservedly—of a forgotten people who still cling to cannibalism.

"It is no unusual thing to travel across Mexico now with an armored car both fore and aft. In some way guns have found their way into the hands of these grim savages, and where the Seri dwells in a small country there are hundreds and hundreds of Mexican miles that pay tribute only to the Yaquis, who plunder and kill without restraint."

Much of the Mexican material gathered in his recent trip the novelist expects to use soon in a new Goldwyn picture, the details of which are still in process of formation in his mind.

"The Other Man's Wife" Acquired by Hall

The British-American Pictures Finance Corporation has acquired the world rights to H. M. Warner's late independent production, "The Other Man's Wife," starring Stuart Holmes and Ellen Cassidy, for release by Independent Sales Corporation through the Film Clearing House, Inc., as a special.

The British-American Pictures Finance Corporation is one of the five picture corporations with which Frank G. Hall is associated and will acquire, from time to time, the exclusive rights to independent productions to be released through the Film Clearing House exchanges by Independent Sales.

With the acquisition of its first special, this newly formed corporation enters the picture industry with a production that is said to reflect credit on its initial move in making its debut as a factor in the independent field.

Both the domestic and foreign territories have been taken into consideration in its formation. The United States and Canadian territories will be handled by Independent Sales through the Film Clearing House and the foreign territory will be covered by the Apollo Trading Company.

"Sally's Blighted Career" Given Pre-Release

The first of the Christie two-reel specials, "Sally's Blighted Career," was given a pre-release at the California Theatre in Los Angeles during the week of April 7. Very favorable reviews of the first Christie specials were made, it is said, by the Los Angeles critics, among them Mr. Anthony Anderson, the *Times;* Mrs. Florence Lawrence, the *Examiner,* and Miss Gertrude Price, the *Record.*

Commenting on the picture the *Examiner* says: "Fay Tincher's coin-spot socks are an amusing incident in a film which was lively, humorous and best of all, based on a tenuous plot."

The *Record* said: "Fay Tincher in 'Sally's Blighted Career,' with thirty Christie beauties, is a gloom dispelling riot."

Says "Miss Adventure" Is Hyland's Best

Many who saw the first print of "Miss Adventure," the Wiliam Fox Excel Picture, which Peggy Hyland has just finished on the Pacific Coast, declare it is the best Miss Hyland has made.

It is said to be full of thrilling action, pathos and the sprightly good-humor that characterizes most of Miss Hyland's productions. The story was written especially for her and is said to fit her like a glove.

In "Miss Adventure," which was written by J. Anthony Roach, Miss Hyland is said to have the support of a large and exceptionally capable cast, which includes Lewis Sargent, Frank Brownlee, Edward Burns, George Hernandez, George Webb, Alice Mason, and little Gertie Messenger.



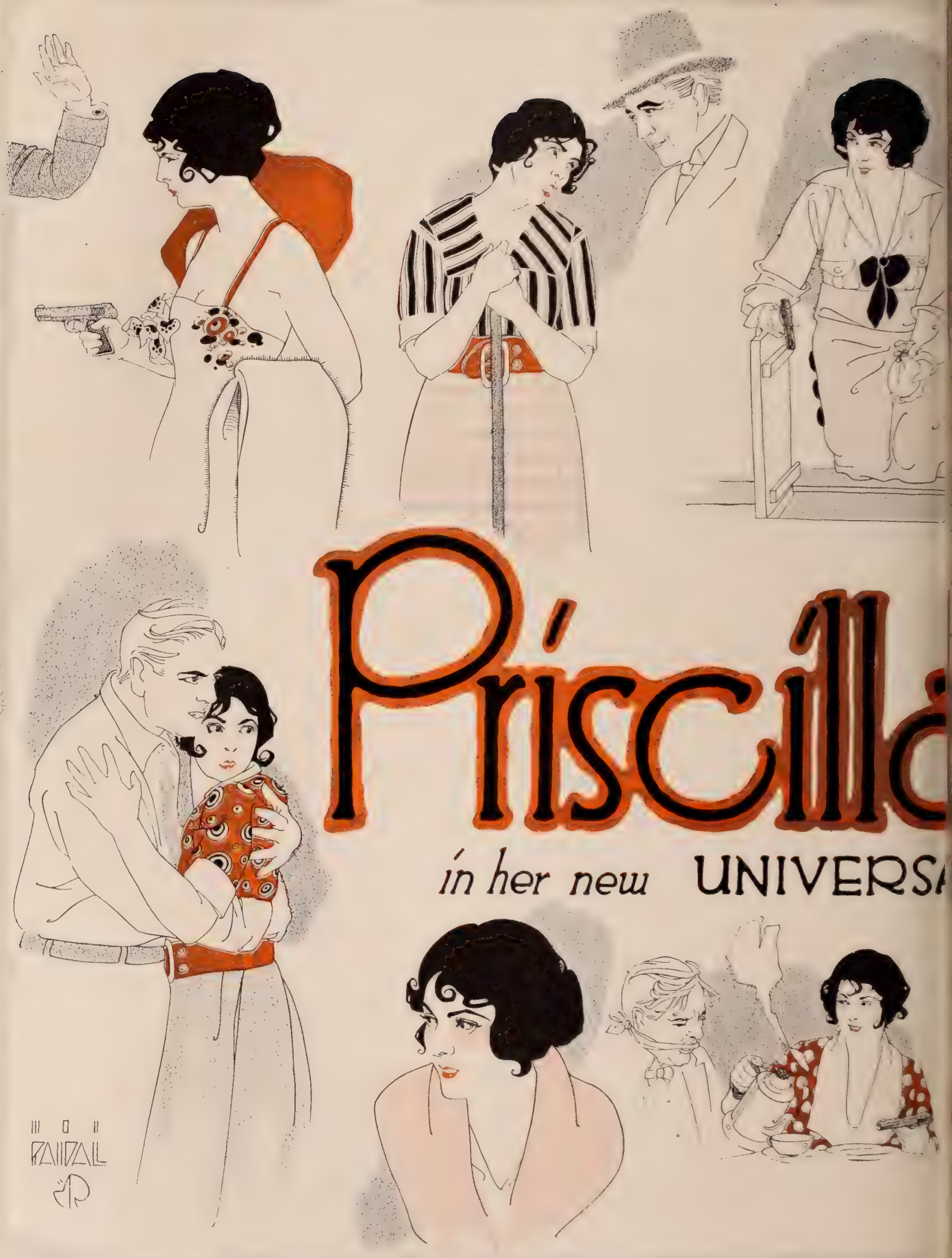
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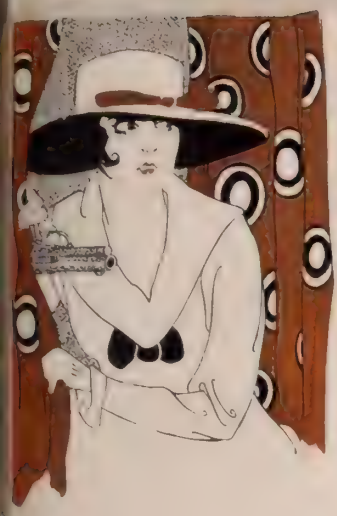
— the Exhibitors' Star —

in

"The Exquisite Thief"

A UNIVERSAL SPECIAL ATTRACTION


Priscilla
in her new UNIVERSA
MOI
RAIDALL







OAN

'PECIAL ATTRACTION, "The

EXQUISITE THIEF"



HARRY CAREY

"ROPED"
"A FIGHT FOR LOVE"

UNIVERSAL SPECIAL ATTRACTION



MARY MAC LAREN

"CREAKING STAIRS"
"THE AMAZING WIFE"

UNIVERSAL SPECIAL ATTRACTION



MONROE SALISBURY

"THE LIGHT OF VICTORY"

UNIVERSAL SPECIAL ATTRACTION



MAE MURRAY

"DANGER GO SLOW"
"WHAT AM I BID?"

UNIVERSAL SPECIAL ATTRACTION

THERE are two kinds of NET. One is net profit—the other is the net of the 52-weeks-contract—don't get caught in it!

Universal Special Attractions net profit the exhibitor more than any other brand of pictures simply because the Stars, while nationally popular, are rationally paid—because the Directors are masters of their art—and because we have the very important mechanical equipment. As a result, Universal Special Attractions draw bigger money in proportion to their cost to you than any other productions.

For this reason, we don't need any 52-weeks contract. When you hear of, say, Campbells Soup insisting on the grocer buying a case every week for 52 weeks or none at all, you may expect the Universal to force the contract scheme on you, but not till then. Until that far-off day, we prefer to have you consider a Universal Special Attraction as standard goods—the best for the money—buy it when you want it. But you generally want it.

UNIVERSAL FILM MANUFACTURING CO. CARL LAEMMLE, Pres. 1600 BROADWAY, N. Y.

Special Service Section on

Rupert Julian in "The Fire Flingers"

RUPERT JULIAN has not been seen in a motion picture since "The Kaiser, the Beast of Berlin," and since that picture attracted such crowds everywhere we would be certain to call attention to the fact if you are going to play "The Fire Flingers." At the same time it should be brought out carefully that this is not a war picture for the title might convey that impression to some.

There should be emphasis placed on the fact that this is made from the Saturday Evening Post story by William J. Neidig. There is a mighty good line that you can use, and we would advise it being employed in every advertisement that you use and every reference in your general exploitation, immediately after the title:

"The Saturday Evening Post story that made a nation lose its sleep."

This is a very tense story and the mystery idea should be kept dominant and therefore the selling talks should go only to the extent of telling the character of the picture without giving away the entire plot. *Here is an instance where you can use the climax of the story for your selling point without destroying the interest, provided you do not tell all that goes before, but be very careful that you do not know both. Climax advertising is valuable when you have a situation that arouses curiosity to see how such a state of affairs came about.*

THIS is the way it happens: Richard Hatton and his cellmate, Chris, have just been released from prison and agree that henceforth they will go straight. Both printers, they apply in the nearest town to Richard Olwell, rich and crafty publisher, for work and get it. But hard luck continues for a detective from their home city has seen them enter the workshop of Olwell and wires back their identity. Olwell drives them out, refusing to pay them for the half day's work.

THESE Special Service Section are written with the purpose of suggesting to exhibitors how to get the most out of pictures that he has booked. They are prepared after studying the pictures and the best way of exploiting them. Won't you let us know any use that you made here and the original ideas that you have used in putting over this picture or any others?

In the meantime we get a splendid characterization of the brutal print shop owner and of his treatment of his beautiful wife who has ceased to interest him since he has become enamored of Maggie Driver, an employe, with whom he is planning to elope. We see too, the realization of his wife who confides her troubles to her cousin, the local chief of police. It is to occupy her attention that the chief gives her his accumulation of finger print records to classify and index.

Hungry, and without a cent the two ex-convicts determine to go to Olwell's house and demand food. Olwell is dining with Maggie in a cafe, and when the maid sees the bearded figures she is alarmed, but after hearing their story Mrs. Olwell orders them admitted and serves them herself.

Olwell, having taken $200,000 from his safe, now comes home with the declaration to his new love whom he leaves outside in the car, that he is going to drive his wife out of the house and then shave so that he will not be recognized on his elopement with Maggie.

BUT when Olwell reaches the house, although beastly drunk, he realizes that Maggie may be only after the money and so he decides to hide it between slices of bread, fixing these up as sandwiches, for he knows that she is not likely to examine anything so coarse.

Then he goes to drive out his wife and sees the two ex-convicts at the table. He goes into a wild rage and attacks them. Chris is for the fight, but Hatton restrains him and himself receives a blow over his head from Olwell that stuns him as Olwell crashes into the wall and falls dead. And then, peering into the face of the dead man and that of Hatton, Chris is struck by the remarkable resemblance there would be if both were beardless.

Facing trial for murder Hatton decides to take the place of Olwell and shaves himself, at the same time placing his prison discharge papers on the body of the dead man. When the chief of police arrives he is satisfied with the explanation of the supposed Olwell that he cannot remember what has happened on account of the blow on the head. Then Chris after his arrest wins his freedom when the supposed Olwell claims that he is his secretary.

WIFE and chief of police and everyone else is amazed at the change that has come over Olwell and the love of his "wife" rapidly returns. The one thing that remains a mystery is what has become of the $200,000, which turns out to be mostly that of the wife. But here the return of the wife is shown when during the search



At right, Hatton reveals his true identity to his "wife," and at the left the tense finger print scene. In center, a close-up of Jane Novak, as the wife



At left, the fight scene which results in Olwell's death; center, his abuse of his wife as he threatens to drive her from his home, a at right, Olwell and the girl with whom he plans to elope—Fay Tincher

for this she replies to the police chief, "Why he can do what he likes with my money, cousin."

The real Olwell has placed the sandwiches in his grip and this is taken to the printing office in the course of the search and the chief tosses them into a waste-basket. The supposed Olwell is saved from any charge of aphasia resulting from the blow.

But Hatton has come to love the woman now as much as she loves him and he sees that he can follow the pretense no longer and so he tells her that he is not Olwell at all, but Hatton. In her daze she summons her cousin, the chief of police and a moment later tells Hatton how much she loves him.

NOW in the course of the story she has taken the finger prints of the supposed Olwell as a matter of fun and the finger prints of the dead man were also taken by the chief and left in her possession. Now comes the chief on the scene and the wife tells him of the confession, but indicates that Olwell is a little "queer" and the chief laughs at his story.

Then comes another unexpected and most dramatic development. Finger prints of Hatton have been sent to the chief from the prison and he has them with him, so as a final test he sends the wife for those of the dead man. Now the whole problem is up to her and she substitutes those of Hatton for the dead man's and naturally this convinces the chief that he is the real Olwell, laboring under a hallucination. The story ends with the declaration of the woman that she is going to marry him again so that she will be Mrs. Hatton, too, if he believes that he is that person.

There is not a single one of the scene pictures on this production in which there isn't a punch because the dramatic element is so unusually strong all the way through it and in case you are designing your own advertising you can get a wide variety of appeal. *Of course, you will use one in which Rupert Julian appears.* We have illustrated three of the strongest of these, one where the police chief, the wife and Julian are seen together, another with the wife shocked as Hatton reveals his true identity and another one where she is making his finger prints in a spirit of fun.

As we have suggested, we would make this climax, or at least incident advertising so as to make everyone wonder what comes before and after the incident.

For instance, if you use the one of Julian and the wife together, try a selling talk like this:

"She thought that her husband had become a changed man and her great love for him had returned. But this man loved her, too, and it was this that caused him to reveal his true identity.

"'I love you, and haven't the right,' he tells her. 'I am not Richard Olwell, your husband, but Richard Hatton, the ex-convict whom you befriended. When your husband fell dead I took his place and made him the ex-convict.'

"What did she do then? It was up to her to produce the absolute truth and prove that his story was true—or to trick her cousin, the police chief, and be happy with the man she really loved. What did she do?"

HERE is one that can be used with the scene with the police chief:

"She had a husband that she loathed. He came home to her with the threat that he would drive her out of the house and install his new sweetheart in her place.

"She fled from the home and when she came back she found a new husband there, chivalric, solicitous—the sort of a man that she believed she had married and made her wonder.

"But this man had just told her that he was NOT her husband—that he was really an ex-convict who was posing as a man who was dead? This announcement dazed her and she called for her husband who was the chief of police. Then her love for the man became dominant. She wanted him for her own.

"She used the chief to make this man see that she loved him, but then there was thrust into her hands the document that would prove that the man she loved was not her husband after all. It was her's for a decision. But she wanted him."

AND then here is this one to be used in connection with the picture showing the wife, with amusement written on her countenance, taking the finger prints of the man she believes to be her husband:

"Finger prints never lie.

"She had hated this husband of hers who treated her brutally, but a wonderful change had come over the man who wore his clothes.

"Her cousin, the chief of police, had made her the custodian of his records and so she took the prints of this man she believed to be her husband in a spirit of fun.

"A few hours later they stood between her and happiness—between the man and trial for his life. It was hers that he might live and she might love. What woman would hesitate. But your heart will get right up against your teeth while you are waiting for the answer."

OUR own conviction is that the proper way to exploit his picture is with big space and the cut dominant with his name of the star displayed prominently, but if you need shorter selling talks for your smaller advertisements, here are a few of them:

"He had told her that he was an ex-convict, posing as her dead husband. She had his fate in her hands, but she loved him. What would any woman do?"

"Her husband had come home drunk. He told her that the woman he really loved was waiting outside and that he was going to drive her from the house. There was a fight with two ex-convicts; she did not see the end. But when she came back her husband was a different man and the love returned as quickly as it had fled. And when he told her—told her that he was not her husband she rebelled. She called for her cousin, the chief of police. It was in her hands—but it was in her heart. Of course you can guess, but you'll miss a lot by failing to make it a certainty."

"Over night this husband of hers changed from an abyssmal brute to a loving human. How she thanked the stars. And when this man told her that the brute was dead and he another, that she was not his wife, no wonder she called for the police chief. And he had the evidence to send this man to prison—if she would only verify it. What was a woman who really loved a man to do?"



Left, Olwell and his employe preparing to elope; center, his "wife" takes Hatton's finger prints, and at right, scene when the two ex-convicts come to Olwell's home seeking food

Rupert Julian and Finger Prints Can Be Featured

RUPERT JULIAN made such a hit in his impersonation of the Kaiser in the great success that he himself wrote and produced "The Kaiser, the Beast of Berlin," that he is today one of the best known men in the photoplay world. Any exhibitor who fails to make it clear that he has not only directed "The Fire Flinger," but that he enacts a double role, is going to miss opportunities.

There should be the statement in all of your advertising, but we would also devote a great deal of attention to planting news stories about Julian in the newspapers. Here is an Englishman who was for nearly eighteen years an actor in the legitimate, and who was nearly thirty-five before he jumped into the photoplay. He made good from the start and some of the big pictures in which he scored success were "The Bugler of Algiers" (also known as "We Are French"); with Ella Hall in "Jewel," with Pavlova in "The Dumb Girl of Portici," and in "The Mysterious Mr. Tiller" and "Mother O' Mine."

But it remained for Julian to come along in "The Kaiser" and startle Broadway and then the whole country. The war is over and you want to keep this out of the category of war plays, but you do not want to fail to get the pulling power of Julian with your showing.

FINGER prints suggest an effective teaser campaign on this picture, but we would prefer to first use this by mail. You can get these by giving the thumb a good impression on an ordinary inking pad and then pressing them against a fairly heavy soft paper that will absorb the ink readily. We would suggest a single one of these on a neat card and then the inscription, "What did this mean to Richard Hatton?"

This should be sent out well before the announcement of the picture and then should be followed up with a letter telling the people that the climax of this picture hinges around finger prints.

If there should come up in your community any big criminal case where the solution hinges on finger prints you may be able to couple the picture up with the current news story through the news pages.

This same finger print idea can be carried out in the lobby. Get two different ones of these and have them greatly enlarged. Under one use the caption:

"If his finger print looked like this it means that he had to face trial for a murder that he did not commit, but of which he was helpless to prove his innocence."

And then under the other one:

"But if his finger print matched this one world of happiness lay before him—a prosperous career and the love of a woman he wanted as he had never wanted anything before."

This will lift the picture above the crime level, and you always want to keep the suggestion of murder away.

THREE OF THEM

Feature the Trio of Well Known Actresses in This

WHILE Rupert Julian, playing a double role, dominates this picture, there are three mighty well known women actresses who are seen in "The Fire Flingers." We would mention this fact incidentally in all advertising.

Jane Novak, who has appeared with Wm. S. Hart and many of the most prominent stars, is cast as the wife and has an appealing part.

Fay Tincher, best known for her comedy work and now a star in her own right, has the near-vampire role, though she appears in only a few scenes.

Importance of the cast is shown in the fact that no less a known actress than Fritzie Ridgeway plays the maid and she adds an appealing bit to the picture.

Fred Kelsey, Clyde Fillmore, and E. Al Warren are also in the cast.

THIS picture is very tense and for that reason it should be given a comedy balance on the bill. Any musical numbers should be also of the lighter sort and for the overture it would be a good plan to use selections from some popular comic opera such as "Florodora," "Mlle. Modiste," or "Mme. Sherry."

So much as possible avoid the ordinary hurry and mysterioso selections with the action and get high class in accord with the action. For instance, when this was given its pre-release presentation at the Broadway such selections as "Erl King" for the attack of Olwell on Hatton and "Un Sonnett d'Amour" when the wife goes after the finger prints are employed. There can be a clever little touch put in with the use of "Wearin' o' the Green" at the sight of the Irish policeman.

The theme should not be introduced until after the death of Olwell when his wife finds the man she thinks is he so much changed. Then it should be brought back for the renunciation scene and again at the end of the picture.

IF you have never tried the plan and you can make the arrangements with the local dealers of the *Saturday Evening Post* it will pay you to include in each copy delivered the week before the showing the announcement that this picture is to be shown at your house. The story was printed in serial form several months ago, but it will be well remembered.

Get all of the newsdealers in your community to co-operate with you to the extent of putting a special poster in their windows. This should be illustrated with a picture of Rupert Julian and then several scenes from the production, and then add this selling talk:

"After the wonderful sensation that Rupert Julian scored in 'The Kaiser, the Beast of Berlin,' his friends almost feared that he would never again have such an opportunity. But he has found it in the Saturday Evening Post story, 'The Fire Flingers,' the story that made a nation lose its sleep. It's at the Empire all this week."

Names Cast for "Hell On Earth"

Select Pictures Corporation Declares That Sergeant Arthur Guy Empey Will Have Excellent Support

WORK is now well under way for the Select production starring Sergeant Guy Empey and entitled "Hell on Earth." The interiors are being made at the Biograph studios in New York City.

In addition to Sergeant Empey, who will play the part of "Jack Duncan," the cast includes such well known names as Evelyn Martin, Marguerite Courtot, Betty Blythe, Sallie Crute, Charles A. Steveson, William Dunn, Frederick Buckley, Lilla May Lowry, Harry Lee, Frank Norcross, Eugene Strong, Arthur Donaldson, Joseph J. Donahue, Betty Hutchinson, William H. Stucky, Edward Elkas, Roland Osborne and Victor A. Stewart.

Sergeant Empey has already achieved fame as an author and actor, his early book of the war, "Over the Top," in which he later stared on the screen, having placed him in the foremost ranks of author-actors.

Evelyn Martin has the role opposite Sergeant Empey, that of "Lucy Duncan." Miss Martin is described as one of the most beautiful women of the spoken stage, and she has recently developed into an ununusually accomplished screen actress, it is said. Some of her most recent and successful work on the screen was with Theda Bara in "The Tiger Woman" and with Marguerite Clark in "Miss George Washington."

Marguerite Courtot, who is cast for the part of "Fanny Bruce," has appeared in "The Natural Law," "Crime and Punishment," "Feathertop" and with Paramount in "Rolling Stones" and "The Kiss."

Betty Blythe's screen career includes "So Long, Letty," "Experience," "Who Knows?" "His Own People" and many others, including "Over the Top."

Sallie Crute made her stage debut in "The Deep Purple." Charles A. Stevenson, who has the distinguished role of "Mr. Lowring," is at present playing an important part with Norman Trevor in "Toby's Bow" at the Comedy in New York.

"Hell on Earth" is an original story by Sergeant Empey, but contrary to general opinion it is not a war play, nor a play in any way dealing with scenes or incidents of the great war. It is being directed by Wilfrid North, who directed "The Battle Cry of Peace" and "Over the Top."

World Film Take Over Houdini Serial

A RADICAL departure from its accustomed policy of never handling a serial has been made by the World Pictures, it is announced, in taking over the Houdini serial, "The Master Mystery," for the States of California, Nevada, northern Idaho, Washington, Oregon, Arizona, Iowa, Missouri, Nebraska, Kansas, Minnesota, North and South Dakota.

This serial was taken over by the World Pictures only after a large number of reports came into the home office from the exchange managers of the World Film Corporation, in which they spoke of the tremendous box office value of the Houdini serial. It was stated that it was cleaning up. The executives of the World made inquiry as to the possibility of securing the distribution of the picture for all territory still open, only after the closest investigation into what the picture was doing.

When the World officials approached B. A. Rolfe, president of Octagon Films, Inc., who produced the Houdini serial, with a proposition, Mr. Rolph, knowing the reputation of the sales organization of the World, was inclined to look with favor upon it. All details were quickly arranged and the exchange managers of the territory indicated above were notified that World Pictures would give them a chance to show what the company could do in making a record for serial distribution.

Houdini, the star of this picture, enjoys the reputation, it is claimed, of being the greatest drawing card ever known to vaudeville and the best advertised entertainer in the world. This was one big factor in influencing World pictures to handle the Houdini serial. He is said to be known from one end of the world to the other and the New York Hippodrome recognizing this engaged him for a season, with the result, it is claimed, that every record of the house during its many years of existence, was broken.

Crandall Books "Suspense" in Large Houses

THAT Frank G. Hall's series of 10-20-30 releases are not confined to the programs of the smaller houses but have reached the screen of many of the largest first-run houses, is shown by the following letter from Harry Crandall, owner of seven of the largest theatres in Washington, D. C.:

"When I signed for your 10-20-30 service, I had no open time in my theatres, but I felt that this plan should be encouraged and figured that I could use some of the shows at my Crandall Theatre, and could afford to shelve the rest. But I have been agreeably surprised at the pictures we have been getting and have used them all at all of my theatres, often times shelving other program shows to make way for the 10-20-30 series.

"I have just viewed your picture, "Suspense," starring Mollie King and find it so good that we are going to use it first-run in our Metropolitan, as you know to be, one of Washington's largest theatres. We think it better than many we have run here and too good for our small Crandall Theatre.

"Hoping that your company will keep up the good work and that all exhibitors will appreciate your efforts in trying to get them good shows at a reasonable price." Six of this series are now being booked by Independent Sales through the Film Clearing House—"Her Mistake, starring Evelyn Nesbit; "Life's Greatest Problem," with Mitchell Lewis; "A Woman's Experience," with Mary Boland; "Suspense," with Molly King; "When My Ship Comes In," starring Jane Grey and "When a Woman Strikes," with all-star cast including Ben Wilson, Neva Gerber, Rosemary Theby and Murdock McQuarrie.

Second Select for April Is "Veiled Adventure"

Constance Talmadge in "The Veiled Adventure" is the second Select Pictures Corporation offering for the month of April. Lewis J. Selznick announces that the first of the three April productions, Marion Davies in "Getting Mary Married," was released during the first week of the month, and the third, Alice Brady in "Redhead," be ready later in the month.

"The Veiled Adventure" is an original story by Julia Crawford Ivers, who also furnished the scenario. It was directed by Walter Edwards. Harrison Ford is Miss Talmadge's leading man, thus bringing to the screen once more that happy combination of star, director and leading man which is said to have won such universal approval.

Censorship Menaces "Cannibal" Picture

Martin Johnson's "Canibals of the South Seas," released by Robertson-Cole through Exhibitors' Mutual, after playing three weeks at the Randolph theatre, in Chicago, is being held over for another week

The censors of Illinois are said to be on the job again, and the Chicago Herald has rushed to the defense of the picture, saying, "These meddlers are perhaps sincere, but they go on the theory that what they don't know will hurt them. To censor the cannibal pictures is nothing short of surrender to superstition. It is every whit as superstitious as the cannibals' hatred of Mr. and Mrs. Johnson because they wore clothing. It is time those cloistered hamlets who object to it should come out into the sun."

Priest Joins Blackton Sales

J. Stuart Blackton has announced the appointment of Robert W. Priest, president of the Film Market Corporation, as general sales agent for Blackton Productions, Inc. This arrangement was introduced in the consummation of deals negotiated for Mr. Blackton by Mr. Priest disposing of all rights to the latest Blackton production, "A House Divided."

The first deal covered the sale of all foreign rights on "A House Divided" to Bech Van Siclen & Company and the second recorded the sale of the United States and Canadian rights to Frank G. Hall, president of the Independent Sales Corporation.

It is understood that Mr. Blackton is now completing preparations for a number of big special productions which will be announced shortly.

"Tempest and Sunshine" Has Eleven in State

Eleven prints in a single State and all working steadily. This is the record claimed for "Tempest and Sunshine," a recent release of the J. Frank Hatch Enterprises.

"Our Philadelphia and Pittsburgh exchanges have had such an unprecedented demand from Pennsylvania exhibitors desirous of booking 'Tempest and Sunshine' that we are compelled to keep eleven prints in active work for that State alone," declared Mr. Hatch.

The latest territorial purchase recorded came late last week when J. L. Parks, of Abiline, Kans., bought the Iowa and Nebraska rights.

More than half of the United States has already been sold on this six-reel screen adaptation of Mary J. Holmes' widely read novel. The book is said to have had the heavy circulation of more than 20,000 copies.

Another powerful adjunct to the drawing power, says the producer, is the popularity of the stage drama. "Tempest and Sunshine" is reported to have played every city, town and hamlet in the country. It is declared to have had a wide vogue among repertoire shows and it is estimated that it has been produced on the stage fully fifteen thousand times.

Arrow Film Buys Rights for "Masked Rider"

"The Masked Rider," a fifteen episode serial, produced by Bill Steiner, has been bought for the United States by W. E. Shallenberger, president of the Arrow Film Corporation.

It is a western serial, with a plot, it is said, which hold the interest from one episode to another and has a thrill in every foot of film. Aubrey M. Kennedy, who wrote and directed this serial, also directed "The Witching Hour" and many other features, together with other serials.

The cast contains such notable players as Harry Meyers, Ruth Stonehouse and Paul Panzer.

A special advertising campaign has been arranged to exploit "The Masked Rider," which will make it easier for exhibitors to cash in on this picture.

Zena Keefe to Star in World Picture

World Pictures announces they have entered into a contract with Zena Keefe to star her in a five-reel picture which bears the working title of "The Amateur Widow." Work on this picture began on Monday at the World studio at Fort Lee. Oscar Apfel is directing.

Miss Keefe was starred by Ivan Films in its production "Enlighten Thy Daughter." Harry Rapp also starred her in "The Exiled Princess." Another notable film production in which she was the star was in Jack Noble's production of "Shame." Following this she appeared as the star in "The Challenge."

Michelena for Robertson-Cole

"Just Squaw" is First of Three Beatriz Michelena Productions to Be Distributed Through Exhibitors Mutual

IN the statement from Robertson-Cole, containing the information that three Beatriz Michelena features had been acquired for distribution through Exhibitors' Mutual exchanges, "Just Squaw" was announced as the first of the series.

A prominent official of Exhibitors' Mutual stated that because of her exceptional characterizations in "Salomy Jane" and other equally well-known contributions to the silent art, Miss Michelena has long been an established favorite with screen enthusiasts. She has not been seen in any new productions for more than a year, for the simple reason that she has been devoting all her time to the three features which Robertson-Cole have just acquired.

Miss Michelena and her associates in the promotion of her own company, decided that a superb motion picture product could only be obtained by devoting time, and plenty of it, to every detail in the filming of a photodrama. Consequently, nearly four months is said to have been spent on each of the attractions, the last of which has just been completed.

George E. Middleton supervised and personally directed each of the three Michelena photodramas. This in itself is declared to be a guarantee of attention to every minute detail that contributes to the general success of a motion picture.

Miss Michelena is reported to have been accorded superb support in "Just Squaw." Andrew Robson, as Snake Le Gal, gives a performance that is cited as a model for Western bad men. He is said to handle his part skillfully at every stage, and where most actors would have overacted and made the part ridiculous. Robson has subdued it, and made Le Gal a real, hated villain minus anything that borders on the burlesque.

Albert Morrison, William Pike and D. Missoras are others who contributed "bits" to "Just Squaw" that will help to establish it as one of the premier Western dramas of the past year, the announcement states.

In enumerating the successful screen offerings of Miss Michelena, a Robertson-Cole official states that one cannot overlook her high-class work in "The Unwritten Law," by Edwin Milton Royle, which drew unstinted praise from press and public.

Likewise her lovable characterization of the Salvation Army girl in the screen adoption of Mrs. Fiske's stage success by Edward Sheldon, "Salvation Nell."

Wm. Fox Leases Road for Wreck

Producer Wanted to Put a Realistic Train Wreck in a Motion Picture and Succeeded at Great Expense

AN entire railroad system was leased Sunday, April 13, in New Jersey, when William Fox determined to put a realistic train wreck into a picture. For half a mile the burning cars sped down a grade toward an open drawbridge in the Raritan River, while more than two thousand persons from South River, a New Jersey village, and the surrounding country, looked on one of the most interesting dramatic spectacles they had ever seen. And when the crash came as the train tipped over the open draw into a deep channel of the river they gasped in astonishment.

Richard Stanton, director of "Checkers," a forthcoming Fox picture, which will be one of the largest spectacles of the year when released some time in the future, spent between $4,000 and $5,000 to produce this scene which did not run more than 200 feet of film.

It was undoubtedly one of the most costly of picture operations. But before Mr. Fox went to Europe some weeks ago, he insisted this incident of the story should not be slighted.

It is asserted that when the picture is shown on the screen, it will be one of the most interesting spectacles of the year. Beneath the flaming cars, four actors risked their lives in ice cold water to add to the realism, and two of them were badly injured, while one was nearly drowned when he dove and caught in debris at the bottom of the river.

Mr. Fox, when he purchased the play "Checkers," founded on the famous novel of that name by Henry Blossom, Jr., determined to utilize every realistic incident of the story to make a picture which should be one of the great spectacles of the year.

For that purpose he gathered a company of many first class screen actors, including such as Thomas J. Harrigan, Robert Elliott, Miss Jean Acker, Miss Ellen Cassity, Tammany Young and others.

The story is described as one of real life, and its scenes run from vicious fights to dark and dangerous passages in an underground Chinese quarters to brilliant scenes on one of the great race tracks of the country. In fact, Director Stanton is now at the Havre de Grace track in Maryland to get real scenes of real racing.

In Henry Blossom's story, which had a long and successful run on the stage, after it had made money as a novel for the author, there are many stirring incidents. The one chosen for the wreck scene required the use of the road.

Frank Keenan Celebrates His Birthday

On the occasion of the anniversary of his birthday, Frank Keenan, star and head of the Frank Keenan Productions, Inc., received more than a hundred letters from friends and screen admirers on April 8th.

"Of course, I'll have to admit that I'm more than 31," said Mr. Keenan, to representatives of the MOTION PICTURE NEWS, "but more than that," he added—with a whimsical smile—"well there are reasons"

Leslie Film Gets Final Touches

Star's Latest Vitagraph Feature Before "A Stitch in Time" Also Wins Exhibitor Approval—Serial Appreciated

FOR many weeks past Gladys Leslie, under the direction of Ralph Ince, has been at work on "A Stitch in Time," the play that Irene Fenwick appeared in on Broadway early this season. The picture has been completed and is being put in final shape for release.

One of Vitagraph's studio officials stated that the finished production exceeds every expectation of the company. Ralph Ince was especially engaged to direct the production and a strong supporting cast was employed, which included Eugene Strong, Agnes Ayres, Julia Swayne Gordon, Earle Schenk, Charles Stevenson, George O'Donnell, Cecil Chichester, and Charles Walton.

"A Stitch in Time" is shortly to be screened for exhibitors.

An indication of the reception being accorded Vitagraph's latest Gladys Leslie picture, "Miss Dulcie from Dixie," in the South, is the week's run of the picture at the Leader theatre in Washington, D. C., and an extended run at the Bluebird theatre in Richmond, Va.

"Miss Dulcie from Dixie" is said to offer exhibitors an opportunity for unusual presentation in that it admits of striking settings and rousing music. The photoplay is an adaptation of Lulah Ragsdale's novel of the same title and was directed by Joseph Gleason.

The Vitagraph Company is proud of a letter it has received from Merle Davis, general manager of the Ansonia Amusement Company in Butte, Mont. Vitagraph's pride lies in the fact that Mr. Davis' letter is an absolute verification of everything that Vitagraph has claimed for its big Duncan serial, "The Man of Might."

Vitagraph's production of Charles Klein's drama, "The Lion and the Mouse," in which Alice Joyce is starred, has completed a run at the Liberty theatre in Seattle, Wash., and it is reported that the production attracted more attention than any other picture that has been put on in he Northwestern metropolis for a long time.



Albert E. Smith, of Vitagraph, conversing with William Duncan at the West Coast plant

The management of the Liberty theatre had their own 24-sheet prepared and posted liberally throughout their vicinity. The Tivoli Opera House in San Francisco likewise reports a smashing run and Messrs. Turner and Dahnken wired Vitagraph "The Lion and the Mouse" opened at Tivoli Opera House to exceptionally big business. Picture satisfying public in every way.

"The Lion and the Mouse" is also being used as the opening feature of the New Euclid theater in Cleveland.

Twede Dan Is Seen in Jester Comedies

Territorial rights to the new super-series of Jester Comedies are rapidly being disposed of by the Territorial Sales Corporation of New York.

The method of distribution of the super-series was announced only a short time ago, and already several contracts with exchanges have been signed. The contracts guarantee two pictures a month.

The series consists only of two-reel subjects. The stories of the different comedies are in no way related.

Twede Dan is seen in all the comedies. These pictures were produced by William Steiner.

Lieut. Vezine Will Fly for United

Lieutenant George L. Vezine, formerly of the British Royal Flying Corps, who is to be the flying ace of the United Pictures Theatres, Inc., of America, has arrived in this country from England.

Lieutenant Vezine received many flattering offers, it is said, to go in business but turned them all down, in order to continue in his chosen vocation, that of flying. He aims to visit each of the United's twenty-three exchanges in the United States, as flying ace and special representative, his trip taking him from coast to coast. These journeys in the air will also include flights to Canada, where the United has branch offices in Montreal, Toronto, Quebec and Winnipeg, the lieutenant combining salesmanship with flying.

In commenting upon the acquisition of Lieut. Vezine, to the forces of United Pictures Theatres of America, Lloyd Willis, assistant to the company's president, said:

"United is particularly fortunate in having induced Lieut. Vezine to become its flying ace. I think his advent is typical of this company—for we are trying at least to lead them all."



Lieut. Georges L. Vezine of the British Royal Flying Corps, who saw service since the early days of the war. He is now United Picture Theatres' Ace and will visit exchanges in his machine

Metro Releases "After His Own Heart"

HALE HAMILTON, the popular Metro star, according to reports from the Metro offices, has never had a more satisfactory vehicle than "After His Own Heart," which is to be released on April 28.

"After His Own Heart" is another of the stories produced by Metro under the new policy of the adaptation of popular novels and stories by authors with a reputation outside of the silent theatre. Ben Ames Williams, well known writer of short stories and novels, is the author.

The production has been given a wealth of luxurious settings for the interiors of the fashionable homes of the elite, and nothing to make the picture a success has been overlooked, it is said, either by Harry L. Franklin, who directed the star, or Maxwell Karger, Director General of Metro, who supervised it in its making. Rudolph Bergquist, Hamilton's regular cameraman, has brought out some novel photographic effects.

The story of "After His Own Heart" deals with the life of one Thomas Wentworth Duncan, familiarly known as Tom Duncan, and played by Mr. Hamilton.

Naomi Childers, as Mr. Hamilton's leading woman in "After His Own Heart," has a stronger and more important part in this picture than in anything which she has ever done on the screen. She is steadily coming to the front as one of the screen's most versatile leading women.

The balance of the cast includes such capable players as William V. Mong, Harry Carter, Herbert Pryor, Frank Hayes, Stanley Sanford and Mrs. Louis.

World Releases Five Chaplin Revivals

The Essanay Film Company announces that five of the Essanay-Chaplin comedies, distributed by the George Kleine System, are now booking at the World Film Corporation Exchanges. The pictures include, "A Night in the Show," "Shanghaied," "The Bank," "Police" and "Triple Trouble."

William Farnum's Next Is "Jungle Trail"

"The Jungle Trail," the first of the series of big features which William Farnum inaugurated upon the renewal of his contract with William Fox, will be the next Farnum release it was announced this week. This picture was made at Miami, Fla., and is reported to be the most costly production the star has made since "Les Miserables."

The scenes are laid in New York, and in the African jungle, every foot of which is declared to be filled with thrilling action. There also is strong love interest through the picture.

Some of the most magnificent sets ever seen on the screen are said to be erected. One, that of a towering temple, is said to have cost $25,000.

Mr. Farnum is said to be supported by a strong cast in this picture, the leading feminine role being played by Anne Luther, who plays the part of a native princess. G. Raymond Nye is the heavy. More than 500 persons are shown in the native village scenes.

Long Runs Reported on "Turn in Road"

The Brentwood special, "The Turn in the Road," released by Robertson-Cole through the Exhibitors' Mutual, is said to be going bigger and bigger each week. This picture open at Quinn's, Los Angeles theatre for a run of eight weeks, its latest honor being a run of two weeks in San Francisco and Seattle, Wash. The Stanley Booking Corporation has listed this feature as a coming attraction in every one of its eighty houses through Pennsylvania and big booking for long runs, it is claimed, is taking place through the country.

This big feature is not to be construed as a religious picture. It merely touches on the efforts of a half crazy youth to find the true God and of the belief of a child that God is love.



A scene from the Macauley Productions dramatic spectacle "Whom the Gods Would Destroy" now being released by First National

Gets Fairbanks Special Picture

Famous Players-Lasky Arranges to Distribute "The Knickerbocker Buckaroo"—First Since Contract Expired—Released on May 18

ARRANGEMENTS have been consummated between the Famous-Players-Lasky Corporation and Douglas Fairbanks, it is announced, for the distribution of "The Knickerbocker Buckeroo," the star's first Special production since his contract with that organization expired several months ago.

When the year's release schedule of the Famous Players-Lasky Corporation was announced last fall, a series of Douglas Fairbanks pictures was included, it being confidently felt at that time that Fairbanks would renew his contract for a number of films during the coming year. With the release of "Arizona," however, the contract expired last December, and negotiations for the distribution of "The Knickerbocker Buckeroo" were started by the Famous Players-Lasky Corporation when Fairbanks started on this film.

The new Fairbanks production is seven reels in length, and will be handled as a special attraction for longer bookings and with greater exploitation than in the case of previous Fairbanks offerings, according to Famous Players.

"The Knickerbocker Buckeroo," according to reports from the West coast studio, is undoubtedly Doug's most thrilling film. A series of episodes taken in a railroad yard are heralded by the press agent as the most exciting stunts ever disclosed in motion pictures—even by the acrobatic Doug. Assisting Fairbanks in the presentation of these thrills is William A. Wellman, aviator.

Marjorie Daw, playing the feminine lead, takes the part of Mercedes, a girl with whom the hero falls in love. Miss Daw played prominent parts in "He Comes Up Smiling" and "Arizona." Frank Campeau, Edythe Chapman and Albert McQuarrie are among the other players making up the cast.

"The Knickerbocker Buckeroo" was staged under the direction of Albert Parker, who produced "Arizona." Two cameramen were used in filming this production; Hugh McClung and Glen MacWilliams.

What are declared to be the largest sets ever built for a Fairbanks picture were erected and in some of the scenes over three hundred persons are said to have appeared. After an allegorical opening, the story with an episode in a New York club, where Doug offers his reasons for seriously considering the Horace Greely bromide, "Go West, Young Man." He decides to take this advice and goes out to the land of cactus and rattlesnakes, where he proceeds to show what a young man from Longacre Square can do when he feels like it. Several weeks were devoted to developing the story alone. Each episode was constructed by Doug's staff which included Elton Banks, Joseph Henaberry, Ted Reed, Frank Condon and Albert Parker, director.

Links "Our Teddy" With Chaplin

Pasadena Exhibitor Promotes Novel Advertising Stunt and Is Said to Have Scored Heavily

D. H. Schumann, proprietor of the Florence Theatre, Pasadena, Cal., is described as a progressive exhibitor whose mind is always in a state of healthy dissatisfaction. He has a good location and finds it little trouble to attract the regular movie-going crowd. But that doesn't satisfy Schumann.

Always Schumann's brain worked something like this, it is said: "In this city of Pasedena there are hundreds of people who never go to the movies. Why? Not because they are hostile to them, and not because they haven't the time and money. Simply because they haven't gotten the movie habit. Once I induced them to come to my theatre, it's a cinch I could keep them coming. How could I make them pay that important first visit?"

Schumann's big chance came through his own ingenuity. The idea occurred to him to link "Our Teddy," the McClure authorized Roosevelt picture, with Charlie Chaplin in "Shoulder Arms" and show them on the same program. Charlie Chaplin and Theodore Roosevelt on the same screen the same evening!

Every exhibitor can profit by the interesting story of what happened, which Mr. Schumann tells in his own words:

"When I booked 'Our Teddy' I realized that there was a class of people who would come to see the picture that had never seen a Chaplin picture. Then I booked the Chaplin subject on the same program because I knew there were people who would come to see Chaplin that would not come to see Roosevelt.

"I knew further that if the people who wished to see Roosevelt, ever saw Chaplin they would like him and they would tell their friends. I knew also that if the Chaplin fans saw the Roosevelt film they would like it—they would enjoy its fine story, action and dramatic setting—and they would also tell their friends.

"I played the two against each other. Then I did a little personal advertising. I called on several hundred friends and asked them as a personal favor to come and see Chaplin. I asked others to see the Roosevelt film. I knew these people would be pleased, and a pleased clientele is your best advertising medium.

"My plan worked like a charm. I played to a house jammed to capacity during the entire double engagement. My point is this: The exhibitor must not depend upon made-to-order advertising, but he must use a little originality of his own.

"When I played 'Virtuous Wives' with Anita Stewart, I inaugurated an elaborate advertising campaign, because I believed this picture merited unusual exploitation. I study my subject and I take an inventory of my clientele, and then I conduct my advertising campaign accordingly."

United Reaches Very High Total

Circuit Includes Over 2300 Theatres and Organization Rejoices—Berst Wires Managers the Good News

A TELEGRAM sent on April 9 by Mr. J. A. Berst, president of United Picture Theatres of America, Inc., to managers and salesmen in the United organization reads as follows:

United today passed the twenty-three hundred theatre mark. It is now as safe as the Rock of Gibraltar. Its success of the past and present is but an indication of its brilliant future. Your hardest work and our hardest work is over. In view of this achievement the price of United stock will be shortly raised. We want to thank you for the part you have played in bringing United to its present state. We expect you, however, not to rest upon your laurels but to grow with United. Kindest regards.

J. A. BERST.

Immediately upon receipt of the above telegram, the United managers in the company's twenty-three exchanges reproduced the wire and sent it to every exhibitor in their respective territories.

In commenting upon United's achievement, Lloyd Willis, assistant to president of United Picture Theatres of America, Inc., said:

"This means, of course, that United's Rubicon has been crossed. It means that the United idea has been firmly intrenched in the minds of exhibitors from coast to coast and from Canada to the Gulf. It means that United today is serving more than 2,300 theatres—that every theatre now entering United is a profit theatre for United and its exhibitor members.

"The work of intrenching the United idea in the minds of exhibitors has been no easy task, but United officials feel, and always have felt, that the co-operative plan upon which United is built is one which would eventually succeed. Their faith in this has now been fully demonstrated.

"United officials feel that they have now one of the most effective managerial and sales organizations in the world. This belief is not based upon theory but upon demonstration. United is growing at the rate of from 50 to 100 theatres each week. This fact in itself is the most convincing argument that United's past and present achievements are but an indication of its future."

With an announced total of 2,301 theatres now being regularly served with its product, United Picture Theatres, Inc., in the latest week of its "drive" lists the following new members: W. D. Grace and Wm. Shore, Coalport, Pa.; Bijou Theatre Co., La Crosse, Wis.; Chas. DePaul, Sau't Ste. Marie, Mich.; L. C. Schmitt and Leo H. Huckenstein, N. S., Pittsburgh, Pa.; Mrs. C. F. McGinley, Elizabeth, Pa.; Augusta Theatre Co., Augusta, Me.; Rolla Duncan, Rexburg, Idaho; H. W. Poole, Klamath Falls, Ore.; F. H. Durkee, Baltimore, Md.; Fred M. Bickhardt, Philadelphia, Pa.; E. B. Hulse, Mt. Holly, N. J.; A. M. Fisher, Harper, Kans.; Whitney & McCluskey, Molsington, Kans.; Mr. and Mrs. Don T. Palmer, Great Bend, Kans.; S. H. Grove, Louisville, Ky.; A. R. Michaels, Genesco, Ill.; F. A. Kornig, Baltimore, Md.; Rome Amusement Co., Rome, Ga.; Lemen & Heki, Newton, Ia.; Alex. R. Boyd, Philadelphia, Pa.; Joseph James, New York City; Sig. Samuels, Atlanta, Ga.; Andy Battison, Yukon, Pa.; Wm. Epstein, Laredo, Tex.; Maxahachie Amusement Co., Maxahachie, Texas; John Smith, Philadelphia, Pa.; S. E. Thomas, Plymouth, Pa.; H. E. Lippincott, Burlington, N. J.; Koen Bros., Haverhill, Mass.; Chas. G. Goodnight, De Soto, Mo.; E. H. Philips, Ft. Worth, Tex.; Waldorf Amusement Co., Lynn, Mass.; J. Goldberg, La Porte, Ind.; V. W. Langford, Chicago, Ill.; John F. Hayes, Philadelphia, Pa.; M. E. Hanley, Kent, O.; Miss D. Smythe, Defiance, O.; Doan Amusement Co., Cleveland, O.; T. A. Roosevelt, Columbus, O.; R. S. Wehrly, Bluefield, W. Va.; Roma McCabe, St. Mary's, O.; Mrs. Chas. Hauser, Franklin, O.; Endress & Banker, Germantown, O.

One of the most important membership contracts in the list for the current week, United points out, is that of the Criterion theatre, Atlanta, Ga., the largest first run house in that city and in the Atlanta territory. The Criterion purchased no less than six shares of United stock, and is thus entitled to play United productions for that number of days. This contract was executed by J. W. Hanlon, United's Atlanta manager, and Sig. Samuels, treasurer and principal stockholder of the Criterion theatre, that city.

Herbert A. Wagner has been engaged as United representative in the Indianapolis district, under the managership of Milton Simon. Mr. Wagner has been been connected with the Cincinnati office of Goldwyn since that branch was opened, until he associated himself with the Cincinnati office of the Independent Sales Corp. The new United representative is said to enjoy a high standing among mid-Western exhibitors. W. A. Ginn has joined the sales staff of the United New York office, and J. H. Gilmour has been engaged as a United salesman traveling out of the Denver office.

Selznick Forces Return to East

President and Secretary of Selznick Pictures Corporation Arrives in New York

The Selznick forces, including Myron Selznick, President of Selznick Pictures Corporation, David Selznick, its secretary, their brother Howard and Mrs. Selznick, wife of Lewis J. Selznick, president of Select Pictures, arrived in New York this week from Hollywood, California, where they have been engaged in making their first two productions with Olive Thomas as star. Miss Thomas will probably leave California within the next few days to come east.

In speaking of the projected activities of Selznick Pictures Corporation, its President, Myron Selznick, expressed his conviction that the city of New York and its vicinity were far superior to the much vaunted California climate for the production of motion pictures. "Not only does production in New York," says Mr. Selznick, "make possible the closer co-operation between the producing and the administrative branches, with the increased efficiency which such close co-operation inevitably brings about, but since so great a part of the picture is devoted to interiors, a studio in New York is as good as a studio anywhere else and probably a lot better.

"This week's trade papers will contain some information which will interest every exhibitor, and every other man in the picture business," said Mr. Selznick, when asked about the plans of his company. "We are announcing the acquisition of a new male star, in response to a popular demand to see him star, which has grown and grown within the last year and a half, so that his initial stellar appearance will doubtless establish him at once in the front rank of American moving picture stars. There are several other propositions in the fire, which I cannot divulge at present, but I am sure that our forthcoming announcements will be of real interest and importance to the industry.

"We have not yet decided as to whether we shall make some of our Eastern productions in the Geo. Backer studio, which my father, Lewis J. Selznick, has just acquired. In any event, our productions will be filmed in a studio commensurate with their importance, and the value of the stars and stories on our program."

Metro Regards Alice Lake a Genuine Find

Bert Lytell's next picture will be "The Lion's Den." The story is by Frederick Orin Bartlett and adapted to the screen by George D. Baker of the Metro staff, who is also the director.

Little Alice Lake, who is to play the leading feminine role, is the first star that has appeared opposite Mr. Lytell in two consecutive productions, they having just finished "Blackie's Redemption."

"We know it is unusual," said Maxwell Karger of Metro, "but we have found what we think to be one of the best working combinations since the famous Lockwood-Allison team."

Mr. Lyttell when questioned on the matter said: "I have played with many leading women, but it is not easy to find a leading woman who possesses both pleasing appearance and ability, and I am confident that Miss Lake has permitted me greater ease of expression and a fuller play for the histrionic powers with which I am credited."

H. L. Muir Announces Educational Booking

The Standard Film Corporation of Minneapolis, through its manager, H. L. Muir, reports bookings of the Educational Films Corporation's products, prominently the "Photoplay Magazine Screen Supplement" series of twelve monthly releases to the Blue Mouse of St. Paul, the Rialto of Aberdeen, S. D., the Colonial of Sioux Falls, S. D., and the Fotoplay of Grand Forks, N. D.

During the current week Messrs. Ruben and Finklestein are playing "The Wanderer and the Whozitt" in their New Garrick theatre in St. Paul.

"The Third Degree" Ready for Release

Vitagraph's big Alice Joyce production of Charles Klein's famous drama, "The Third Degree," is now ready for release. It will be heralded, it is said, by a monster billboard campaign, national in scope, and Vitagraph is anticipating greater business than was obtained from "The Lion and the Mouse."

"The Third Degree" was produced under the direction of Tom Terriss, and Miss Joyce's supporting cast includes Gladden James, Anders Randolf, (Mrs. De Wolf) Hedda Hopper, L. Rogers Lytton, Herbert Evans, George Backus, J. P. Wade and L. O. McGuire.



A brilliant Perret Production, a dramatic poem,
written and directed by Leonce Perret—

Dolores Cassinelli and E.K. Lincoln

in the six part Special feature

The Unknown Love

PATHÉ
DISTRIBUTORS

The story of a woman's Great Adventure touchingly told, and produced by a strikingly skillful impresario of the screen.



Dolores Cassinelli
and E. K. Lincoln
in the six part special

The Unknown Love

Produced by Perret Productions, Inc.
Written and directed by Leonce Perret

PATHÉ
DISTRIBUTORS

She wooed-and won – a man 3000 miles away, a man whom she had never seen and who in turn had never seen her.

Your audiences will ask "Is it possible in real life?" The women will say "It is". All will agree "It is a fine picture."

A dream of beauty, masterfully directed.

Dolores Cassinelli and E. K. Lincoln

in the six part Special feature

The Unknown Love

Produced by Perret Productions, Inc.
Written and Directed by Leonce Perret

PATHÉ
DISTRIBUTORS





Miss Cassinelli fascinatingly beautiful, Mr. Lincoln a recognized attraction, the production a gem of beauty—

Dolores Cassinelli and E.K. Lincoln

in the six part Special feature

The Unknown Love

Produced by Perret Productions Inc. Written and directed by Leonce Perret

PATHÉ
DISTRIBUTORS

Special Service Section on

Ruth Roland in "The Tiger's Trail"

MOST exhibitors look upon a serial as business insurance. They count on the likelihood of the greater portion of those who have seen the first episode coming back to see the others, and thus building up regular business for their theatre. This is basically a sound idea, but the serial must not be expected to carry itself and the succeeding business. Why not attempt to go out and get new patrons for the first episode, and therefore for the succeeding ones?

If you have "The Tiger's Trail" booked for your house, we would make up our minds at the start that we were going to get more people into the theatre to see this first episode than were ever there before. For the moment we would forget the fact that this is a serial. We would go about the exploitation just as we would if some solicitor had been around and sold us "the biggest ever" feature. Largely this should be built around the content of the first episode, and a suggestion of the matter that follows and the popularity of the star.

Most exhibitors have been induced to start in the game of heavy advertising because they have been heavily sold on a picture. The exchange man has told them that here is a wonderful opportunity, and under this lure they have gone out and done more—with the result that they have done bigger business than ever before.

THIS money is spent on a picture for a single run. But with a serial here is the opening episode for which a comparatively small amount of rental has been paid, and there are fourteen other episodes to follow. *The common sense, business building thing to do is to spend more money advertising the first episode than you would on any feature, and then to carry this consistent advertising through enough of the earlier episodes to be sure that you have hundred per cent interest.*

It's mighty hard to get a man started to reading the middle of a book. He wants to know what has already happened. And with good books it is almost impossible to make him quit in the middle. If you have a live newspaper in your city that runs chaptered fiction note the way that it advertises this in advance. Many of the papers give over portions of the first page because they realize the importance of getting the initial interest, and because they know that the advertising they do then lasts for the full run of the story. The same thing applies to your theatre, but with added emphasis.

THEATRES that have no competitors showing this picture and the first run houses should not hesitate to go to this strong in their newspaper advertising. The fact that some one is to show the picture later, and may get some benefit from your publicity should not interfere with your plans. Figure on trying to get all this business yourself for the first showing and then go to it for all you are worth.

If there are a number of theatres in your community showing the serial the sensible thing is to get together on co-operative advertising, sharing the expense, putting the main stress on the thrills and tense interest and then naming the theatres, with the dates of showing below.

Newspaper advertising should start a couple of weeks in advance of the first episode, at least with the announcement in the Sunday issues that it is going to be shown at your house. A week in advance you should have another large announcement, and then smaller advertising each day of the week. There is a large amount of ready prepared advertising for this, picturing many of the thrilling stunts, and this is the very point to play hard in your announcements. Then make the big smash the Sunday before the opening or on the day you show your first episode.

PUT red blood into these displays; you are appealing to the lovers of action. You should take full advantage of the striking title and, of course, the name of Ruth Clifford should be emphasized. Striking cuts of her can be employed to great advantage, for she is really a beautiful woman, and we would not fail to call attention to the fact that she is a successful serial star. The average fan wants assurance that the player will deliver the goods, and you can promise this by mentioning the five serials in which she has appeared: "Who Pays?" "The Red Circle," "The Neglected Wife," "Price of Folly" and "Hands Up!" George Larkin, the hero, should also be featured.

Arthur B. Reeve, one of the authors, is responsible for many successful chaptered stories," including "The Perils of Elaine," the first serial in which Pearl White appeared, "Exploits of Elaine" and "The House of Hate." Every reader of fiction knows the wonderful "Craig Kennedy" stories that he wrote. Gilson Willets, who wrote the scenario, prepared that for "The Adventure of Kathlyn," the first serial.

Pathe has been responsible for so many serial successes that we would be sure to use the name of this company in all the advertising.



At the left Ruth Roland shows her fighting ability; in the center a close up of the star, and at the right she is kidnapped by the outlaw aids of the Hindus



At the left is the maid who plays such an important part in the plot against Belle Boyd; in the center, Grim Gordon shows Belle the Tiger Idol, which has the power of locating radium, and which is sought by the Hindus, and at the right, Belle in the grasp of Tiger Face, whose identity is not revealed until the final episode

Make Serial Widen Scope of Your Theatre s Appeal

OPINIONS differ among exhibitors as to whether it is good policy to publish the story of the various chapters in advance of their showing, and that is a matter that will have to be decided by the individual, but certainly the mystery element ought to be kept dominant in all of your advance publicity. And certainly you yourself should carefully study the story of each episode, so that you can get the punches out of them in your announcements.

As soon as you book this picture you should begin talking about it in your program. You will be supplied with ample press material to cover the various phases of the story and about the players, and this should be used very liberally. You must remember that your greatest effort is to get the public to attend the first episode, because the chances are that they will follow the story through. *But we would not advise confining the exploitation to the initial one ,but continuing it strong through the first three.*

Now "The Tiger's Trail" centers around Hindu tiger worshippers and a bunch of unscrupulous adventurers and criminal cowboys, and the efforts to prevent Belle Boyd (Ruth Roland) from getting a fortune that belongs to her as the result of a compact made between her father and two other men, the agreement having been torn in three pieces and divided, for the possession of valuable mines. There also figures the Tiger Idol with glowing eyes that locates radium and Tiger Face, a mysterious character whose identity is not revealed until the final episode.

THE picture of Miss Roland should be featured on the cover of your program at least a couple of weeks before the showing of the first episode, and then you can follow with one of George Larkin a week later. See that interesting stories of these players are carried inside.

Here is a case where the mailing list idea is an excellent one. Here is a suggestion fopr a personal letter:

"Some one remarked to us the other day that things seemed tame now that peace had come and there were no more thrills of the war. But that man had not seen the first episode of 'The Tiger's Trail,' the fifteen episode Pathe serial starring Ruth Roland. We think a lot of our theatre, but we are willing to turn it over to any one who fails to get a series of full-sized thrills here.

"It is a story of a daring heroine who is beset on all sides, with her one friend a daring hero. Hindu worshippers of the tiger seize her and throw her into the beast's cage, from which she is saved in the nick of time. Tiger Face pursues her; her supposed friend steals her fortune; even her maid is her bitter enemy. There isn't a moment when there is not something doing.

"If you ever enjoyed a good story of adventure you will delight in this picture. We don't want you to miss the first episode, which will be shown at the Empire theatre Friday."

DON'T quit here. Have a copy of your mailing list and carefully check off those who saw the first episode and those who failed to come. Then send to those who missed it another letter stressing the fact that you noted their absence, and that they ctant in with the second and get the thread of the story. You will pick up a lot ofpeople with this. Too many exhibitors are content to drop the serial after the opening.

Then to each one of those who attended send a postcard on which you call attention to some of the thrills that will appear in that episode. That may seem duplication, but it is worth while, for it doubles your assurance of steady patrons through the life of the story. *A strong serial is booked as a tonic for your theatre; certainly you do not take one dose of medicine and quit.*

Where a theatre is located in a small community and you have a considerable outlying population that you have never tried seriously to interest in your house you have a good opportunity here. You should remember that the more intelligent people in the country are probably the greatest readers, especially on continued stories, and if you get them for the first episode you are not only likely to get them for the fourteen other chapters, but to make permanent patrons of your theatre.

Make an especially strong appeal to those who own autos, and, if possible, arrange the showing for a day when it is convenient for them to do their marketing. You ought to be able to get the co-operation of the leading merchants of your town, because they will profit by every one that you bring in. If possible get out a special folder which will also include the bargain announcements of the merchants for that week. If that is not possible print the name of the serial and the opening dates on wrapping paper and bags for them to use—this in addition to your regular mailing matter which should go to all of them.

THERE is an especially striking 24-sheet on this serial which bears a huge picture of a tiger about to leap on Ruth Roland. Pathe is posting this in larger cities, and you should do it in the smaller communities. You can get a great deal of the circus effect by putting these up through your territory. There is different paper available on each of the episodes, but we would advise your *hitting it a big smash by confining your attention so far as the outlying territory and the open air is concerned to the big material.*

It has been a habit of some exhibitors to give away tickets to the first episode of a serial in order to get the business, but we believe that it is far better to spend the money that this would cost you in the exploitation of the picture. There is something about free admission that gives the feeling of cheapness, and to get the full value out of "The Tiger's Trail" our policy would be to play it as a picture more than worth the money.



At the left Jack Randall saves Belle from Gordon; in center, hero and heroine, and at the right one of the thrilling scenes

Tiger Idea Furnishes Chance For Striking Display

WE have already suggested that newspaper advertising should start well in advance of the first showing of "The Tiger's Trail" and that is true of every other element in the exploitation. At the risk of duplication make sure that everyone in your territory knows that this is coming to your house.

There is a film trailer which is especially valuable for this sort of work, for it includes only some of the most exciting episodes. It makes it clear that this is a western picture, with the locale in California and shows the sort of stunts that Ruth Roland and George Larkin are called upon to perform repeatedly.

Announcement should be made in the lobby in plenty of time. At first we would advise using one of the striking pictures of the star and then follow this up with some of the scene pictures on the first episode.

Then just before the opening and on the first day of the showing we would urge you to make a big flash in the lobby. Use the circus style here, and it is all the better if you have been conservative in your displays on the straight features.

AT very slight expense you can fit your lobby up like a jungle. Now this picture is not a story of Africa or anything of the sort, but it won't hurt to do this and it is likely to get more attention. From the 24-sheet you can get a splendid cut-out of the springing tiger and we would use one of these on either side of the lobby. Employ the heavy grass effects that you can get from any large store to give the jungle effect and you might include a bunch of palms to further carry out the idea. The figures of the tigers should be to a slight extent hidden in the grass.

You can get a splendid effect here by building a rocky appearing shelf in one corner of the lobby with the tiger in the position of about to make the leap. Lighting for the lobby should be in red to carry out the mystery idea and if possible the bulbs should be hidden from view and the greatest flood of light possible obtained.

Now one of the chief points of the serial is that the eyes of the Tiger Idol gleam when radium is bear and you can have a striking effect by substituting very strong white lights in the place of the eyes and these should be arranged by any electrician to give the flashing effect. This same idea can be carried out by placing figures of the tiger above and across the sidewalk and employ the same flash plan.

Another lobby idea is to fit it up like a cave with a cage at one side holding the tiger.

AFTER the first episode is shown you should mark the appearance of each new chapter in your lobby. Some exhibitors have found it wise to repeat the decoration, but whether this is done or not the figures of the tiger can be used again and again and with different effects according to the positions in which they are placed.

At least the day before the showing of each feature you should display the scene pictures from the coming instalment.

Place these in a position where they will be seen by every one coming OUT of the theatre. After your exploitation is well under way you want these to serve more as a reminder that a new chapter of the serial is coming tomorrow rather than attempt to draw new business with it.

One of the most successful exhibitors has made it a point to use a special striking display with each episode on some thrilling event that is shown. He merely uses compo board and a brush and is able to depict the most startling scenes. In fact he studies carefully each episode and picks the biggest punch from it. That is a mighty good policy in your whole scheme of exploitation.

WE wouldn't advise you to use any form of stunt exploitation that is likely to alarm the community, like spreading a story of a tiger being at large and the community being on his trail, but there is a simple one that you can use unless your city authorities are very strict and get away with.

Get a die cut out to represent the bottom of a tiger's foot and then get some vermillion and mix it with water, so that it can easily be removed, and paint these tiger tracks on the principal sidewalks. Do not have an endless series of these, but let them run along for a half a block or so and lead up to a mysterious sign merely bearing the title. Or, if there is space you can add one of the cut-outs of the animal.

This will attract attention without alarming anyone, and if you use water color, and not regular paint, the tracks can be easily removed by anyone that complains. As a matter of fact the first rain will take them all away.



Here is a striking cut-out made from the twenty-four-sheet which should be used liberally in all of your displays



Further proof of the elaborateness of Nazimova's "The Red Lantern" and its completeness of detail. Metro declares the production to be the star's best

"Red Lantern" Pronounced Best

Nazimova's Latest Production Released for First Runs Throughout World and Bookings Run Strong, Says Metro

FOLLOWING the announcement by Richard A. Rowland that Nazimova's newest superfeature, "The Red Lantern," was to be released in April, motion picture exhibitors, it is said, not only throughout the United States, but from all parts of the world, have flooded the mails and burned up telegraph and cable lines with bids for first-run rights to this special production.

Mr. Rowland made this announcement regarding the April release of "The Red Lantern" about a fortnight ago, prior to his departure from New York for Hollywood, Cal., whither he made a special cross-continent trip to view a private projection of the finished print at the Nazimova studios. Since then, it is said, his mail to the offices of the Metro Corporation, has piled high, and his secretaries are kept busy opening, sorting and filing telegrams from exhibitors anxious to get aboard the hand-wagon to reap the big profits from "The Red Lantern."

The prestige of the brilliant Russian star, the high literary quality of the story and the fact, it is said, that Messrs. Rowland and Karger spent a quarter of a million dollars, and every artistic effort to insure a pageant drama for the screen of splendor and magnificence, have combined to stimulate unbounded interest in the forthcoming release.

With each picture Nazimova's fame as an artist has increased, and now exhibitors have Mr. Rowland's word for it and the word of Mr. Karger, that the Russian actress's latest screen effort gives clear promise of being her greatest.

It was directed by Albert Capellani, who also made "Eye for Eye" and "Out of the Fog." In the great battle scenes depicting the historical Boxer uprising in Pekin in 1900, twelve hundred persons took part.

Great interest is shown in the booking of this picture, it is claimed, not only in the United States, but also in South and Central America, Mexico, Europe, India, Australia, Japan and China.

Interest runs high in India, as well as in China, where the advance advertising has imparted the information that the story of "The Red Lantern" deals with the exciting days of the Boxer revolt.

So carefully was "The Red Lantern" produced that every setting and costume bears the stamp of absolute fidelity, it is stated, and the production will challenge the critical inspection and analysis of the people whose country and characteristics it aims to set forth, while it has a love story of interest and intensity.

Houdini Goes to Coast for Famous Players

HARRY HOUDINI, handcuff artist of the vaudeville stage who recently was converted to pictures via "The Master Mystery," a serial, was scheduled by Famous Players-Lasky, with whom he has a contract, to leave New York April 16 for the West Coast studios of the organization, where it is intended to start work on his first picture for this company in accordance with his new contract.

A Famous Players-Lasky announcement said: "The initial Houdini film will present a story especially written for him and just finished by Arthur B. Reeve and John W. Grey. Messrs. Reeve and Grey are both well known writers in the magazine and motion picture fields. Among Mr. Reeve's successes are 'The Adventures of Craig Kennedy,' 'The Silent Bullett,' 'The Dream Doctor' and 'Black Menace.' Mr. Grey has been associated with the motion picture industry for several years as Advertising and Publicity Manager for various large companies. He has collaborated with Mr. Reeve on a number of recent motion picture stories.

"The story which Messrs. Reeve and Grey have already finished for Houdini, is expected to prove their greatest combined accomplishment for the screen. It affords the famous theatrical and motion picture star his greatest opportunity to present his best offerings in one show and at the same time unravels a dramatic story of logical construction."

Universal Cites Industrial Success

Universal's industrial department claims to have set a record for endeavor and results during the week ending April 12 and Manager Harry Levey declares the activity of his department has never before been approached by any organization.

"Heads Win," a five-reel photoplay, prepared by Mr. Levey for the International Correspondence Schools and constructed along regular feature film lines was released on Monday and shown at the Strand Theatre, Scranton, Penn. Thursday of the same week another five-reel industrial feature entitled "Hope of the Hills" was released and given its premier showing at Cleveland for the remainder of the week. At the same time "That Well Dressed Look," a two-reel fashion film made for the Wooltex studios was being shown at the Alhambra, Cleveland, following a week run at the Broadway Theatre, New York City.

New Lila Lee Film

"A Daughter of the Wolf," Lila Lee's new Paramount picture, is being made at Truckee, up in the northern part of California, whither the company journeyed to stay for approximately a month. It is declared this will be a new type of play for Miss Lee.



Priscilla Dean, Universal Star, in "The Exquisite Thief"

Marguerite Clark Goes to West Coast

Marguerite Clark, who has finished the final scenes of her new Paramount picture, "Come Out of the Kitchen," has gone to California, where she will begin work at the Morosco studio at Hollywood, on Clyde Fitch's well-known comedy, "Girls," under the direction of Walter Edwards, it was announced this week.

It is several years since Miss Clark has been in California, her recent work having been confined to the Eastern studios of the Famous Players-Lasky Corporation.

Her last picture, "Come Out of the Kitchen," is now being cut and assembled preparatory to the release of the film, which is tentatively scheduled for May.

It is claimed for this picture that it has one of the best casts seen in a Paramount feature in some time. The cast includes Eugene O'Brien, Frederick Esmelton, Craufurd Kent, Bradley Barker, Albert M. Hackett, George Stevens, Frances Kaye, May Kitson, Augusta Anderson, Rita Spear, Frances Grant, and her young son, George Washington.

De Linsky Completes Detail on "New Moon"

Victor De Linsky, known throughout the trade as a technical expert, make-up artist and actor of many parts, has just completed some highly important detail work on the new Norma Talmadge picture, "The New Moon." The scene of the story is Russia, and Mr. De Linsky was called in to provide the realistic backgrounds and the proper atmosphere that the story demanded. Some of his work in this picture is said to be truly startling.

Mr. De Linsky has been very much in demand ever since he came to this country shortly after the close of the Russo-Japanese war in which he fought. As a lieutenant in the Russian army he was severely wounded and, after being decorated, received honorable discharge.

The present plans of Mr. De Linsky's are not to be made public as yet, but as far as can be learned he will shortly come forth as head of a producing company. He did some work on the new Gerrard picture which the Warner Brothers are producing, and which William Nigh is directing, and it is thought that this new opportunity came to him while at the Warner studio.



Lieut. Victor DeLinsky



A glimpse of the lobby of Moore's Rialto Theatre in Washington, at which house the S-L production, "Virtuous Men," is booked. The insert is Tom Moore, the exhibitor

Washington Gets "Virtuous Men" Feature

TOM MOORE, President of the Moore Features Corporation and owner of the new million dollar Rialto theatre in Washington, announced this week that he had made arrangements with Arthur H. Sawyer and Herbert Lubin for the initial presentation to the public of "Virtuous Men." This production, which stars E. K. Lincoln and was personally directed by Ralph Ince, is a Ralph Ince Film Attraction and said to be one of the biggest spectacular features made in recent years. Moore, whose reputation for judging productions of merit is unquestioned, is also a member of the First National Exhibitors' Circuit and a franchise holder in that organization for his territory. Following the showing of "Virtuous Men" at the Fulton theatre on Sunday evening, April 6, Mr. Moore immediately wired a request to give "Virtuous Men" its inaugural public presentation. He has arranged for a run of the S-L Picture in his new million dollar Rialto theatre commencing Sunday, April 20.

An extraordinary lobby display will be arranged comprising among other things the original oil paintings of E. K. Lincoln and scenes from the play by Clarence F. Underwood, R. G. Morgan, Gustav Michelson and others. It is planned to have several notables of Washington public life at the premiere of "Virtuous Men" at the Rialto theatre on April 20 and Mr. Moore believes a record-breaking attendance will follow the presentation.

"Virtuous Men" will have the honor of being an independent production to have its inaugural presentation in the United States at the million dollar theatre at Washington and Mr. Moore's selection of this production indicates its calibre and production.

Universal Names Mae Murray Production

WHAT is said to be one of the most delightfully humorous light comedy dramas ever made at Universal City is scheduled for release by Universal shortly under the title "The Delicious Little Devil." Mae Murray, most recently seen in "What Am I Bid?" is the star of the production, and previewers are of the opinions that Miss Murray was never better cast.

"The Delicious Little Devil" was adapted from an original story by John B. Clymer and Harvey Thew, entitled "Kitty, Mind Your Feet." Robert Z. Leonard produced the film play from the scenario by Mr. Thew, and the production is said to be not only very cleverly developed but very artistically handled.

Miss Murray is seen as Kitty, a young girl just as pretty and as witty as young Irish girls with such names usually are, and the Kitty of "The Delicious Little Devil" had the faculty of taking full advantage of her opportunities and of presenting the right idea at the psychological moment. When the picture opens, Kitty is custodian of the coat and hat rack at a downtown hotel, and when it closes she is about to become the wife of a handsome young heir to his wealthy father's estate. The series of intensely interesting events that take place between the opening and the climax are extraordinary, to say the least, but very possible and probable, which makes them the more enjoyable.

Roberto de Valentina is seen opposite Miss Murray, while William V. Mong is seen as the press agent. The film is in six reels.



Rupert Julian and Jane Novak, in "The Fire Flingers," Universal production

Big Activity in Universal Comedy Production

AN abundance of good clean comedy of the varied character is said to be on the Universal schedule for release within the next six weeks.

During that period the efforts of no less than seven different companies will be released and no two comedies will have any semblance of one another, it is asserted.

"Green Eyed Johnny," featuring Jack Dillon, a Nestor, "Looney Lions," "Monkey Business," a Century and "Skidding Thrones," a Lyons-Moran are on the schedule for the second week of April. "Let Fido Do It," an L-Ko, "Scared Stiff," a Lyons-Moran and a Nestor without a permanent title are to follow. "Good Night Turk" and "A Plumber's Busted Romance" are other L-Ko's to be released in the near future while Lyons Moran have managed to keep several weeks ahead of their schedule and have six comedies ready for marketing shortly. Titles for these are: "The Expert Elopers," "Harmony in 'A' Flat," "The Bolshevists," "Taking Things Easy," and "Wise Wives."

During the past month several new comedians and comediennes have been added to the Universal forces, among the most recent being Vera Steadman, former Keystone comedienne, Rube Miller and Josephine Hill.

Norman Dawn has recently completed a special two reel comedy, "Sinbad the Sailor," which is one of the most elaborate ever made at Universal City. The cast is made up entirely of children, over a hundred of them having participated in the action of the play. A second animal comedy has been completed by W. S. Campbell for Universal, bearing the title "And the Elephant Still Pursued Her," featuring Neal Burns, Dora Rogers and Rube Miller. Joe Martin, the monk, Charlie, the elephant and a number of lions also participate in the action.

Vin Moore, of the L-Ko has also completed a second animal comedy to be released shortly as a Century. Jack Dillon, Craig Hutchinson, Lyons and Moran, Al Santell and Ben Wilson are busily engaged in making new comedies and it is expected that another comedy company will be working shortly.

World Stars Greeley

Evelyn Greeley, after having shared starring honors with others, is now to be starred in her own right by World Pictures. Her initial venture will be "Relations." It will be in five reels. Oscar Apfel will direct the production. Miss Greeley's leading man is Hugh Dillham, who, it will be remembered, married Marjorie Rambeau recently.

Foster and Weil Active in Cincinnati

Lewis Foster and Albert Weil, who operate the Fine Arts Film Exchange of Cincinnati, have secured the state rights on the film, "Wives of Men," for distribution in the Cincinnati territory.

"Brass Buttons" Puts Russell on Broadway

In speaking of "Brass Buttons," the William Russell feature which played at the Rivoli Theatre in New York the week of April 6—Marx S. Nathan, New York representative for the American Film Co., Inc., stated that this feature won instant praise and would establish Russell as a new satelite to shine forth from the electric signs between Times Square and 50th Street.

In "Brass Buttons" Russell portrays the role of a wealthy clubman who falls in love with a pretty young thing, and thinking the girl a servant, he borrows the uniform of the policeman on the beat. He wins the girl and also the job of Chief of Police of Sawtooth, Ariz.

Methodists Seek Advice from Griffith

A Famous Players-Lasky current announcement carries the information that members of the Methodist Episcopal Church crossed the continent to ask David Wark Griffith to become their advisor in introducing motion pictures into every church of that denomination in the country. Dr. Christian F. Reisner, executive chairman of the Methodist Minute Men and prominent members of the Centenary Committee, acted as the spokesman for the church in the conference with the Artcraft producer.

"When the plans of the church mature," said the statement, "it will become one of the most important film distributing concerns in the world, having more churches in America where screens will be maintained, than there are motion picture theatres at the present time. A producing organization will be controlled by the church."

Completes "Oh, Boy!"

Pathe this week announced that work has been completed on the filming of "Oh, Boy!" from the musical comedy production. The film version is the first of the series of Creighton Hale and June Caprice features to be produced by the Albert Capellani Productions, Inc., for release through Pathe. The cutting and titling of the production, which is the first so-called Filmusical comedy to be made, are said to be rapidly nearing completion.

Visits Universal

A. R. McNichol, manager of the Lyceum Theatre of Winnipeg, Man., was a visitor at the Universal offices in New York the past week. Mr. McNichol came East for the purpose of seeing photoplays to be released during late spring and early summer and was shown "Borrowed Clothes," "When a Girl Loves," "Home," "Forbidden," "Destiny" and "The Fire Flingers, all of which he later booked for one week runs.



Vitagraph Presents Corinne Griffith in "The Unknown Quantity," by O. Henry

Bookings Indicate Rise of Bessie Love

A Vitagraph announcement this week states that the advance bookings being written on the next Bessie Love release, "A Yankee Princess," indicate that Bessie Love is riding on a fast growing wave of popularity.

"A Yankee Princess" will be the fourth Bessie Love release made by Vitagraph and all of them have been directed by David Smith. First came "The Dawn of Understanding," then "The Enchanted Barn," then "The Wishing-Ring Man" and now "A Yankee Princess."

Vitagraph reports that its books show on these features that ideal conditions of each succeeding release playing to bigger business than its predecessor and it demonstrates again Vitagraph's almost uncanny ability in picking winners.

Pathe Gets New Quarters in Albany

"That Albany is recognized by motion picture distributors as an ideal location for exchanges," says an Albany newspaper, "is shown by the fact that the Pathe Exchange, Inc., now located at 398 Broadway, has taken the building at 35-37 Orange Street, on a long-term lease, and it will be remodelled into one of the most modern exchanges in the country. The deal was made through A. Page Smith, agent for property. B. M. Moran, manager of the Pathe Exchnge, expects to be located in the new building by May 1.

Swan's Dance Filmed

One of Paul Swan's dance interpretations, which he gave at the Selwin theatre on Thursday afternoon, April 10, will be incorporated in a feature photoplay on which the Post Pictures Corporation is about to start work.

The interest shown by the exhibitors at the matinee tends to make Mr. Swan very popular in the film game.



Lois Wilson, with J. Warren Kerrigan in "The Best Man," W. W. Hodkinson release



Albert Ray and Elinor Fair are presented by William Fox in "Married in Haste"

Five Famous Plays and Books Filmed by Fox

THE commanding position which the films are assuming in utilization of famous stories for plays is strikingly demonstrated in the announcement made this week by the Exhibitors' Service Bureau of the Fox Film Corporation that no fewer than five well-known plays or novels are now in work as William Fox productions.

Richard Stanton is nearing completion of "Checkers," which he is making from the famous play of that name. Checkers was written by the late Henry M. Blossom, Jr., and played by Thomas W. Ross for several years.

Another noted play now in work is being staged by Charles J. Brabin. This production which bears the title "A Case of Identity," was adapted from "La Belle Russe," one of David Belasco's successful plays. This play also had a long run because of the unusual situations developed in it and has been held up to students of stagecraft as a model of play construction. It is said to be the first play ever written by David Belasco to be put on the screen.

"Cowardice Court," one of the best known novels written by George Barr McCutcheon is being filmed in California with Peggy Hyland as the star. Mr. McCutcheon like Mr. Belasco, makes his bow in this picture as an author for the screen.

Another popular novel which is being made into a Fox photoplay is "The Lone Star Ranger," widely regarded as the best of Zane Grey's books. William Farnum is the star in this production, and it is expected that it will duplicate the success scored by "Riders of the Purple Sage" and "The Rainbow Trail," two other Zane Grey stories in which Farnum starred.

"My Little Sister," one of the most widely read novels of Elizabeth Robins, is being filmed at Ft. Lee with Evelyn Nesbit as the star. This picture is said to furnish Miss Nesbit one of the strongest roles she has enacted as a Fox star and the picture is said to be given unusually elaborate production.

Famous Players-Lasky Cites a Coincidence

THE publicity department of Famous Players-Lasky this week called attention in an announcement to what it terms a "striking coincidence" through which an article on motion pictures appeared in the same issue of the *Saturday Evening Post* that carried a page advertisement for the Famous Players-Lasky organization. "The advertisement," said the announcement, "conveys the underlying thought in the article, which was written by Gerald Stanley Lee."

The article, as all of the magazine articles are nowadays which are written for the public, fan or "layman," is a tribute to the motion picture.

The Famous Players-Lasky announcement said further: "The article so impressed Jesse L. Lasky, First Vice-President of the Famous Players-Lasky Corporation, that he gave telegraphic expression to his appreciation."

Among other things, Mr. Lasky said: "We have tried faithfully in our own organization to draw the curtain from life, and in doing so we have been aware of our responsibility. We have realized that we must not create discord by ridicule; that we must avoid error in the statement of implied facts; that we must not mislead moral questions; that we must always inculcate a regard for the highest ideals of life, though in doing so we may make use of odious comparisons. In short, we have long realized that the curtain of life—so aptly and appropriately pictured in the advertisement mentioned—must never be drawn if we are not to show behind it the truth, whatever the form may assume."

"Passing the Buck"

In the wake of the trail of loud laughter caused by the Larry Semon-Vitagraph comedy, "Well I'll Be —!" comes the announcement from Vitagraph that the title of the next Larry Semon comedy is "Passing the Buck." The comedy was written by Semon and is said to be filled with rapid fire fun and new business that should make the exhibitor happy, as well as the fans.



"It's a Goldwyn Picture." In fact, here are three Goldwyn pictures. Pauline Frederick in "One Week of Life" seems in trouble as pictured on the left, while Geraldine Farrar appears to be having the time of her life in "The Stronger Vow," shown on the right. The demure person in the center panel is none other than Mabel Normand. Her current Goldwyn feature is "The Pest"

Tom J. Geraghty Prepares Many Westerns

TOM J. GERAGHTY, who a fortnight ago came East with a number of scenarios for some of the leading stars in the motion picture firmament, is returning with commissions to write several others, among the number being one for Clifford Bruce, whose work in leading roles for Metro, Fox and other companies has long been popular with the motion picture public.

While no announcement has yet been made, it is said that a new group of Western capitalists have nearly completed plans to enter the motion picture field to produce a series of elaborate specials portraying the development of the Great West. It is also said that the Chambers of Commerce in two of the larger Western cities are also interested in the project.

Until Mr. Geraghty's arrival no definite arrangement had been made with Mr. Bruce, as it was understood that he was under contract to a Canadian company, who held an option on his services. This difficulty was readily adusted for Mr. Geraghty before leaving wired his principals that he would be ready to begin work at once on the script immediately on his arrival on the Coast.

"Concerning the proposed series, I can only say," said Mr. Geraghty, "that while each picture will be entirely Western in its ensemble, many novelties and thrills will be introduced which will be distinctly new.

"The success of Wm. S. Hart and Wm. Farnum is the best evidence that the 'Western' type of drama is still in its prime, provided, of course, it is adequately produced. There is also a dearth of actors capable of bringing to leading parts the so-called 'husky-heroic' and romantic qualities in which the screen public delights. This is, perhaps, the reason why the 'Western' for a time seemed to be falling off in popularity."



Clifford Bruce, who has commissioned Tom J. Geraghty to select a story and write a script for him

Kerrigan Gets Strong Role in "The Best Man"

In "The Best Man," the new Jesse D. Hampton Production to be released May 4 by the W. W. Hodkinson Corporation, J. Warren Kerrigan is said to have one of the strongest roles he has ever played. He takes the part of Cyril Gordon, a Government Secret Service agent, and although the Cyril part of his name might indicate that Kerrigan ought to sport a cane and a monocle, the only things he sports in that line are a young gatling and a heavyweight wallop.

Kerrigan is supported by Lois Wilson.

Marion Davies Buys Aeroplane

Marion Davies, film star, has bought an aeroplane for practical use, and intends to begin taking lessons in flying at Staten Island next week under the instruction of Katherine Stinson. The plane, it has been announced, was purchased from George D. Grundy, owner of the Lexington Theatre in New York.

Louis Sherwin Joins Coast Coast Colony

Goldwyn announces that Louis Sherwin, formerly a Los Angeles newspaper man, and recently a special press representative for Goldwyn publicity in New York and dramatic critic on the New York Globe for eight years, has arrived at Culver City, Cal., to join the Goldwyn scenario staff.

Some time ago, Mr. Sherwin's work attracted the attention of Samuel Goldwyn, who induced him to abandon newspaper work and bring to motion pictures the same acute critical faculties that characterized his reviews.

Mr. Sherwin undertakes his new assignment not only as a man experienced in the drama, but armed with an extensive knowledge of the newer art of the motion picture in all its angles, distribution as well as creation, gained in his contract with the executive offices in New York.

Talmadge Film Named

The new Russian picture, the story of which is by H. H. Van Loan, which Norma Talmadge is now completing, is scheduled for release some time in May, under the title of "The New Moon." This was at first selected just as a working title, but Select has decided to make it definite.

In the cast with Miss Talmadge are Pedro de Cordoba, Charles Gerard, Stewart Holmes, Marc McDermott, Ethel Kaye, Marguerite Clayton and Harry Sothern. Chester Withey is the director, and David Abel the photographer.

Gish Photo Wins Prize

It has been announced by Famous Players-Lasky that a photograph of Lillian Gish, of the Griffith players appearing in Artcraft pictures, won first prize in the annual exhibition of photography in the Royal Salon in London. The work was a study of Miss Gish in her character of "The Girl" in Griffith's "Hearts of the World." Hendrik Sardov of the Hoover Studios in Hollywood, California, is the artist.



BESSIE BARRISCALE

in

Josselyn's Wife

Directed by HOWARD HICKMAN

Produced by B.B. FEATURES

Released through

Exhibitors Mutual

ROBERTSON-COLE COMPANY

DIVISION OF FILMS

Bankers and Exporters for the Producer

JESSE D. HAMPTON
Presents

WILLIAM



Desmond never interpreted a stronger character. The vividness of his portrayal will stand out as the greatest work of his career.

It is a picture that will grip every audience with its tenseness, its high-strung drama and its smashing story of a mad hunt for gold that is black and soft and flat like coins from the mints of hell.

DESMOND in The Mints of Hell

A stirring drama of the Yukon and those trackless regions of dead white and frozen silences where so many adventurers have gone mad, eaten snow and died.

The famous dog-team that won the Alaska sweepstakes is used in this production, and there is a fight between William Desmond and Jack Richardson that would stir the blood of a mummy.

Released through

Exhibitors Mutual

ROBERTSON-COLE COMPANY
DIVISION OF FILMS
Bankers and Exporters for the Producer

HENRY B. WALTHALL

in Modern Husbands



Acknowledged Walthall's greatest picture. A production in both story and characterization that will long stand as his best work.

Produced by
NATIONAL FILM
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COLE COMPANY
OF FILMS

Released through
Exhibitors Mutual

Griffith Holds New Subject as Special

After a two-night tryout in a small Southern California city, it has been decided the recently completed subject filmed by D. W. Griffith will not be released on the Artcraft Program, but will go out to exhibitors as a special subject. No decision has been made with respect to the title, the film having been shown on the tryout nights under the caption of "White Blossom and the Chink." The story for this photoplay was suggested to Mr. Griffith by one of the stories in the collection of short stories published under the name of "Lime House Nights" by Thomas Burke. Mr. Griffith is now at work on his sixth Artcraft subject, and, when this is completed, his contract production for Famous Players-Lasky Corporation will be finished. Mr. Griffith has a large set in one of the valleys some twenty miles from Los Angeles where he is making most of the scenes for his final Artcraft release.

"Common Clay" Sets Steady Pace

A current announcement from Pathe Exchange, Inc., declares that "Common Clay," starring Fannie Ward and released as a Pathe special, continues to break records in all sections of the country, the New York Rialto run being repeated in Boston, Cleveland, Kansas City, Syracuse, Chicago, Cincinnati and other centers. Many of the houses, as has been shown, are making special lobby displays, the most notable at Poli's Theatre, New Haven, which displayed a model by Fred G. Valles of a woman in clay 8 feet high. The idea appealed to Leon Kelmer, manager of Keith's Greenpoint Theatre, New York, but he went a step forward in literally arranging his display, not in a lobby but upon the stage.

"Let's Elope" Released

Famous Players-Lasky insists that Marguerite Clark fans will find her in a most congenial environment when they see her latest Paramount photoplay, "Let's Elope," which was released April 13. The picture is an adaptation by Katherine Reed of Fred Jackson's play, "The Naughty Wife," which was produced at the Harris Theatre, New York, in November, 1917.



William Desmond, taking a snow bath between scenes of a Hampton-Robertson-Cole

Chicago Manager Exploits Film

"The Eternal Magdalene" Gets Extensive Advertising in Unique Manner by Bandbox Theatre in Windy City



"The Pest" is the name of Mabel Normand's newest picture for Goldwyn

REPORTS come from the Goldwyn offices that all precedents in advance motion picture publicity will have been smashed when the Goldwyn special, "The Eternal Magdalene," opens at the Bandbox Theatre, where it has been booked in advance for a run of four weeks by manager James Keane.

Mr. Keane has planned a campaign of publicity that is aimed to reach every home in Chicago and penetrate into the territory that looks to Chicago as its metropolitan centre. Not only will every publicity medium be enlisted, it is said, but a special publicity representative has already been appointed to push this important special and to see that no possible opportunity is wasted to draw the attention of the public to it.

Robert H. McLaughlin, a Cleveland newspaper man, is the author of "The Eternal Magdalene," which is said to present one of the most fascinating and gripping stories the stage has had, in a number of years.

After its first production by a Cleveland stock company, New York producers competed strongly for a chance to produce it. The play had a long run in New York, where, it was considered one of the successes of the year.

The treatment, handling and action given the story in the Goldwyn production, is said to be, in every respect, a fine bit of creative work. Touching on a subject that lies deep at the foundation of family life in America, the Goldwyn direction has exercised the utmost delicacy and discretion in developing the theme.

"The Eternal Magdalene" is said to reach out into the hearts of audiences powerfully and movingly, yet without any sacrifiec of the refinement which has always been associated with the Goldwyn name.

It was Chicago initiative that arranged for the first view of this big feature.

Wm. Desmond Gets New Type of Character

EVER since William Desmond, the Jesse D. Hampton star, has appeared in Robertson-Cole features released through Exhibitors Mutual, he has played in the lighter type of photoplay in which he has always proved highly successful. "Life's a Funny Proposition," "The Prodigal Liar" and "Whitwashed Walls," all from the Hampton studios, have gone over with a big smash. As a matter of fact, motion picture enthusiasts have come to regard Desmond purely as a comedian because he has been associated so long with the farcial side of motion pictures.

Desmond is going to prove the fallacy of this belief, however, when his next picture, "The Mints of Hell," which has just been completed, is released, it is asserted.

"The Mints of Hell" will be totally unlike anything Desmond has ever before attempted. It is a drama of the Yukon with snow "stuff" which it would be difficult to surpass. From all accounts reaching New York from Califoria, this picture has every element to make it a high class selling production. The atmosphere is exceptional, and so far as can be discovered, this is the only successful snow picture that has been filmed in California the past Winter. Several companies tried to get snow productions, but they had bad luck, and returned to Los Angeles to film the scenes in the studios.

Jesse D. Hampton, who produced "The Mints of Hell," built an entire town at Truckee, which is high up in the Sierras, near the Nevada line, and waited for the snow to come.

Pathe Gets Thanks

Samuel B. Rose, naval gunner for Uncle Sam, whose management of motion picture entertainment aboard the "Presidential transport" George Washington has earned him the commendation of high authority and small, has written a letter to Pathe Exchange, Inc., expressing his appreciation of the promptness of the Pathe service and the exceptionally high quality of the pictures, which, he says, were "a source of great enjoyment to President Wilson, Mrs. Wilson and the various members of the Presidenial parties."

Mack in Lincoln Film

A well-known legitimate actor of Broadway has a part in "Virtuous Men," Ralph Ince film attraction recently produced by S-L Pictures. W. B. Mack, the artist in question, is seen to advantage as Mocket, a fanatical inventor in the production which stars E. K. Lincoln.

Coming Program Offerings

Releases Deliver Fun From Famous-Players

ACCORDING to an announcement from Famous Players-Lasky naming releases scheduled for the immediate future, exhibitors may expect some excellent comedy and comedy-drama.

Charles Ray is slated to flicker across the white sheet beginning April 20 in "Greased Lightning," a Thomas H. Ince picture, which gives the star his usual opportunity to inhale the small-town atmosphere. The character is said by the publicity department to be one of the best he has ever appeared in.

"The new Charles Ray production," said an announcement, "gets its title from the hero's mechanical contrivance, a racing auto, capable of reaching a speed of eight miles an hour at the most."

Julian Josephson, author of "String Beans," wrote the story, and the picture was directed by Jerome Storm, under the supervision of Thomas H. Ince. Wanda Hawley is leading woman, and others in the cast are Robert McKim, Otto Hoffman, John P. Lockney and Willis Marks.

The Paramount-Mack Sennett comedy for April 13 was "The Foolish Age," featuring Louise Fazenda, Chester Conklin and Phyllis Haver.

An announcement said: "There are numerous bits of business introduced which help to make laughs faster than a German can invent alibis. A white bulldog does a shadow chasing stunt, which would move even old Fuller Gloom to tears of laughter."



"Partners Three" presents Enid Bennett. It is a Paramount picture

"The Tiger's Trail" Reaches Screen April 20

LAUNCHED with a publicity campaign which Pathe Exchange contends will take advantage of every means of bringing the picture to the attention of exhibitors and public alike, "The Tiger's Trail," new Pathe serial starring Ruth Roland, was scheduled for release on April 20.

Pathe is of the opinion that the popularity of Miss Roland, gained in previous Pathe serials, has created widespread interest in the new episode-film.

The cast with Miss Roland in "The Tiger's Trail" is composed in part of George Larkin, as the hero; Mark Strong as the villain, Harry G. Moody, George Field, Frederick L. Kohler and Easter Walters.

"The Tiger's Trail" was written by Arthur B. Reeve, creator of "Craig Kennedy," detective stories, and Charles A. Logue. The scenario was prepared by Gilson Willets, who wrote "Hands Up!" and a number of other Pathe serials.

Pathe declares that the demand from exhibitors for another Pathe serial with Ruth Roland, following her success in "Hands Up!" has been strongly backed up by an avalanche of bookings, and all indications are that "The Tiger's Trail" will be one of the most widely shown serials ever issued by Pathe.



Ruth Roland, Pathe star of "The Tiger's Trail," new serial

How Coal Is Mined

In the April 13 release of the Paramount-Bray Pictograph, "the magazine of the screen," E. Dean Parmelee, of Bray Studios, Inc., shows by means of animated technical drawings the story of how coal is mined. One sees how the shafts are sunk to the coal bed, how the levels are cut and the chambers excavated. Then at the surface again the lumps of coal are seen passing through the breakers, graded, cleaned and stored ready for transportation.

Moore Books New Joyce Picture

For the week of April 13, Vitagraph reports, Tom Moore booked the Alice Joyce picture, "The Cambric Mask," into his new million dollar Rialto Theatre in Washington, D. C.

"The Cambric Mask" is a picturization of a Robert W. Chambers story and was directed by Tom Terriss. It is rated as one of the best of Vitagraph's string of Alice Joyce releases.

Louis De Hoff has also booked "The Cambric Mask" into the New Theatre at Baltimore, and judging from the previous notices sent out by Vitagraph, houses of that type of the Rialto in Washington and the New Theatre in Baltimore have been quick to book this new Alice Joyce release.

Salisbury's Latest Plays Broadway

Monroe Salisbury's most recently finished Universal Special Attraction, "The Blinding Trail," was given a pre-release showing at the Broadway theatre, New York, the week of April 8, and is reported to be a first-class attraction, both from the viewpoint of the entertainment and box-office value.

New York critics express their opinion that the feature was not only the best Mr. Salisbury has done in recent months, but also one of the very best Special Attractions seen in some time.

Manager Maurice Kashin presented the film with a special musical score arranged by James C. Bradford. A Chaplin comedy and news reel completed the program.

World Distributes It

World Pictures has taken over for distribution "The Unbeliever." Marguerite Courtot plays the lead. Over one thousand marines who fought at Belleau Wood and Chateau-Thierry were employed in making a number of the important scenes of this photoplay, World announces.



A scene from the new Marion Davies-Select offering, "Getting Mary Married." Norman Kerry is the gentleman in question



Some of the live characters created by Briggs, the cartoonist, gathered with Briggs himself around "The Days of Real Sport." To the right is a school room scene in a Briggs Comedy

"City of Comrades" to Be Released in Fall

"The City of Comrades," a striking story of double life, with Tom Moore in the leading role, will be released by Goldwyn early in the fall. Basil King is the author.

The story is that of a young man, Francis Worsley Melbury, son of a wealthy man, who has taken to drink and because of this has been told never to show his face to his family again.

He goes to New York, where he decides to rob the house of an architect to whom he has a letter of introduction. There he meets the heroine, who afterwards falls in love with him, although she does not know at the time he is the robber who entered her house.

When he confesses, and is apparently rejected, he almost decides to commit suicide.

The rest of the story will be unfolded on the screen, essentially as it appeared as a serial story in the Saturday Evening Post in the early part of this year.

Says Walcamp Scores in "The Red Glove"

The Universal serial starring Marie Walcamp, "The Red Glove," will have as a title for its ninth episode, "A Leap for Life." This episode is described as being filled with a lot of action, the majority of which transpires between The Blue Chip, the mountain inn which Billie has known as a home, and the city where a fortune and home awaits her with the rich Halsteads, administrators to her estate. In this episode, Miss Walcamp will be seen doing some reckless, daredevil work.

The tenth episode of "The Red Glove" bears the title "Out of Death's Shadow." Several new characters will be introduced into the serial, the action taking place in the city, where Billy accepts the home with the Halsteads and obtains part of her fortune.

The last part of the seventeenth episode is now in the course of production at Universal City.

First National Names New Films

Half Dozen Special Attractions Said to Aggregate More Than a Million Dollars for Negatives Alone

DURING the next eight weeks, First National Exhibitors Circuit announces that six special feature attractions will be released, and that the entire negative cost to them for these productions will total more than a million dollars.

The schedule includes the first special produced by Mary Pickford at the head of her own company; the third of the series of eight Chaplin Comedies, the third Anita Stewart First National feature on eight-reel special, a sensational production said to have been shown in the larger cities at $10 a seat, and a five-reel human interest story that has just been completed in England.

No specific dates have been set for any one of the six productions, because of the differences between territories in first-run play dates.

The current release of the six is the Macauley Productions feature, "Whom the Gods Would Destroy." This is an adaptation in eight reels of the famous novel by Charles R. Macauley. In its cast are twenty-three principals, including Jack Mulhall, Pauline Starke and Kathryn Adams, and it is declared that eight thousand players appear in the series of spectacles and big ensemble scenes. The producers claim that sixty-three interior sets and thirteen exterior structures, in addition to an entire village, were built for staging the story, which has for its background the application of the principles advocated by the League of Nations.

Another release will be "Daddy Long Legs," the initial Mary Pickford special attraction to be distributed by First National Exhibitors Circuit. This is the screen adaptation of Jean Webster's famous story and the play that has scored a tremendous success for several seasons. It was produced by Miss Pickford's own company. Marshall Neilan directed it.

The next Anita Stewart's special will be an adaptation of Leroy Scott's eight-edition book, "Mary Regan." This will be the third of her attractions made under the management of Louis B. Mayer to be released by First National.

After "Mary Regan," the Circuit will release what is described as a sensational special feature attraction of a type entirely different from anything that has ever been made available to exhibitors. This is the picture which has been shown to selected audiences in New York, Philadelphia, Boston and Chicago, it is said, at a standard admission charge of $10 a seat. The announcement of its releasing title has not yet been made.

The third of the Chaplin productions made under his contract with the Circuit will be the fifth subject on the six-release schedule. The title of it is "Sunnyside," a story of rural town life. Mr. Chaplin's new "heavy" character, Thomas B. Wood, who weighs more than a quarter of a ton, will make his screen debut in this comedy.

The sixth of the spring releases will be a five-reel feature called "When a Woman's Forty." This is an adaptation of the novel by Earnest Hendrie and Metcalfe Wood, which was published under the title of "The Elder Miss Blossom."

Goldwyn Secures "Lord and Lady Algy"

The latest of the popular hits which Goldwyn has purchased for the screen is "Lord and Lady Algy," said to be the most notable of William Faversham's recent Broadway successes.

Work on the play has been started at Culver City, and the release of the finished product, it is said, will interest every exhibitor in the country.

Tom Moore will play the leading role, that of Lord Algernon Chetland, the younger son of the Duke of Droneborough, who is out of favor with his father because of his sporting proclivities. Moore's personal sportsmanlike bearing fits him well for the thoroughbred personality of the lord.

The other characters in the feature will be played by a capable cast.



One of the prehistoric animals that appears in "The Ghost of Slumber Mountain, distributed by World

World Distributes "The Unchastened Woman"

WORLD PICTURES announces that arrangements have been effected between George Kleine and the World Film Corporation whereby the World will distribute through its exchanges "The Unchastened Woman," a feature picture made from Louis Anspacher's famous play which had a season's run at the 39th Street Theatre, New York City. In the picture version Grace Valentine plays the title role and is given stellar honors.

Another picture which will be distributed by the World by arrangement with Mr. Kleine is "The Unbeliever." Marguerite Courtout is the star. In this picture the 78th, 79th, 80th and 96th Companies of Marines, about 1,000 men, were employed. These are the same Marines who won undying fame at Belleau Wood and Chateau Thierry. Among the cast supporting Miss Courtout in this picture was Sergeant Moss Gill, who plays the sharpshooter, who reads his Bible in the trenches between pot shots at the enemy. From official Government records, the following excerpt is taken in reference to Sergeant Gill:

"He was severely wounded in action; took command of his platoon after his chief was shot. With great courage led his men into action and handled them with skill until wounded three times by enemy machine gun fire."

Another member of the cast was Captain James F. Rorke of the 5th Regiment of Marines. Captain Rorke is the "O'Shaughnessy" in "The Unbeliever." He was also cited in the official Government records.

Major Halcomb, another member of the cast appears in charge of a detachment of Marines in "The Unbeliever." From official records he was recommended for conspicuous bravery in the face of the enemy.

The third picture which the World will distribute by an arrangement with Mr. Kleine is "Conquered Hearts." This is a five-reel Rialto De Luxe production in which Margaret Marsh is the star and is supported by an all star cast. The picture was directed by Francis J. Grandon.

Louis Bennison Completes Another Production

"The Road Called Straight," the latest Betzwood production, starring Louis Bennison has just been completed. The picture is said to be a fast moving, full-of-action, drama of the plains.

Mr. Bennison, famous on the stage and screen for his delightful and true to life portrayals of Western cowboy roles plays the part of a true son of the West.

In the cast are Ormi Hawley, Henry Mortimer, Burton Churchill, Jane Adler and John Daly Murphy.

The feature will be released by Goldwyn May 11.

Ford Builds Studio on Coast

It was announced from the West Coast this week that Francis Ford has started work on a new studio at Sunset Boulevard and Gower street, Los Angeles, which is expected to be ready for use about the first of May.

In the meantime Director Ford is shooting on the first episode of a new serial. Principals in the company with Francis Ford are Rosemary Theby, Elsie Van Name, Doris Dare, Pete Gerald, Nigel De Bullier, Mark Fenton, Phil Ford, Jack Lawton, V. Olivo, Jerry Ash and Johnny Thwaites, camera man.



Fay Tincher and Harry Depp, in "Sally's Blighted Career," Christie Comedy

Prepares Special Campaign for Buyer

Arrow Film Corporation is preparing a special advertising campaign through its director of advertising and publicity, P. B. Dana, for E. K. Fox, of Washington, on the special feature, "The Law of Nature." W. E. Shallenberger, president of Arrow, recently concluded a deal whereby Fox takes over the state rights for twelve states: Delaware, Maryland, District of Columbia, Virginia, West Virginia, North Carolina, South Carolina, Georgia, Florida, Alabama, Louisiana and Mississippi.

"The Law of Nature" will be sent on the road by Fox, with advance men and special advertising campaigns. In all, ten prints will be used.

David G. Fischer produced "The Law of Nature" in collaboration with Congressman Richmond Pearson Hobson. It is a seven reel super-production and the first of a series of eight special features that will be produced by Mr. Fischer this year.

Says Vitagraph-Morey Feature Goes Big

The New York, Philadelphia, Pittsburgh and Boston branch offices of the Vitagraph have already reported from forty-five to sixty days of solid bookings on Harry T. Morey's recent release, "Fighting Destiny."

Vitagraph declares that this group of eastern exchanges is but the forerunner of what will be the biggest write-up ever scored on a Morey picture and that dates are now being refused all over the circuit for immediate runs and later dates are being covered with remarkable snap on the part of theatre managers.

"Fighting Destiny" was directed by Paul Scardon and was adapted from the sensational story, "Jungleheart," by Stanley Shaw.

Record Number of Houses Book Houdini

It is declared that what film distributors concede to be the largest number of bookings ever obtained for any serial in the Borough of Manhattan has been obtained by Cary Wilson, manager of the Effano Film Exchange, for Houdini in B. A. Rolfe's super serial, "The Master Mystery."

Mr. Wilson, in his report to Octagon Films, states that the Houdini serial has been booked in one hundred and twenty-five houses in Manhattan alone.

Announces Speedy Drama

"Speedy" was the term used by Famous Players-Lasky in announcing for release on April 13, "The Roaring Road," a Paramount picture in which Wallace Reid has the leading role. The star has the part of Toodles Waldon, an auto salesman who aspires to be a speed king. He also wants to marry the daughter of his employer. Exhibitors will probably be able to guess the rest.

In the cast of "The Roaring Road" are Ann Little, Theodore Roberts, Guy Oliver and C. H. Geldart.

Special Service Section on

Dorothy Dalton in "The Homewrecker"

COMING just at the time when there is so much discussion as to whether the women who went to work to win the war should continue to hold men's places or whether they should retire to feminine pursuits, here is a point that all who book Dorothy Dalton in "The Homewrecker" should feature.

In all of the exploitation it should be brought out that this is neither a problem drama or a sex play. *Although there is an interesting plot, you should tell your patrons that the sort of comedy that brings smiles without inviting boisterous laughter predominates and this can easily be brought out by using bright and breezy selling talks.*

Dorothy Dalton herself is your biggest selling argument and her name should be played in large type, her picture should be displayed prominently and her personality sold to the patron. At the same time we would be sure to see that everyone understands that this is distinctly a different sort of a picture than most of those in which she has appeared. *Don't be content to say that it is "different." Just omit that and tell why it is.*

Your appeal here is equally strong to the working women and to society folk, for both of these elements enter. But do not turn the exploitation too strong toward the suffragette end, for though Miss Dalton plays the role of a traveling saleswoman who has the men all second in the merchandise running, she is purely a woman at heart as the picture early develops.

THE story: We are introduced to Mary Marbury, travelling salesman for Abbott & Son at the station of a typical tank town and through the presence of a bunch of male "drummers" we get a close-up of her character when one of them says that she is the sort of a woman you can take the chance of writing to your wife about and another observes that it is "durned near a pleasure to lose a sale to her."

Right here we are introduced to a man and woman crook who are being escorted out of the town and on the train the man attempts to make love to an innocent little country girl, only to be protected by Mary. Just a little incident to show the true nature of the woman and to get the pair of crooks fixed firmly in our minds.

It is generally understood in mercantile circles that Mary is to become the wife of the junior member of the firm, but when she returns from her trip Abbott, Sr., points out that the son is devoting all his time to frivolity. "The only letters he can find time to open are invitations to foolish parties and dinners at the country club." The motherless daughter is also equally devoted to the lighter side of life. "Home is too quiet and father too slow," is their idea, as expressed in one of the titles.

Here the crooks enter the story again, this time as Fernando Poyntier and his sister, posing as noble people, the man seeking to marry Lois Abbott and the woman to win the son. Mary understands humanity, and as she observes, she has gotten her relaxation watching staid business men trying to prove to hotel waitresses that they are single.

SO she uses her knowledge of people and her salesmanship methods in effecting a cure. She finally convinces Abbott, Sr., to embark on a life of frivolity and to give his children an overdose of frivolity. "How did you make a success in business?" she asks him. And then answers: "By giving them what they want. You never tried to sell them cotton when they asked for silk."

He proceeds to turn his home into the headquarters of the gay set with Mary as his constant companion. He becomes a dance fiend in public, and a very tired old man when none are looking. At first the young folks enjoy it, but they soon become disgusted and suspicious, though they continue their foibles, even to the point of Lois preparing to elope with the supposed Spaniard, only to be foiled by Mary. Then with their plans frustrated they carry out their plan for robbery and hide the loot on Abbott's new yacht. Here again Mary outdoes them and in the end young Abbott comes to see the real worth of the best saleswoman and all ends happily.

A LITTLE TRICK

An Old Song Helps Put the Punch in This One

HERE we have a staid old business man pretending to be converted to the fast society life and there is a point in the story where there is introduced a grandmother who acts like a young girl. The introduction comes shortly before we have a scene in which a phonograph record is put on the machine.

If you have a phonograph and the stunt has not been done too much you can get a good laugh by playing a few bars of "When You and I Were Young, Maggie." It is one of the plaintive melodies, but the effect on your audience will be just the opposite. If you do not want to use the phonograph record, by all means have your orchestra render the selection.



Mary is versatile. At the right she is a sales woman: center, she poses as a tango convert, and at the left in mechanic's garb



At left Mary interferes to save the country girl from the crook; center, the same crook is now posing as an artist, and at the right, scene in foiling the crooks on the yacht

Charm of Star's Role Here Point to Be Featured

RIGHT at the top of all of your advertising we would advise the use of an attractive cut of Dorothy Dalton, either a half tone or a line, according to the kind of printing you get in your newspaper. Practically all of the action centers around her and you have the advantage of a beautiful woman to get attention to your display.

Naturally you will then follow with the title which gives some suggestion that this might be one of the vampire types of pictures, especially since this star has appeared so often in this sort of production. Therefore the selling arguments should disabuse that idea and at the same time get the happy element into the exploitation.

You can interest every woman who is engaged in business in any way in this, and most managers are content to get the female attraction because they feel sure that the fair ones will draw the men along with them. But here just a few quotations from the picture will show the men that the love and comedy elements are strong and that there is something here other than a discussion of woman's rights and things of that sort.

You might use this line:

"You've seen Dorothy Dalton lots of times as a vampire. Here we have her as an antidote for vampires—both the male and female varieties."

THAT line can be played in twelve or fourteen point type directly under the title of the picture, but we would take the space to go a little further. The additional matter can be set in smaller type, but there should be plenty of white space left at either side so that it will stand out. Here are a few of the arguments that you can give your people:

"Mary Marbury didn't have a bit of trouble in selling goods on the road. In fact, her male rivals were almost glad when they lost a customer to her. But when she got back home after her most successful trip she found that she was about to lose the son of her employer, who had been distinctly 'sold' in the fast set. And she found that his sister was about to become the victim of society crooks.

SAVE THEM!

Where Your Filing Cabinet Comes In Handy

THIS picture gives the exhibitor, who has preserved his pictures of Dorothy Dalton a chance to make a display that will be worth while. Successful showmen are now making it a habit of preserving all their stills of stars so that they are able to make cut outs on later pictures, showing roles that she has played before and the difference in the current picture.

Cost of the filing cabinet is mighty little in comparison with the dollars that it will bring you in the long run. If you are one of those that cannot do the little stunt suggested on the next page, make a resolution that in the future you will keep the material and be prepared.

"Mary didn't use cheap heroics or appeals to the heart when she went out to sell goods and she didn't use them now. But she knew men and women and she knew how to disgust the son and daughter with their outlook on life—and she used their own father as the means. Heavens, and how the pair of them put the vampires to rout.

"'She's the sort of a girl that any drummer could take a chance in writing to his wife about,' was the way one of the traveling men described Mary Marbury, who had them all beat in selling goods. And that's the sort of a girl she was.

"And so the son of her employer, the young man she loved couldn't understand it at all when he saw her carrying on at a great rate with his own father. Gee, but he was sore—so sore that he became disgusted with the fast life that he was leading—and that was just the big idea that the best saleswoman in New York was trying to sell him."

"Everybody supposed that Raymond Abbott was going to marry his father's crack saleswoman who had it on all the traveling men when it came to getting customers. But when she got back home she found that Raymond was mighty fond of the white lights. He hadn't exactly forgotten about her, but he was neglecting business for the gay life and his sister, too, was slipping near the edge of the abyss.

"Mary Marbury was too good a saleswoman to try to sell a customer cotton when he wanted silk. So she decided what the young Abbotts needed was an overdose of what they thought she wanted. And they got it when they saw their aged father and Mary doing the latest dances together and entertaining the high livers. The old man trusted Mary because he knew that she could 'deliver the goods.' And she did—and you'll want to see how."

THERE is a striking scene picture showing Miss Dalton as the saleswoman with a grip in her hand. A cut out can be made from this and if you are preparing your own advertising you can get some mighty good results with it.

Then here are some of the shorter lines that may be used:

"Mary Marbury, crack saleswoman, had only to show her samples and she sold the goods. When she felt her fiancee slipping away from her she simply sold him an overdose of the things he thought he wanted, and the cure was complete. And there are a lot of laughs with the medicine."

"Out on the road, selling more goods than any of her men rivals, Mary Marybury had to meet all sorts of emergencies. She believed in action, and when she saw her fiancee and his sister slipping into the clutches of the fast set she ACTED—with their aged father as her foil . Something did it? Was it her business training or her woman's wiles?"

"Business trained Abbott's crack saleswoman to be ready when it came time to act. Abbott Sr. was faced with a problem that he couldn't solve and his son and daughter were at stake. And when Mary told him what to do he did it. He didn't care if it did look like he was making a fool out of himself. He knew that MARY KNEW—see how well she did."



At left, the "best salesman" is hailed at the station by her friendly rivals, and at the right the grandmother, who insists on being a girl and associating with the gay set, and in the center, Mary and the son in the final love scene

Strong Appeal Can Be Made to All Business Women

IF you are located in a theatre where there are many women who are engaged in business or who have come to look on that side of life as the result of war activities you can get added interest in this picture. But don't make any of your exploitation in the slightest offensive. There are a lot of women who do not like to be referred to as "working people," and this can be just as well done without introducing the personal element.

It will be worth your while to get a list of the women employed in your community. If you will point out to the employers that this is a picture that shows how much business knowledge added to one woman's happiness and the respect that it gives for women who make their own way in the world they will be more than likely to give you a list of their people with their addresses.

We would then prepare a special letter to these, omitting any reference to the fact that the one addressed is in business and carrying out something of the same argument we have given in the advertising suggestions. It shouldn't be long. Here's the idea:

"Mary Marbury outsold all the traveling men, visited her territory, and she did it so well that they gloried in her success, for Mary was the sort of a girl who put the sunshine into everything that she did. She made her womanhood fit her for business and then her training fitted her all the more for winning the man she loved.

"When she found that her fiancee, and the son of her employer, was being lured into the gay life and that his sister was about to become the victim of an adventurer, she simply used her business sense—she told the youth an overdose of what he thought he wanted and he was mighty glad to get her in the end.

"Does business make woman better fitted to win the man she loves The answer is given by Dorothy Dalton in 'The Homebreaker," at the Empire theatre next week, when she discloses a sure cure for vampires."

HOW THEY START

Just a Little Teaser for the Would Be Actresses

OF course there are a lot of girls in your section that want to be "movie stars." Many of them think that they could jump right in and outshine Dorothy Dalton and Marguerite Clark at the start. So for a newspaper story of them for your program here is a little stunt that will attract attention.

There is a little incident where the crook tries to kiss a little country girl on the train. Tell your patrons that this shows how actresses get their start in pictures—to be seen only for a few seconds in a big production. Then you might add a line: "But who knows that this little girl who is just getting her first chance on a few feet of film will be a great star some of these days?"

It is very likely to cause talk, especially among the girls to whom the business woman angle of the picture might not appeal.

WE would confine the lobby display on this one largely to Dorothy Dalton herself. If you try to get too much jazz stuff into it you are likely to leave the impression that this is a dance hall or vampire sort of production and so lose the appeal.

However there is a three sheet that can be used as a cut out without any danger of this sort. It shows the full figure of Miss Dalton dancing with her aged employer, whose make-up is such as to suggest comedy right away. Another appealing cut out can be made from a one sheet that shows the head and bust of the star.

If you can dig up any of the stilld on old productions that shows Miss Dalton as a vampire, you can get a mighty contrasty effect and one that will cause talk by using a couple of the scenes at the top and then ring these with arrows pointing to the name of the star. Then add the words: "You all know what a wonderful success Dorothy Dalton was as a vampire. Now you see her as an antidote for them—male and female. If you don't see her in 'The Homebreaker' you'll miss her at her most charming best." Then follow this with scenes from this picture.

WE would keep the entire bill with this this picture light and you will get the best results. The humor of the picture is mainly of the subtle sort and there is such a spirit of evident happiness from the start that it should be helped along by light and airy music.

There is a song that can be well used as a prelude to the picture, "Mary is a Grand Old Name." It was one of the hits of "Forty-five Minutes from Broadway" some fifteen years ago. This can be carried into the picture on the orchestra or organ because Mary is introduced almost immediately.

There are quite a few dance scenes in the picture where dance music should be played and there is one point where Mary shows her dance card to the son, filled with the name of her father. Here you will make a hit by playing "He's Had No Loving in a Long, Long Time."

At the scene where the crook attempts to make love to the little country girl on the train you can get a good effect by playing "Comin' Thro' the Rye" with something of a burlesque effect. When Mary interferes and takes charge of her the orchestra should shift to some such selection as "Sweet Rosie O'Grady," "Sweet Genevieve" or "Pal of Mine" so as to get the dreamy sort of friendship music into the picture.

Comedies used on this bill should be of the farcical sort with a lot of lively music and this will also be a good place to employ a scenic since most of the action of the feature uses interiors.

The Independent Field

Garrett Buys Thomas Features

Gets World Rights Except United States and Canada—First is "As a Man Thinks"—Hodkinson Releases Them

SIDNEY GARRETT, president of J. Frank Brockliss, Inc., film exporters, has closed a contract for world's rights, except the United States and Canada, for the entire series of six Augustus Thomas feature photoplays, the first of which, "As a Man Thinks," is soon to be released by Producer Harry Raver of Four Star Pictures, under the new Raver plan of production involving co-operative equality between producer, author, star and director.

This important series of productions will be distributed throughout America by the W. W. Hodkinson Corporation through the Pathe system of offices. "As a Man Thinks" will be the first production to go out under the new Hodkinson sales policy of unrestricted open booking.

In discussing this contract Mr. Garrett declared his conviction that the public has come to regard the value of a photoplay with a great author's name attached to it, as infinitely superior to that which carries the name of a star only.

"I have seen Mr. Thomas' first play of the new series, 'As a Man Thinks,' said Mr. Garrett. .I may say that there is not a single defect in the production. It is a splendid drama splendidly visualized.

"The connection between Mr. Thomas and Mr. Harry Raver, producer of Four Star pictures, came at the psychological moment to take full advantage of the undoubted revulsion of public sentiment against the over-touted star. It is not saying too much, I think, to prophesy that Mr. Raver's lead in playing up the author will be followed by many big concerns within the next twelve months.

"The Augustus Thomas series was launched with the idea of creating new picture audiences. This it will undoubtedly do. I wonder how many people realize the enormous public of this great author.

"The mere statistics concerning Thomas are startling. He has thirty-three live plays on the speaking stage, and his name may be said to be an almost household word. Few Americans exist who are not familiar with some of his works.

"More than half the people of this country are not regular patrons of the motion pictures. They prefer to stay at home and read. Why is that? Simply because the mental pabulum of the average picture offering is not up to the requirements of certain elements in the amusement-loving public.

"So long as stars are stars it will be necessary to play up to the star, but a combination such as this Raver-Thomas-Baird-Irving organization in the sequence of producer, author, star and director, promises bigger and better pictures than we have ever had, because this idea is going to take hold with a great grip. It is just what had to come. A change was vitally necessary to the well-being of the industry, both as an industry and as an art.

"The real solution of getting new picture audiences has been hit upon in this Raver-Thomas combination. It consists in adequate production of the works of a front rank author. It must be the highest class of production. The books of the big writers must be brought to life. Nothing less than that will do. Emphasis must be placed on faithful picturization of the story. Directors must not take too many liberties with the story.



Wheeler Dryden, star of Gray Seal Comedies

Two Directors for Wheeler Dryden

President George Julian Houtain, of Gray Seal Productions, announces that the production of the first Wheeler Dryden comedy is now in progress at the Estee Studio, New York City.

Supporting Wheeler Dryden is Grace Harte. Others in the cast include Eddie Boulden, who played the lounge lizard in "The Venus Model" with Mabel Normand, Jessie Stevens and Yale Benner.

The co-directors are "Doc" Charles Ranson, creator of Plastic Comedies, and for six months comedy director for the old Biograph and other companies, while the other director is Charles Morgan Seay. In charge of the Camera is O. George Brautigan. The comedy is being produced under the supervision of John McCutcheon, production manager.

Photoplay Supplement New, Says Hammons

THAT the issues of the Photoplay Magazine Screen Supplement are not made up from cuttings from various feature films and that the line-up of six or seven stars in a single reel is not secured in this way, Vice-President E. W. Hammons, of the Educational Films Corporation wants it to be known that every foot of "The Supplement" is new, original and exclusive, and that none of the material has ever appeared before in any form and that exhibitors who use "The Supplement" are assured of the same sort of novel and interesting material that has made "Photoplay" and other fan publications popular with the public.

Continuing, Mr. Hammons says: "Rather than a mere assembly of cuttings, the production of the "Photoplay Magazine Screen Supplement" is a task that requires considerable ingenuity. Two crews, each consisting of a director and cemeraman, are aat work securing negative—one in the East and the other on the Pacific Coast. When it is considered that more than seventy-five of the better-known stars will appear in the twelve issues of 'The Supplement,' some idea of the details involved become evident.

"To secure the material desired—close-ups of the stars in their leisure hours—requires much time, patience, and a sure knowledge of just what the public wants. No scene can be carelessly 'shot,' and the care and thought that has been devoted to the planning of the material is very clearly demonstrated in the quality of the first four releases."

Winthrop Kelley Goes to West Indies

Winthrop Kelley, it is announced from Los Angeles, left for several months' sojourn in the West Indies, where he will direct three seven-reel special features for Williamson Brothers. Mr. Kelley made "The Submarine Eye" for the Williamsons about two years ago.

"The Scarlet Trail"

The Modern Feature Photo Plays, Inc., of 729 Seventh avenue, New York City, through Charles H. Streimer, has purchased from the G & L Features the rights to exhibit "The Scarlet Trail" in New York City and New York State.

"The Scarlet Trail," which is based on the book "Don't Take a Chance," by Charles Larned Robinson, has been endorsed by the Social Hygiene Department of the American Defense Society. The principal roles in this six-reeler are acted by Beth Ivins and Vincent Coleman. The direction was by John S. Lawrence.

Netter Buys One

Leon D. Netter, of Masterpiece Film Attractions, of Cleveland, Ohio, while enroute from that city to San Francisco, recently closed a deal with James Keane for the distribution of "The Spreading Evil" in Ohio. It is announced the picture has been passed by the Ohio censorship board without a cut.



Sylvia Breamer is presented in Frank G. Hall's Special release, "A House Divided," a J. Stuart Blackton production

Pioneer States Rights "The Boomerang"

"The Boomerang," from the novel of the same name by William Hamilton Osborne, which the Pioneer Film Corporation will release on the State rights basis, has a cast that might very properly be termed "all-star," according to Pioneer.

In addition to Henry B. Walthall, who played the leaading role, the players who enact this drama of love and intrigue, capital and labor are, Helen Jerome Eddy, Melbourne McDowell, Nina Byron, Gordon Sackville, Richard Morris, Beulah Booker and Maryland Morne. All of these people have made names for themselves, especially Miss Eddy, who will be well remembered for her work in many of the Paramount Pictures, and Miss Bryon who has appeared as leading lady with William S. Hart in several pictures. Mr. McDowell is one of the best known "heavies" on the screen and does some of his greatest work as the Capitalist in "The Boomerang."

The Boomerang is in seven reels. The scenario was done by Franklyn Hall.

Gale Henry Print

R. C. Cropper, general manager of the Bee Hive Exchanges in Indianapolis, Milwaukee, and Chicago, has received an advance print of the first Gale Henry release which he is distributing in the Central States. The title is "A Wild Woman," and the Chicago office is showing it to exhibitors daily. Thus far not a single exhibitor who has seen it has failed to book it, an announcement states.

"Power" in Canada

One of the very few Canadian-made features was given a presentation at the Family theatre, Ottawa, during the first half of the week of April 7. This was a picture entitled "Power," the star of which is Holbrook Blinn. This feature was made by the Canadian National Features, Limited, now defunct, at the moving picture studio at Trenton, Ontario, about two years ago. Two features were made by this company, and they have been shown rather extensively throughout Eastern Canada.

Christie Comedies Finding Demand Abroad

AFTER a conference held in Los Angeles between C. H. Christie, of the Christie Film Co., and Reginald Ward, foreign distributor, it was announced that new contracts had been closed for the foreign rights to Christie Comedies. One of the important deals was the selection of Cinematograph Harry of Paris to handle the rights in France, and to succeed the Gaumont Company in that territory, although that company will still handle the rights for Great Britain.

Mr. Warde also announced that a new contract had been closed covering the sale of all Christie comedies for the Caribbean territory for the coming year through the Caribbean Film Corporation, including the territory of Cuba, Porto Rico, Central American States, Venezuela and other republics. Another contract has just been renewed for Australia and New Zealand and another with the Albion Cinema for India, which now has four big cities where American films are becoming very popular.

"The remarkable thing," said Mr. Warde in discussing the foreign market, "is the fact that foreign buyers have many times been offered 75 per cent of the product for a year, and in every case have come back for the remainder. Out of one hundred pictures, not one has been turned down by the foreign buyers. This, I think, is a great tribute to the producing genius of Al E. Christie, and demonstrates the uniform good quality of the subjects offered.

"Every country in the world of any consequence, with the exception of Russia and the Central Powers, are booking these films. This means that the comedies are shown everywhere and that American films are used from Great Britain to the Dutch East Indies and from Scandinavia to South Africa and the Balkan States.

Sherry Values Film Above the Newspaper

WILLIAM L. SHERRY, head of the Sherry Service, in a letter to Richard W. Austin, president of the American Recreation League, with headquarters in Washington, D. C., in reply to questions issued by the league as to the value of the motion picture in fighting popular misunderstanding of government policies connected with the readjustment period following the war, writes in part:

"There is no doubt in my mind that an idea can be rammed home via the screen with far more certainty where the great mass of people is concerned than by any other process. An astonishing number of men and women who read the daily papers more or less regularly do not read them understandingly. I am willing to wager that you might pick up a hundred ordinary folk at random after they have read the newspapers coming downtown in the subways or elevated roads and discover, on questioning them, that their ideas of public questions discussed in the news and editorials of the papers they have glanced over are just as casual as the glances they gave each subject.

"Pictures give a greater number of people a more compreshensive idea of any subject now before the public than any amount of controversial writing. Subjects dealt with on the screen if properly captioned with a view to making them intelligible create a distinct impression on the mind. If the United States authorities have not thoroughly digested the lesson taught by screen propaganda during the war, they have been asleep at the switch. One good motion picture film teaching lessons in finance, industry, sociology or patriotism will reach the eyes of millions of Americans in a day if properly distributed, whereas lecturers as individuals can appeal only to small audiences here and there."

Mix Reissues Ready

Exclusive Features, Inc., of 126 West 46th street, New York, announced this week that it is ready to reissue a series of fourteen single reel Western comedies featuring Tom Mix. These were selected, the announcement states, from a large number of single reel Mix negatives



C. E. Shurtleff and J. Frank Brockliss, who will produce from stories by Jack London

C. E. Shurtleff Joins J. F. Brockliss

Intention Is to Produce Jack London Stories as Feature Productions—Scenarios Being Prepared for Early Start

ONE of the developments of the past week in motion picture circles was the combination between C. E. Shurtleff and J. Frank Brockliss, for the purpose of producing the Jack London stories.

Mr. Shurtleff was until this spring, general sales manager of the W. W. Hodkinson Corporation.

He resigned from this organization in order to concentrate his time on tying up the Jack London material. To this he made a trip to California about thirty days ago, visiting Mrs. London personally and spending considerable time on the famous London ranch in the Valley of the Moon.

Mr. Shurtleff stated in his initial announcement, after securing the Jack London stories, that it was his purpose to make only big pictures as he was convinced that the market of the present and future was in need of this sort of picture material.

Mr. Brockliss' own statement which is given in part as follows, is of interest. "I was very much attracted to Mr. Shurtleff's idea of turning the story material of one of the biggest American authors into pictures. The bigness of Mr. Shurtleff's plans and the undoubted quality of the material he has secured, were most encouraging and I have deeply rooted feelings that this undertaking is going to be one of the biggest that I have ever embarked upon.

"I didn't come to a decision upon the matter without considerable thought and I am very well satisfied with the entire situation as it stands today.

"Until Mr. Shurtleff returns from a trip which he is making to the coast, temporary headquarters will be at my offices at 729 7th Avenue. But not later than May first will we open our own offices, and commence production."

Mr. Shurtleff stated to a representative of the NEWS that the new corporation will be called "C. E. Shurtleff, Inc."

While it is not definitely decided which of the stories will be selected for the first production, scenarios and continuities are being prepared, and a committee will decide which will be picturized first.

One portion of Mr. Shurtleff's statement is as follows: "While I have extensive knowledge and experience in distribution matters, I realize that producing is more or less a new book to me and for this reason, as well as to procure the best pictures possible, we are going to obtain the best director possible. I am convinced from my experiences in the field that big director, casts and settings must be added to big stories to make them really superproductions.

"Then again the Jack London material must be made properly to redeem my promise to Mrs. London, as it is her desire to have these pictures a more or less permanent memorial to her late husband."

Prosperous Year Predicted by P. E. Meyer

Accoring to Independent Sales Corporation, P. E. Meyer, manager of the New York branch and one of the youngest men in the trade to hold an executive's seat in a New York exchange, reports that during the time intervening since the signing of the armistice, business recorded at the New York office has increased at the rate of four per cent, leaving the total gain in bookings since the second week in November last, more than triple that of the last month of hostilities.

Mr. Meyer said that everything points to the most prosperous year ever experienced in the industry. "I am basing my opinion on the bookings," said Mr. Meyer. "If the bookings from any one branch show an increase, they all profit. The exhibitor is the indicating hand that registers the temperature of the industry."

Educationals Register in Cleveland Theatres

According to a communication received by the Argus Motion Picture Company, Cleveland representatives of the Educational Films Corporation, Manager Fred Desberg, of the Alhambra and Mall theatres of that city, states that the recent special Educational release, "The Storm," was an unusual picture, and that he could not help extending his congratulations.

"The Storm" is one of the most wonderful single-reel subjects ever photographed, and is just what the title indicates—the first truly descriptive picture of a terrific storm. The opportunities for effects and music are easily apparent, declared Mr. Desberg.

Christie's Two-Reelers Claim Special Casts

Director Al E. Christie announces that in his second two-reeler he will have a special cast including Fay Tincher, Patricia Palmer, Harry Depp, Eddie Barry, Marjorie Payne and others. This is in line with the policy started in the first of these productions.

"Sally's Blighted Career," which is being released April 20, has Fay Tincher, Molly Malone, Harry Depp and Patricia Palmer in the cast.

In the second release, Fay Tincher will portray the part of a rough western cowgirl in the atmosphere of a fashionable girls' boarding school.

Buys Four Subjects

Advices from the Coast announce that Sam Whitehead, special representative of the M and R Feature Film Exchange, of San Francisco, has returned to that city after a long stay in Los Angeles, where he secured state rights to four subjects.

The pictures bought for California, Arizona and Nevada, are "The Lady of the Dugout," "Mother, I Need You," "Superstrategy" and "What Every Mother Knows."



Gale Henry, Laugh-Getter in Bulls Eye Pictures

Miller Not Directing Norma Talmadge

While Charles Miller has directed Norma Talmadge in the past, and was responsible for "The Ghosts of Yesterday, conceded by many to be one of her finest productions, he is not directing Miss Talmadge at present.

This corrects any impression gained from the caption published under Mr. Miller's cut appearing in the last issue of Motion Picture News. This caption would cause some readers to believe that Mr. Miller was directing Miss Talmadge at the present time.

Charles Miller has joined Frank Hall, president of Independent Sales Corporation, and will produce a series of special productions under the corporate name, Charles Miller Productions, Inc. He not only has directed Norma Talmadge, but has also directed Bessie Love, in "The Sawdust Ring"; Dorothy Dalton, in "The Flame of the Yukon," and many other successes.

"Maciste" Campaign Takes on Form

The Bee Hive Exchage, of Chicago, announced this week that publicity for Maciste in "The Liberator" is fast forming itself into a campaign. The first trade ads appeared during the week of April 12.

The Italian papers of Chicago have already had the announcements, and every newspaper in the states of Indiana, Illinois and Wisconsin has been furnished with press stuff, and offered the entire story in serial form together with free mats and rights for publishing.

Newspaper campaigns will be carried as well as the usual line of lithos, cuts, banners, and incidental novelties such as pluggers and throw-aways. Trade papers are also carrying ads.

Philipp Forms Company

It was announced this week by Paul Philipp that Adolf Philipp has organized the Apollo Amusement Company, Inc., with offices at 1482 Broadway, New York, to film productions from the pen of Adolf Philipp. The latter, who is well known as an author and composer, will also appear in the productions of the company, which is headed by Paul Philipp as president and business representative.

The organization expects to use a New York studio, and plans to begin actual production work about May 15.

Blackton Engages Gordon

In his next feature, the title and theme of which are a bit of a mystery yet. J. Stuart Blackton, of Blackton Productions, Inc., will bring together again the team of players. Sylvia Breamer and Robert Gordon, whose work in Mr. Blackton's production of "Missing" will be recalled as a distinct feature of that Paramount Picture.

This means that Mr. Blackton has again signed Robert Gordon, who will also be remembered for his "Huck" with Jack Pickford in the "Huck and Tom" pictures and in other Paramount features.



One of the big moments in "Khavah," the first Sholom Aleichem picture

Claims Fascinating and Varied Background

HILLER AND WILK, representatives of Maurice Tourneur Productions, Inc., of the Longacre Building, New York, disclosed in an announcement this week that the title of Maurice Tourneur's newest production, "The White Heather," which they expect will shortly have a showing at a New York theatre, has aroused widespread interest.

"The White Heather," as has been chronicled in Motion Picture News, is adapted from the Drury Lane melodrama. Indirectly, it has been cited, the title comes from the good luck flower of the Scotch highlands, the white heather. Yet Scotland, it should be explained, is the background for but a part—and a minor part—of the melodrama. The action centers around the recovery of a marriage record from the hulk of a destroyed yacht, called "The White Heather." The big scenes of the melodrama take place at the bottom of the sea, where the hero and the villain, in the weird costumes of deep sea divers, fight to the death on the ocean floor.

Thus the thrilling portion of "The White Heather" has the bottom of the sea for its background. For those scenes Mr. Tourneur employed the newest inventions of the Williamson Brothers, whose sub-sea photography devices made possible the under water scenes of "The Submarine Eye" and "Twenty Thousand Leagues Under the Sea."

Much of the story centers in London, revolving between the financial district and the slums. In the scenes "on change" Mr. Tourneur employed thousands of players.

"The White Heather" has a cast including H. E. Herbert, little Ben Alexander, the child who scored in "The Turn of the Road" and "Hearts of the World," Ralph Graves, Mabel Ballin, Jack Gilbert and Spottiswood Aitken.

The releasing arrangements for "The White Heather" have not been announced.

Says "The Storm" Wins Much Special Praise

THE Alhambra and Mall Theatres, of Cleveland, Ohio, had an unusual experience with the recent Educational special release, "The Storm," and Manager Fred Desberg writes to the Argus Motion Picture Co., who are the Cleveland representatives of the Educational Films Corporation, and says "that he cannot help extending his congratulations for the consistent quality of the recent scenic releases, and on "The Storm" in particular.

He writes, "We showed this subject at the Alhambra three days, using electrical effects and special music, and it went over so big that people called us on the 'phone for several days asking where they could see it. In consequence of this, we repeated this picture at our Mall Theatre, this being a strictly first-run house, too, by the way." "The Storm" is one of the most wonderful single-reel subjects ever photographed, and is just what the title indicates—the first truly descriptive picture of a terrific storm. The opportunities for effects and music are easily apparent.

In concluding his letter, Manager Desberg says, "Another picture which was particularly good was the recent Robert C. Bruce subject, "The Wanderer and the Whozitt." Few exhibitors appreciate scenic pictures and the efforts now being made to make them artistically beautiful.

Arrow Reports Business Rushing

"When the Desert Smiles" and Other Pictures Sold for Kansas and Missouri—Territory on "Today" Sold

W. E. SHALLENBERGER, president of the Arrow Film Corporation, reports unusual activity in the state right market. During the past week the Arrow company has sold much territory for a number of their features.

Among the sales reported for the week are:

"When the Desert Smiled," starring Neal Hart, and "The Web of Intrigue," "Human Shuttles," "The Fire of Hope" and "The Shadow of Fear," the Harold Lockwood-May Allison re-issues, sold for Kansas and Missouri to Richards and Flynn of the First National Film Co., Kansas City, Mo.

Also unsold territory on "To-day" featuring Florence Reed, and "The Mad Lover" featuring Robert Warwick, for the state of Missouri to the Strand Film Company, Empress Theatre Building, St. Louis, Mo.

To the Supreme System, Inc., 606 Film Building, Minneapolis, Minn., for the states of Minnesota, North and South Dakota and North Wisconsin.

Also the following sales to the Southeastern Pictures Corp., A. C. Bromberg, general manager, 61 Walton St., Atlanta, Ga.: A series of twelve two reel Mustang drama re-issues. "The Mysterious Mr. Browning," a H. N. Nelson production starring Walter Miller, Paul Panzer and Edna Maison. "When the Desert Smiled" starring Neal Hart. Six Monopol Film Company re-issues, namely, "The Burning Silence," "Dim Faces of the Underworld," "Sinners Three," "The Greyhounds," "The Barrier Between" and "The Road of Tears."

The S. & S. Film & Supply Co., Inc., 414 Penn Ave., Pittsburgh, Pa., purchased "The Mysterious Mr. Browning" and "When the Desert Smiled."

William Politzer, Queen Theatre, San Antonio, Texas, purchased the re-issued serial "The Demon's Shadow" for Texas, Oklahoma and Arkansas.

Southern Ohio, "The Finger of Justice" to the C. C. Hite Attractions, 109 West 5th St., Cincinnati, Ohio. The Revised six reel edition "The Million Dollar Mystery" for the state of Ohio.

From All Sections

Pictures from opposite ends of the world were features of Universal Current Events No. 14, released by International through Universal exchanges the week of April 6. The reel carries several interesting views of Gen. Pershing and the king of the Belgians.

"The Thunder Bolt" Nears Completion

Now that all scenes have been taken for the first release of the Kathrine MacDonald Pictures Corporation, "The Thunder Bolt," it is expected the film world will shortly be given a glimpse at this initial release of this newly formed company of which Sam E. Rork and Charles E. Evans are the guiding geniuses. No announcement is to be made by the company as to how the subject will be released until after it has been given a showing in New York, and as soon as the editing is completed Mr. Rork will go east with the film. Up to this time the new film-producing company has received a number of bona fide offers, but they have adhered strictly to the policy of showing the exhibiting organizations what they have before contracting a sale. The initial release is a drama of the south which has been very expensive to produce, owing to the massive settings required and the number of big parts in the photoplay that required players of exceptional ability.

Sells Two States

Jesse J. Goldberg, general manager of the Frohman Amusement Corporation, notified the New York office that Richards and Flynn, of Kansas City, Mo., have signed a contract for their six part super production, "Once to Every Man" for the States of Kansas and Missouri.



Service an Important Asset

No matter what the line of human endeavors, service is an important asset. Many of our clients have found the Republic service and the intelligent co-operation of our experts a prime factor in the progress and success of their productions. Specialized departments render expert service and attend to all developing and printing intrusted to them with thoroughness.

Our representative, upon request, shall be glad to tell you more about this service.

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REPUBLIC LABORATORIES, INC.
729 SEVENTH AVENUE NEW YORK, N.Y.

Advance Information on All Film Releases

All forthcoming film, also current and earlier releases, made by both the independent and the regular producers, in short subjects as well as features, are arranged alphabetically with all the later releases at the top of each respective list instead of at the bottom.

AMERICAN FILM COMPANY, INC.

(See Pathe Exchanges)

ARTCRAFT PICTURES

(See Famous Players-Lasky Exchanges)

BEAR STATE FILM COMPANY

(At State Right Exchanges)

The Vigilantes

BURLINGHAM TRAVEL PICTURES

(See General Film Exchanges Through Sherry Service)

CHRISTIE FILM COMPANY COMEDIES

(At State Right Exchange)

May 12—A Rustic Romeo
May 5—Too Many Wives
Apr. 28—Sea Sirens
Apr. 21—Stop-Look-Listen
Apr. 14—Lost—A Bridegroom
Apr. 7—Apartment 23
Mar. 31—Marrying Molly
Mar. 24—Brides for Two
Mar. 17—Oh, What a Night
Mar. 10—Hard Luck
Mar. 3—Bobby Comes Marching Home
Feb. 24—Welcome Home

COSMOFOTOFILM COMPANY

(At State Right Exchanges)

The Hypocrites 6

EDUCATIONAL FILM CORP. OF AMERICA

(Through State Right and Educational Exchanges)

Mar. 24—The Passing of the Crow
Mar. 17—The Eagle and the Fawn
Mar. 3—The Washington Air Patrol
Feb. 24—What Is a Mexican?
Feb. 17—A Day with Carranza
Feb. 10—An Indian Love Story
Feb. 3—Indian Life
Feb. 1—Photoplay Magazine Screen Supplement

BLACK AND WHITE COMEDIES (International)

Mar. 24—A Smashup in China
Mar. 17—Judge Rumhauser's Miscue

BRUCE SCENICS

18—Scenic Succotash
17—The Lonesome Pup
16—Frozen Thrills
15—Men Met in the Mountains
14—Nature—Hot and Cold
13—Horizon Hunters
12—An Essay of the Hills
11—The Pale Pack Train
10—The Tides of Yesterday
9—Before Breakfast
8—The Wolf of the Teetons
7—Sundown
6—The Restless Three
5—The Little High Horse
4—The River Gray and the River Green
3—The Wanderer and the Whoozitt
2—A Wee Bit Odd
1—'Tis Tough to Be Tender

EXHIBITORS MUTUAL EXCHANGES

May —The Mint of Hell (William Desmond) 5
May —Josselyn's Wife (Bessie Barriscale) 5
Apr. —Modern Husbands (Henry B. Walthall) 5
Apr. —The Love Call (Billie Rhodes) 5
Apr. —The Courageous Coward (Sessue Hayakawa) 5
Apr. —Diane of the Green Van (Alma Rubens) 5
Mar. —Hearts Asleep (Bessie Barriscale) 5
Mar. —The Turn in the Road (Special Cast) 5
Mar. —A Heart in Pawn (Sessue Hayakawa) 5
Mar. —The Lamb and the Lion (Billie Rhodes) 5
Feb. —Long Lane's Turning (Henry B. Walthall) 5
Feb. —A Trick of Fate (Bessie Barriscale) 5

STRAND COMEDIES

Mar. 23—The Way of a Maid
Mar. 16—His Wife's Birthday
Mar. 9—The Door Between
Mar. 2—The Wig-Wag System (Elinor Field)
Feb. 23—Their Baby (Elinor Field)
Feb. 16—Almost a Hero (Elinor Field)
Feb. 9—Merely Marrying Mary (Elinor Field)
Feb. 2—How to be Happy Though Married (Elinor Field)

ROTHACKER OUTDOORS

Apr. 6—A Palestine Pilgrimage
Mar. 30—Glimpsing the Gondolas
Mar. 23—'Mid Sahara's Sands
Mar. 16—In Pyramid Land
Mar. 9—An Eyeful of Egypt
Mar. 2—Columbia Highway
Feb. 23—A Peek at Paradise
Feb. 16—Out Wyoming Way
Feb. 9—A Bit of God's Country
Feb. 2—Doing the Dells

FAMOUS PLAYERS—LASKY EXCHANGES

ARTCRAFT

Apr. 27—For Better—For Worse (De Mille's) 5
Apr. 20—The Money Corral (William S. Hart) 5
Apr. 20—Eyes of the Soul (Elsie Ferguson) 5
Apr. 6—Captain Kidd, Jr. (Mary Pickford) 5
Mar. 23—The Girl Who Stayed at Home (D. W. Griffith's) 5
Mar. 16—The Poppy Girl's Husband (William S. Hart) 5
Mar. 9—The Marriage Price (Elsie Ferguson) 5
Mar. 9—Johnny Get Your Gun (Fred Stone) 5

PARAMOUNT

Apr. 27—The Roaring Road (Wallace Reir) 5
Apr. 27—The Law of Men (Enid Bennett) 5
Apr. 20—Greased Lightning (Charles Ray) 5
Apr. 13—The Lady of Red Butte (Dorothy Dalton) 5
Apr. 13—Something to Do (Bryant Washburn) 5
Apr. 13—Let's Elope (Marguerite Clark) 5
Apr. 6—The Rescuing Angel (Shirley Mason) 5
Apr. 6—The Test of Honor (John Barrymore) 5
Mar. 30—Peppy Polly (Dorothy Gish) 5
Mar. 30—Little Comrade (Vivian Martin) 5
Mar. 30—The Sheriff's Son (Charles Ray) 5
Mar. 23—Pettigrew's Girl (Ethel Clayton) 5
Mar. 23—Partners Three (Enid Bennett) 5
Mar. 16—Extravagance (Dorothy Dalton) 5
Mar. 16—Three Men and a Girl (Marguerite Clark) 5
Mar. 9—The Poor Boob (Bryant Washburn) 5
Mar. 2—Alias Mike Moran (Wallace Reid) 5
Mar. 2—Puppy Love (Lila Lee) 5
Mar. 2—Good Gracious Annabelle (Billie Burke) 5

PARAMOUNT-ARTCRAFT SPECIALS

Feb. 16—The False Faces (Henry B. Walthall) 5

SUCCESS SERIES (Re-Issues)

Apr. 27—Chimmie Fadden (Victore Moore) 5
Apr. 20—Gretna Green (Marguerite Clark) 5
Apr. 13—The Dictator (John Barrymore) 5
Apr. 6—Hulda from Holland (Mary Pickford) 5
Mar. 30—Sold (Pauline Frederick) 5
Mar. 23—Rose of the Rancho (Special Cast) 5
Mar. 16—Rags (Mary Pickford) 5
Mar. 9—Freckles (Jack Pickford) 5
Mar. 2—Temptation (Geraldine Farrar) 5

TWO REEL COMEDIES

Apr. 27—The Little Widow (Sennett's) 2
Apr. 20—An Amateur Liar (Mr. and Mrs. Sidney Drew) 2
Apr. 13—The Foolish Age (Sennett's) 2
Apr. 6—The Last Bottle (Montgomery Flagg Film) 2
Mar. 30—Beresford of the Barboons (Montgomery Flagg Film) 2
Mar. 23—Reilly's Wash Day (Sennett's) 2
Mar. 16—Once a Mason (Mr. and Mrs. Sidney Drew) 2
Mar. 9—The Village Smithy (Sennett's) 2
Mar. 2—Love (Roscoe "Fatty" Arbuckle) 2
Feb. 16—The Pullman Porter (Roscoe "Fatty" Arbuckle) 2
Jan. 5—Camping Out (Roscoe "Fatty" Arbuckle) 2

SINGLE REELS

Apr. 27—Filipino School Days (Burton Holmes) 1
Apr. 27—How the Telephone Talks (Bray Pictograph) 1
Apr. 20—Some British Bits Well Done (Burton Holmes) 1
Apr. 20—Fun in Feet (Bray Pictograph) 1
Apr. 13—Land of the Mompies (Burton Holmes) 1
Apr. 13—Coal Mining (Bray Pictograph) 1
Apr. 6—Seeing Sights in London (Burton Holmes) 1
Apr. 6—Tin Can Toys (Bray Pictograph) 1
Mar. 30—Zamboanga (Burton Holmes) 1
Mar. 30—Comets (Bray Pictograph) 1
Mar. 23—Glorious Versailles (Burton Holmes) 1
Mar. 23—Indoor Gold (Bray Pictograph) 1
Mar. 16—Gay Parie in Wartime (Burton Holmes) 1
Mar. 16—Most Popular Girl in World (Bray Pictograph) 1
Mar. 9—Making Sombreros in Manila (Burton Holmes) 1
Mar. 9—Birth of a Tornado (Bray Pictograph) 1
Mar. 2—Cabaret of Old Japan (Burton Holmes) 1
Mar. 2—Hatching an Eagle a Day (Bray Pictograph) 1

FILM CLEARING HOUSE EXCHANGES

INDEPENDENT SALES CORPORATION

Mar. —The Littlest Scout (Blackton Production) 5
Dec. —Wanted for Murder (Elaine Hammerstein) 6
Dec. —A Romance in the Air (Bert Hall-Edith Day) 6

TEN-TWENTY-THIRTY SERIES

Apr. —When a Woman Strikes (Ben Wilson-Rosemary Theby) 5
Apr. —When My Ship Comes In (aJne Grey) 5
Mar. —Suspense (Mollie King) 5
Dec. —Her Mistake (Julius Steger Production) 6
Dec. —Life's Greatest Problem (Blackton Production) 6
Dec. —A Woman's Experience (Bacon-Backer Production) 6

FIRST NATIONAL EXCHANGES

Mar. 10—A Midnight Romance (Anita Stewart) 5
Feb. 3—Our Teddy (Roosevelt Pictures) 5
Jan. 5—Virtuous Wives (Anita Stewart) 5
The Romance of Tarzan (Elmo Lincoln) .....
Shoulder Arms (Charlie Chaplin) 3
Italy's Flaming Front (Italian Official War Pictures) .....
Pershing's Crusaders (Official Government Feature) .....
My Four Years in Germany (Ambassador Gerard's) .....

Advance Information on All Film Releases

(*Continued from preceding page*)

FOX FILM EXCHANGES

STANDARD PICTURES

June 15—A Woman There Was (Theda Bara)....5
June 1—Wolves of the Night (William Farnum)....5
May 15—A Fallen Idol (Evelyn Nesbit)....5
May 4—The Siren's Song (Theda Bara)....5
Apr. 20—The Jungle Trail (William Farnum)....5
Mar. 23—Thou Shalt Not (Evelyn Nesbit)....5
Mar. 9—When Men Desire (Theda Bara)....5

VICTORY PICTURES

May 25—The Divorce Trap (Gladys Brockwell)....5
May 11—The Coming of the Law (Tom Mix)....5
Apr. 27—Help! Help! Police! (George Walsh)....5
Apr. 13—Pitfalls of a Big City (Gladys Brockwell)....5
Mar. 30—Fighting for Gold (Tom Mix)....5
Mch. 16—Never Say Quit (George Walsh)....5
Mch. 2—The Forbidden Room (Gladys Brockwell)....5

EXCEL PICTURES

May 18—Words and Music (Albert Ray)....5
May 4—Miss Adventure (Peggy Hyland)....5
Apr. 20—The Love that Dares (Madlaine Traverse)....5
Apr. 6—Married in Haste (Albert Ray)....5
Mar. 23—The Rebellious Bride (Peggy Hyland)....5
Mar. 9—Gambling in Souls (Madlaine Traverse)....5

PRODUCTIONS EXTRAORDINARY

Salome (Theda Bara)....8
Cleopatra (Theda Bara)....8
Les Miserables (William Farnum)....8

THE GREAT NINE

Feb. 23—Hoodman Blind (William Farnum)....5
Feb. 16—The Darling of Paris (Theda Bara)....5
Feb. 9—The Soul of Broadway (Valeska Suratt)....5
Feb. 2—Infidelity (Dr. Rameau's)....5

SUNSHINE AND TOM MIX COMEDIES

June 15—Virtuous Husbands....2
May 25—The Merry Jailbirds....2
May 11—A Soft Tenderfoot (Tom Mix)....2
Apr. 20—The House of Terrible Scandals....2
Apr. 6—Tom and Jerry Mix....2
Mch. 23—Money Talks....2
Mch. 9—Six-Cylinder Love (Tom Mix)....2

MUTT AND JEFF CARTOONS

Apr. 13—Subbing for Tom Mix....½
Apr. 6—Mutt the Mutt Trainor....½
Mar. 30—A Cow's Husband....½
Mar. 23—Out and in Again....½
Mar. 16—William Hohenzollern, Sausage Maker....½
Mar. 9—Wild Waves and Angry Woman....½
Mar. 2—Firemen, Save My Child....½

FROHMAN AMUSEMENT CORPORATION

(*At State Right Exchanges*)

Once to Every Man (Jack Sherrill)....
My Own United States (Special Cast)....Through Metro
God's Man (H. B. Warner)....9

GARSON-NEILAN PRODUCTIONS

(*Producing for Open Market*)

The Unpardonable Sin (Blanche Sweet)....9
The Hushed Hour (Blanche Sweet)....

GAUMONT COMPANY

(*At State Right Exchanges*)

Tuesdays—Gaumont News....1
Fridays—Gaumont Graphic....1
The Real Roosevelt....2
Satan on Earth....2
The Hand of Vengeance (Serial of ten two-reel episodes)....2

GENERAL FILM EXCHANGES

KLEINE SYSTEM, GEORGE

Triple Trouble (Charley Chaplin)....
Behind the Lines in Italy....
Conquered Hearts....

SHERRY SERVICE, WILLIAM L.

Mar. 9—Marriage for Convenience (Catherine Calvert)....6
Mar. 2—Love and the Law (Edgar Lewis Production)....6
Feb. 23—Twilight (Doris Kenyon)....6
Feb. 16—Calibre 38 (Edgar Lewis Production)....6
Feb. 2—The Son of a Gun (G. M. Anderson)....5
Jan. 5—Wild Honey (Doris Kenyon)....6

BURLINGHAM TRAVEL PICTURES (Sherry Service)

The Gornergrat Railway....1
Lovely Lucerne....1
The Riviera of Lake Leman....1
Scrambles in the High Alps....1
Allied War Heroes Arrive in Switzerland....1
The Pilatus Railway....1
Unknown Switzerland (The Lotschenthal)....1
Facing Death on the Blumlisalp....1

GOLDWYN EXCHANGES

STAR SERIES

May 18—The Crimson Gardenia (Rex Beach's)....6
May 11—Leave It to Suson (Madge Kennedy)....5
May 4—One of the Finest (Tom Moore)....5
Apr. 27—The Stronger Vow (Geraldine Farrar)....6
Apr. 20—The Pest (Mabel Normand)....5
Apr. 13—One Week of Life (Pauline Frederick)....5
Apr. 6—Spotlight Sadie (Mae Marsh)....5
Mar. 30—Daughter of Mine (Madge Kennedy)....5
Mar. 16—A Man and His Money (Tom Moore)....5
Mar. 9—The Brand (Rex Beach Cast)....7

BENNISON SERIES

Mar. 23—Speedy Meade (Louis Bennison)....5
Feb. 23—Sandy Burke of the U-Bar-U (Louis Bennison)....5

SPECIALS

The Eternal Magdalene....
The Border Legion (Blanche Bates-Hobart Bosworth)....6
For the Freedom of the World....7
The Manx-Man....7
Social Ambition....7
Honor's Cross....7
Blue Blood....6
Rex Beach's Heart of the Sunset....6
For the Freedom of the East (Betzwood)....6

CAPITOL COMEDIES

May 18—Circumstantial Evidence ("Smiling Bill" Parsons)....2
May 4—The Sea Wolf ("Smiling Bill" Parsons)....2
Apr. 20—Wanted—A Baby ("Smiling Bill" Parsons)....2
Apr. 6—The Midnight Alarm ("Smiling Bill" Parsons)....2
Mch. 23—The Potum of Swat ("Smiling Bill" Parsons)....2

FORD EDUCATIONAL WEEKLY

Apr. 27—A Visit to New Orleans....1
Apr. 20—Good Roads....1
Apr. 13—Northern Sports Under Southern Skies....1
Apr. 6—Cut It Out....1
Mar. 30—What Uncle Sam Had Up His Sleeve....1
Mar. 23—A Little Bit of Heaven....1

HILLER AND WILK, INC.

(*Pictures Handled in the Open Market*)

The Silent Mystery (Francis Ford Serial)....
Woman....
The Wrath of the Gods....
The Battle of Gettysburg....
Raffles, the Amateur Cracksman....

HART, FAIRBANKS, KEENAN, TALMADGE RE-ISSUES

Fifty Fifty (Norma Talmadge)....
The Social Secretary (Norma Talmadge)....
The Devil's Needle (Norma Talmadge)....
Going Straight (Norma Talmadge)....
Children in the House (Norma Talmadge)....
The Drab (Frank Keenan)....
Bride of Hate (Frank Keenan)....
The Sins Ye Do (Frank Keenan)....
Jim Grimsby's Boy (Frank Keenan)....
The Thoroughbred (Frank Keenan)....
The Americano (Douglas Fairbanks)....
The Matrimaniac (Douglas Fairbanks)....
American Aristocracy (Douglas Fairbanks)....
Manhattan Madness (Douglas Fairbanks)....
The Half Breed (Douglas Fairbanks)....
Flirting with Fate (Douglas Fairbanks)....
Reggie Mixes In (Douglas Fairbanks)....
The Good Bad Man (Douglas Fairbanks)....
Wolfe Lowry (William S. Hart)....
The Desert Man (William S. Hart)....
The Square Deal Man (William S. Hart)....
The Gunfighter (William S. Hart)....
Truthful Tulliver (William S. Hart)....
The Devil's Double (William S. Hart)....
The Return of Draw Egan (William S. Hart)....
The Dawnmaker (William S. Hart)....
Captive God (William S. Hart)....
The Patriot (William S. Hart)....

HODKINSON CORPORATION, W. W.

(*See Pathe Exchanges*)

INDEPENDENT SALES CORPORATION

(*See Film Clearing House Exchanges*)

IVAN FEATURE PRODUCTIONS

(*At State Right Exchanges*)

Life or Honor (Leah Baird-James Morrison)....7
Human Clay (Mollie King)....5

JEWEL PRODUCTIONS, INC.

(*See Universal Exchanges*)

KLEINE SYSTEM, GEORGE

(*See General Film Exchanges*)

KREMER FILM FEATURES, VICTOR

(*Released on States Rights Basis*)

Denny From Ireland (Shorty Hamilton)....5
The Snail (Shorty Hamilton)....5
The Ranger (Shorty Hamilton)....5
The Pen Vultur (Shorty Hamilton)....5

Advance Information on All Film Releases

(Continued from preceding page)

METRO EXCHANGES

May 12—Castles in the Air (May Allison)....5
May 5—The Amateur Adventuress (Emmy Wehlen)....5
Apr. 28—After His Own Heart (Hale Hamilton)....5
Apr. 21—False Evidence (Viola Dana)....5
Apr. 14—Blackie's Redemption (Bert Lytell)....5
Apr. 7—The Island of Intrigue (May Allison)....5
Mar. 31—The Parisian Tigress (Viola Dana)....5
Mar. 24—That's Good (Hale Hamilton)....5
Mar. 17—The Way of the Strong (Anna Q. Nilsson)....5
Mar. 10—Blind Man's Eyes (Bert Lytell)....5
Mar. 3—Satan Junior (Viola Dana)....5
Feb. 24—Peggy Does Her Darndest (May Allison)....5
Feb. 17—Johnny on the Spot (Hale Hamilton)....5
Feb. 10—As the Sun Went Down (Edith Storey)....5
Feb. 3—Faith (Bert Lytell)....5

NAZIMOVA PRODUCTIONS

The Red Lantern (Nazimova)....7
Out of the Fog (Nazimova)....7
Eye for Eye (Nazimova)....7
Toys of Fate (Nazimova)....7
Revelation (Nazimova)....7

SCREEN CLASSICS, INC., SPECIALS

A Man of Honor (Harold Lockwood)....5
Shadow's of Suspicion (Harold Lockwood)....5
The Great Romance (Harold Lockwood)....6
Why Germany Must Pay (Special Cast)....6
The Great Victory (Special Cast)....6
Pals First (Harold Lockwood)....6

NAZIMOVA PRODUCTIONS

(See Metro Exchanges)

OUTING-CHESTER PICTURES

(At State Right Exchanges)

7—Up in the Air After Alligators....1
6—A Wasmanipae Week-End....1
5—Guided and Miss Guided....1
4—Maid, Mermaids and More Maids....1
3—Ballahooing on the Anarika....1
2—Teddy Birds....1
1—From Scales to Antlers....1

PARAMOUNT PICTURES

(See Famous Players-Lasky Exchange)

PATHE EXCHANGES

SPECIAL FEATURES

Apr. 27—The Unknown Love (Dolores Cassinelli-E. K. Lincoln)....6
Mar. 2—Common Clay (Fannie Ward)....7

EXTRA SELECTED STAR PHOTOPLAYS

May 4—The Cry of the Weak (Fannie Ward-Frank Elliott)....5
Apr. 6—The Silver Girl (Frank Keenan)....5
Mar. 9—Carolyn of the Corners (Bessie Love)....5
Feb. 9—Todd of the Times (Frank Keenan)....5

PROGRAM FEATURES

Apr. 20—The Sawdust Doll (Baby Marie Osborne)....5
Mar. 23—Go Get 'Em Garringer (Helene Chadwick)....5
Feb. 23—The Old Maid's Baby (Baby Marie Osborne)....5

AMERICAN FILM COMPANY, INC.

Mar.16—Put Up Your Hands (Margarita Fisher)....5
Mar. 2—Where the West Begins (William Russell)....5
Feb. 16—Molly of the Follies (Margarita Fisher)....5
Feb. 2—The Amazing Imposter (Mary Miles Minter)....5

HODKINSON, W. W., CORPORATION

—As a Man Thinks (Leah Baird)....5
Apr. 6—Thunderbolts of Fate (House Peters-Anna Lehr)....5
Mar. 24—The End of the Game (J. Warren Kerrigan)....5
Mar. 10—The Forfeit (House Peters)....5
Feb. 24—The Love Hunger (Lillian Walker)....5
Feb. 10.—Come Again Smith (J. Warren Kerrigan)....5

MADE IN AMERICA (Series) Hodkinson

(Eight One-Reel Episodes)
Apr. 7—Eighth, Forward—Always Forward....1
Mar. 31—Seventh, Overseas to Victory....1
Mar. 24—Sixth, The Hated K. P....1
Mar. 17—Fifth, Building the Soldier....1
Mar. 10—Fourth, Victory Army in the Making....1
Mar. 3—Third, The Rookie....1
Feb. 24—Second, Nine Million Answer....1
Feb. 16—First, The Call to Arms....1

ROLIN COMEDIES

May 4—Young Mr. Jazz (Lloyd-Pollard-Daniels)....1
Apr. 27—Ring up the Curtain (Lloyd-Daniels-Polard)....1
Apr. 20—Crack Your Heels (Lloyd-Pollard-Daniels)....1
Apr. 13—Just Dropped In (Harold Lloyd)....1
Apr. 6—A Sammy in Siberia (Harold Lloyd)....1
Mar. 30—Next Aisle Over (Harold Lloyd)....1
Mar. 23—The Dutiful Dub (Harold Lloyd)....1
Mar. 16—Look Out Below (Harold Lloyd)....1
Mar. 9—I'm On My Way (Harold Lloyd)....1
Mar. 2—Hoot Mon (Stan Laurel)....1
Feb. 23—On the Fire (Harold Lloyd)....1
Feb. 16—Toto's Troubles (Toto)....1
Feb. 9—Ask Father (Harold Lloyd)....1
Feb. 2—Hustling for Health (Laurel)....1

TWO-REEL DRAMAS

Jan. 19—Corinne, Come Here (Gloria Joy)....2
Jan. 5—I Want to Be a Lady (Gloria Joy)....2

THE TIGER'S TRAIL (Serial)

(Starring Ruth Roland and George Larkin; Astra)
May 4—Third, The Human Chain....2
Apr. 27—Second, The Glowing Eyes....2
Apr. 20—First, The Tiger Worshippers....3

THE LIGHTNING RAIDER (Serial)

(Fifteen Two-Reel Episodes Astra Serial Starring Pearl White, Warner Oland, Henry Gsell)
Apr. 13—Fifteenth, Wu Fang Atones....2
Apr. 6—Fourteenth, Cleared of Guilt....2
Mar. 30—Thirteenth, the White Roses....2
Mar. 23—Twelfth, Hurled Into Space....2
Mar. 16—Eleventh, The Bars of Death....2
Mar. 9—Tenth, The Baited Trap....2
Mar. 2—Ninth, Falsely Accused....2
Feb. 23—Eighth, The Cave of Dread....2
Feb. 16—Seventh, Meshes of Evil....2
Feb. 9—Sixth, The Mystic Box....2
Feb. 2—Fifth, The Brass Key....2
Jan. 26—Fourth, Through Doors of Steel....2
Jan. 19—Third, Underworld Terrors....2
Jan. 12—Second, The Counterplot....2
Jan. 5—First, The Ebony Block....3

THE TERROR OF THE RANGE (Serial)

(Seven Two-Reel Episodes Starring George Larkin and Bessie Compson; Produced by Diando)
Mch. 16—Seventh, Run to Earth....2
Mch. 9—Sixth, Tangled Tales....2
Mch. 2—Fifth, A Threat from the Past....2
Feb. 23—Fourth, The Midnight Raid....2
Feb. 16—Third, The Chasm of Fear....2
Feb. 9—Second, The Hidden Chart....2
Feb. 2—First, Prowlers of the Night....2

NEWS REELS

Sundays—Topics of the Day....
Wednesdays—Pathe News....1
Saturdays—Pathe News....1

PERRET PRODUCTIONS, LEONCE

(Producing for the Open Market)

—A Soul Adrift (Dolores Cassinelli)....
—Stars of Glory (E. K. Lincoln-Dolores Cassinelli)....

RAPF PRODUCTIONS, HARRY

(At State Right Exchanges)

—Wanted for Murder (Elaine Hammerstein) Ind. Sales Corp....6
—Sins of the Children....

RAVER PRODUCTIONS, HARRY

(At State Right Exchanges)

—The Liberator (Maciste Serial)....

SELECT EXCHANGES

Apr. —Red Head (Alice Brady)....5
Apr. —The Veiled Adventure (Constance Talmadge)....5
Apr. —Marrying Mary (Marion Davies)....5
Mar. —The Probation Wife (Norma Talmadge)....6
Mar. —Marie Ltd. (Alice Brady)....5
Mar. —Experimental Marriage (Constance Talmadge)....5
Feb. —The World to Live In (Alice Brady)....5
Feb. —Children of Banishment (Mitchell Lewis)....5

SPECIALS

The Hidden Truth (Anna Case)....5
Ruling Passions (Julia Dean-Edwin Arden)....5
The Midnight Patrol (Ince Production)....5
The Cavell Case (Julia Arthur)....5
The One Woman (Special Cast)....6

SELZNICK PICTURES CORPORATION

(No Distribution Plans Announced Yet)

—Upstairs and Dow.. (Olive Thomas)....5

S-L PICTURES

(No Distribution Plans Announced Yet)

Virtuous Man (E. K. Lincoln) Ralph Ince Attraction....

SHERRY SERVICE, WILLIAM L.

(See General Film Exchanges Outside New York State)

SOUTHERN FEATURE FILM COMPANY

(At State Rights Exchanges)

Beyond the Law (Emmett Dalton)....

STATE RIGHT EXCHANGES

DOLL VAN FILM CORPORATION (CHICAGO)

(In Illinois, Indiana and Southern Wisconsin)
The Mad Lover....
Public Defender....
Carmen of the Klondike....
The Grain of Dust....
Hearts of the World....
The Crucible of Life....
Nine-tenths of the Law....
The Belgian....
The Zeppelin's Last Raid....
Those Who Pay....
Just a Woman....

Advance Information on All Film Releases

(Continued from preceding page)

DOO LEE FILM COMPANY, INC. (NEW YORK STATE)

May 1—The Window Opposite (Leah Baird)....7
Apr. 15—His Daughter Pays (Gertrude McCoy)....6
The Woman Who Dared....7
The Libertine....6
Babbling Tongues....7
Married in Name Only....6
Her Bargain....6
A Man's Law....5
Human Clay....5
One Law for Both....8
Sins of Ambition....7
A Slacker's Heart....7
Cleopatra....5
The Lonesome Trail....5
Mothers of Liberty....6
Jester Comedies (Twede Dan), one a week....2
The Silent Mystery (Serial in Fifteen Two-Reel Episodes (Francis Ford Mae Gaston and Rosemary Theby....
Two-Reel Western Dramas (Ann Little-Jack Richardson),one a week....
June 8—The Winning Loser....2
June 1—The Recognition....2
May 25—The Law of Hate....2
May 18—The Range Rider....2
May 11—The Fatal Return....2
May 4—A Canyon Romance....2
Apr. 27—Western Honor....2
Apr. 20—Prodigal Love....2
Apr. 13—Luxury's Lure....2

TRIANGLE EXCHANGES

May 25—Mayor of Filbert (Belle Bennett-Special)....8
May 18—The Water Lily (Alice Mann)....5
May 11—Taxi (Taylor Holmes Special)....5
May 4—A Place in the Sun (Margaret Blanche and English Cast)....5
Apr. 27—The Follies Girl (Olive Thomas Special)....5
Apr. 20—Devil M'Care (Crane Wilbur)....5
Apr. 13—A Regular Fellow (Taylor Holmes Special)....5
Apr. 6—Democracy (Jack Conway-Marguerite Marsh)....5
Mar. 30—Toton (Olive Thomas-Special)....5
Mar. 23—The Little Rowdy (Hazel Daly)....5
Mar. 16—It's a Bear (Taylor Holmes-Special)....5
Mar. 9—The Railroader (George Fawcette)....5
Mar. 2—Wild Goose Chase (Hazel Daly)....5

UNITED PICTURE THEATRES

(See World Film Exchanges)

UNIVERSAL EXCHANGES

SPECIAL ATTRACTIONS

Bare Fists (Harry Carey)....6
The Exquisite Thief (Priscilla Dean)....6
Fire Flingers (Rupert Julian)....6
What Am I Bid (Mae Murray)....6
The Amazing Wife (Mary Mac Laren)....6
A Silk Lined Burglar (Priscilla Dean)....6
A Fight for Love (Harry Carey)....6
The Light of Victory (Monroe Salisbury)....5
The Scarlet Shadow (Mae Murray)....6
The Wicked Darling (Priscilla Dean)....6
Creaking Stairs (Mary MacClaren)....6

JEWEL PRODUCTIONS, INC.

Feb. 10—The Heart of Humanity (Dorothy Phillips)....9

I-KO COMEDIES

May 7—Good Night Turk (Charlie of the Orient)....2
Apr. 30—Sambo's Wedding Day....2
Apr. 16—Let Fido Do It....2
Apr. 9—A Movie Riot (Charlie of the Orient)....2
Apr. 2—A Skate at Sea (Dorety-Novak-Reynolds)....2
Mar. 26—Gymbelles and Boneheads (L-Ko Cast)....2
Mar. 19—Hearts in Hock (Peggy Prevost)....2

CENTURY COMEDIES

Apr. 23—Looney Lions and Monkey Business (Animal Comedy)....2
Mar. 12—Society Stuff (Alice Howell)....2

NESTOR COMEDIES

Apr. 14—Green Eyed Johnny (Jack Dillon)....1
Apr. 7—Charlie Treats 'em Rough (Pat Sullivan Cartoon)....1
Mar. 31—Lizzie's Waterloo (Special Cast)....1
Mar. 24—A Beach Nut (Wallace Beery)....1
Mar. 17—Home Run Bill (Billy Mason)....1
Mar. 10—The Hole in the Wall (Special Cast)....1

LYONS-MORAN STAR COMEDIES

May 5—Harmony in A Flat....1
Apr. 28—The Expert Eloper....1
Apr. 21—Scared Stiff....1
Apr. 14—Skidding Thrones....1
Apr. 7—State Room Secrets....1
Mar. 31—The Wife Breakers....1
Mar. 24—The Smell of the Yukon....1
Mar. 17—Lay Off....1
Mar. 10—Chicken a La King....1

WESTERN AND RAILROAD DRAMAS..

May 10—Gun Law (Pete Morrison)....2
May 3—The Raid (Neal Hart)....2
Apr. 26—The Rustlers (Pete Morrison)....2
Apr. 19—The Honor of Men (Neal Hart)....2
Apr. 12—By Indian Post (Pete Morrison)....2
Apr. 5—Bill Brennan's Claim (Neal Hart)....2
Mar. 29—His Buddy (Pete Morrison)....2
Mar. 22—The Gun Runners (Neal Hart)....2
Mar. 15—The Black Horse Bandit (Helen Gibson—Pete Morrison)....2

THE LURE OF THE CIRCUS (Serial)

(Eighteen Two-Reel Episodes Starring Eddie Polo.)
Mar. 17—Eighteenth, The Last Trick....2
Mar. 10—Seventeenth, a Race with Time....2
Mar. 3—Sixteenth, The Knockout....2

THE RED GLOVE (Serial)

(Eighteen Two-Reel Episodes Starring Marie Walcamp)
May 5—Eighth, Facing Death....2
Apr. 28—Seventh, A Desperate Chance....2
Apr. 21—Sixth, The Flames of Death....2
Apr. 14—Fifth, At the Mercy of the Monster....2
Apr. 7—Fourth, The Passing of Gentleman Yeoff....2
Mar. 31—Third, The Vulture's Vengeance....2
Mar. 24—Second, The Claws of the Vulture....2
Mch. 17—First, The Pool of Mystery....2

NEWS AND MAGAZINE REELS

Mondays —Hearst News (International)....1
Wednesdays—International News....1
Fridays —Current Events (International)....1
Fridays —New Screen Magazine (Universal)....1

VITAGRAPH EXCHANGES

May 26—Thin Ice (Corinne Griffith)....5
May 12—Beating the Odds (Harry Morey)....5
May 5—A Stitch in Time (Gladys Leslie)....5
Apr. 28—The Usurper (Earle Williams)....5
Apr. 21—A Yankee Princess (Bessie Love)....5
Apr. 14—The Unknown Quantity (Corinne Griffith)....5
Apr. 7—The Cambric Mask (Alice Joyce)....5
Mch. 31—Fighting Destiny (Harry T. Morey)....5
Mch. 24—Miss Dulcie from Dixie (Gladys Leslie)....5
Mch. 17—A Gentleman of Quality (Earle Williams)....5
Mch. 10—The Wishing Ring Man (Bessie Love)....5

VITAGRAPH SPECIALS

May 19—The Third Degree (Alice Joyce)....6
Apr. 28—Two Women (Anita Stewart)....5
Mch. 10—From Headquarters (Special—Anita Stewart)....5
Feb. 24—The Lion and the Mouse (Special-Alice Joyce)....6
Jan. 5—The Common Cause (Rawlinson-Breamer)....7

BIG V SPECIAL COMEDIES

Apr. 21—Mules and Mortgages (James Aubrey)....2
Apr. 7—Girlies and Grubbers (Montgomery and Rock)....2
Mar. 24—Jazz and Jailbirds (James Aubrey)....2

LARRY SEMON COMEDIES

May 12—Passing the Buck....2
Apr. 14—Well I'll Be ——....2

THE MAN OF MIGHT (Serial)

(Fifteen Two-Reel Episodes Starring William Duncan)
—Fifteenth, The Rescue....2
—Fourteenth, The Living Catapult....2
—Thirteenth, The Flood of Despair....2
—Twelfth, The Volcano's Prey....2
—Eleventh, The Ship of Dread....2
—Tenth, Double Crossed....2
—Ninth, The Crashing Horror....2
—Eighth, The One Chance....2
—Seventh, Into the Trap....2
—Sixth, The Height of Torment....2
—Fifth, The Human Shield....2
—Fourth, The Gripping Hand....2
—Third, The Creeping Death....2
—Second, The Leap Through Space....2
—First, The Riven Flag....2

THE IRON TEST (Serial)

(Fifteen Two-Reel Episodes Featuring Antonio Moreno and Carol Holloway)
Jan. 27—Fifteenth, Riding with Death....2
Jan. 20—Fourteenth, Desperate Odds....2

WARREN, EDWARD, PRODUCTIONS, INC.

(At State Right Exchanges)

Weavers of Life....
Souls Redeemed....

WESTERN IMPORT COMPANY

(At State Right Exchanges)

Mickey (Mabel Normand)....

WORLD FILM EXCHANGES

Apr. 28—The Price of Doubt (All Star Cast)....5
Apr. 21—The Quickening Flame (Montagu Love-June Elvidge)....5
Apr. 14—The Scar (Kitty Gordon-Irving Cummings)....5
Apr. 7—The Little Intruder (Louise Huff-Johnny Hines)....5
Mch. 31—The Love Defender (June Elvidge)....5
Mch. 24—Hit or Miss (Carlyle Blackwell and Evelyn Greeley)....5
Mch. 17—The Hand Invisible (Montagu Love)....5

SPECIALS

Mar. 16—The Better 'Ole....7
Feb. 10—What Shall We Do With Him?....5
Jan. 6—Under Four Flags (Official Government Picture)....5

UNITED PICTURE THEATRES

Mar. 30—Her Code of Honor (Florence Reed)....5
Feb. 23—A Man in the Open (Dustin Farnum)....6
Jan. 26—Adele (Kitty Gordon)....6
Jan. 5—The Light of Western Stars (Dustin Farnum)....6

NEW REELS

Tuesdays—Kinograms....1
Saturdays—Kinograms....1

Equipment Service

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When you buy goods buy advertised goods.

It is easy to say "Just as good as," but they are not.

Remember a manufacturer who advertises has a reputation to keep up.

His goods must be the "BEST POSSIBLE."

"Just as good as"

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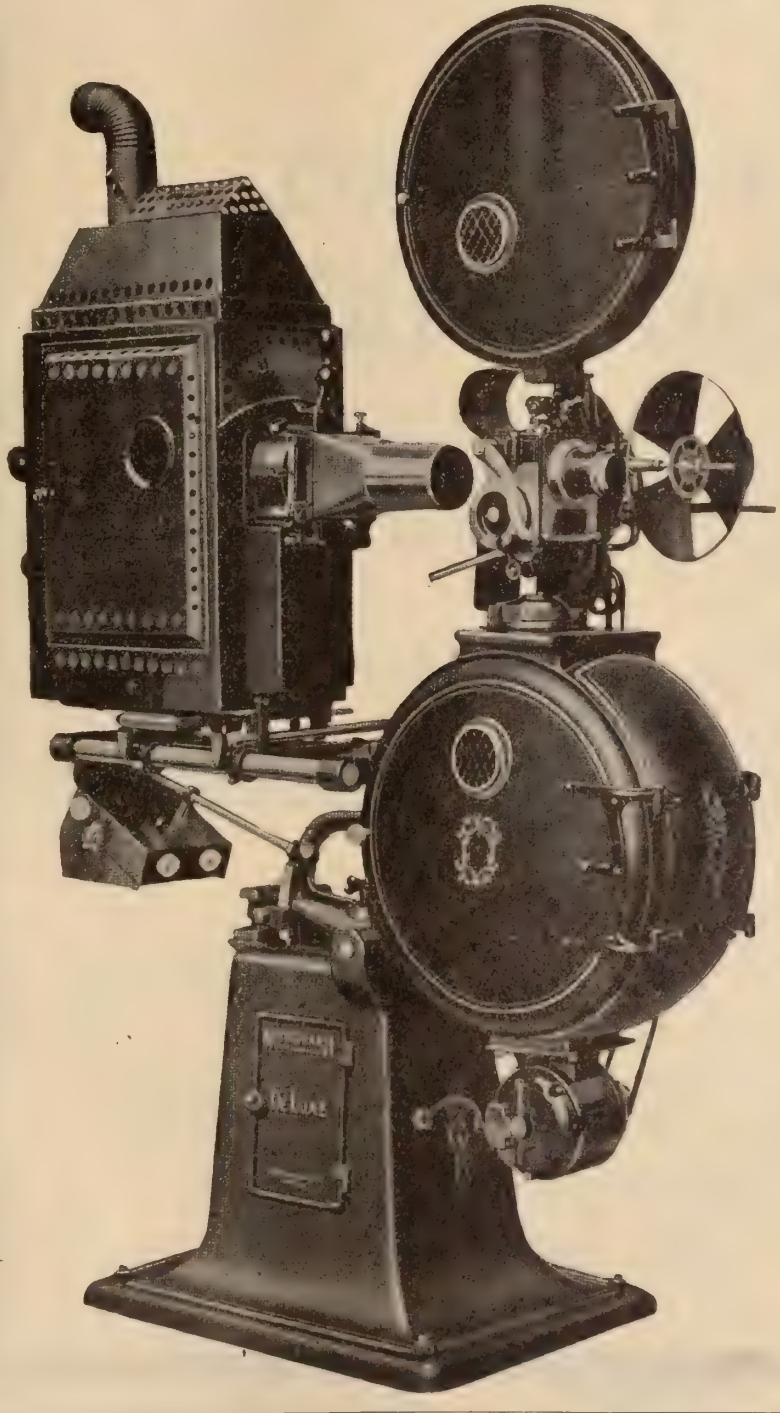
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Projection Music Laboratory Studio Theatre

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Ball Bearing Take-Up



A glance at this illustration clearly reveals why the Motiograph Take-up will handle 3000 feet of film and now, after a thorough trial, users are writing us that it will handle 4000 feet of film.

This is only one part of the Motiograph machine and every part is built just as carefully so that the Motiograph Machine, as a whole, will give you efficiency in your booth that you never dreamed of.

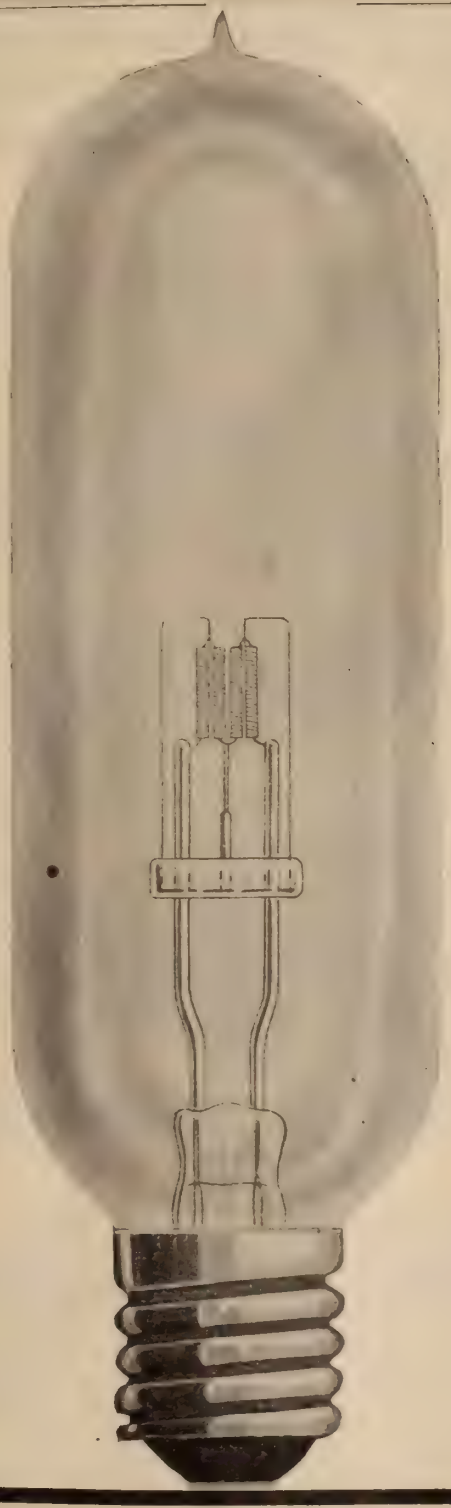
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(Write for literature)

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Get Better Screen Results

USE the WESTINGHOUSE MAZDA LAMP for Motion Picture Projection and note the great improvement in the clearness, color tone and steadiness of your pictures.

It requires but one adjustment. You can forget all about "craters."

No carbon dust—lessened fire risks—and one-half the current consumption of arc-light projection of equal brilliance and throw.

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Hamilton, Ont.

WESTINGHOUSE MAZDA LAMPS

For Motion Picture Projection

Equipment Operating Projection Questions Answered

80

The Design, Location and Equipment of the Modern Projection Room

By A. D. Hotaling, Deland, Fla.—First Prize Class

DESIGN

IN the design of the projection room the first thing to be considered is the size. There should be ample room for all the appliances used, with no crowding, and so that the operator will have sufficient room to operate the various machines, steropticons, etc., without being cramped on account of insufficient room.

The next important subject is an abundance of fresh air at all times. An operating room at its best is far from a healthy place, due to the gaseous fumes cast off by the arc lamp. A vent flue with a suction fan therein should be located in the ceiling over the projectors. This flue should be preferably round, and although the size will vary with the size of the room, one might state that if this flue is 14 inches in circumference, it will answer the purpose very well.

As to the room itself there should be a port or look-out hole for each machine, and of course there must be an aperture for the actual projection of pictures. Some operators prefer round ports and others square. Personally, I prefer the square port for viewing the picture, and round ones for the lens opening. I think this makes a very neat appearance from the auditorium side. If these ports are covered with a good quality plate glass the room will be practically noiseless to the audience. Of course these port holes must be equipped with automatic shutters that will really close in case of fire. While it is pleasant to have a couple of windows in the room, if windows are installed there should be good heavy shades to cover these during the day performances, thus eliminating as much light as possible. The darker the projection room, the better the operator can view the picture, picking out the small defects and remedying them.

The room must be constructed of fireproof material. The concrete room is ideal in this respect, and it also answers a double purpose in keeping all the noise from the audience, viz.: a motor-generator set in action. There should be at least six feet in length for each machine, and we'll say four feet for each additional projector, spot-light, etc. An eight-foot ceiling should be sufficient.

The rewinding room should be located at one end of the projection room proper, connecting by a suitable door. Also off of the rewinding room could be located a small lavoratory.

LOCATION

It is a known fact that a great many architects in submitting plans for a theatre wholly overlook the most important part of the building, the operating room, and its location. Only too many times it is stuck up in some out of the way corner that could not be used for anything else. At other times it is located at the extreme rear of the balcony, or, worse, a gallery. Perfect results cannot be obtained from locations such as this. If the room is out of line with the screen, either too far to one side or too high above it, there will be caused an effect called frame distortion in the projected image. This distortion will vary more or less, according to the number of feet the booth is out of line. While nearly all operators have had experience in respect to this, I will attempt to briefly explain it. If a machine is sitting, for instance, in a balcony, there must be a perceptible drop in the throw to the screen. This drop causes the light to hit the top of the screen before it does the bottom. Therefore the picture will be larger at the bottom. While this effect can be remedied to a certain extent by special aperture plates, etc., really good results cannot be obtained. It is absolutely impossible to focus the entire field under such a condition, at least this is the way I have found it. In closing I will say that I think the ideal location is about one hundred feet from lens to screen, and not much above it, if any.

EQUIPMENT

The equipment is another very important subject. Theatre managers should bear in mind in equipping their booths that the best is none too good. This may cost a little more at first, but it most emphatically pays in the long run. The room should be equipped with at least two projectors of the latest type made, a double dissolving stereopticon for the artistic handling of slides, and in the event it is a combinaton house, runnng both pictures and vaudeville or road shows, a spot-light should also be included. For the projectors would recommend direct current always, whereas alternating will be entirely satisfactory for the stereopticon and spot-lights. Many power houses are unable to furnish direct current to the theatre. But we are not hindered in this respect, as there are many meritorious devices on the market today which will change A. C. to D. C. Among these can recommend as the best the Hertner Transverter. This is made up especially for motion picture projection and is meritorious in every particular. Other excellent devices are the G. E. and Westinghouse rectifiers, also the Ft. Wayne motor-generator set.

There must of course be a rewinder. A hand-driven one will answer the purpose if handled correctly, but if handled the opposite is the source of great damage to the films. Its greatest evil is what is known to the "profesh" as "pulling down." This is done for the reason that the film may not wrap snugly on the rewinding element, and to accomplish this a few, or should I say great many, operators will hold the reel the film is being unwound from stationary and revolve the other at more or less speed. Thus is there be oil on the film and carbon dust flying around this makes a gritty paste that grinds into the delicate emulsion on the film and scratches it causing what is commonly known as "rain." A good motor-driven rewinder with correct tension as

(Continued on page 2696)

SWAAB'S SUPERLITE SCREEN

Is a perfect Silver Screen and will not oxidize; remains bright and Silvery and can be cleaned easily and quickly. Swaab's Superlite Silver Screen now in use in the Stanley and other large representative theatres in this and other cities. Price is 75¢ per square foot. An additional charge is made for the Special Stretcher Frame, according to size, the average extra cost is $30.00. You are not obliged to buy the frame.

NEW SPEER CARBONS

now ready and far superior in quality and screen results to any carbons thus far produced.

SWAAB'S MOTORS

for Power 6A and 6B are pleasing their users—not a single one has fallen down or been returned. They are sold for $37.50 and $40.00 respectively and are complete absolutely. Dealers do not recommend our Motor Equipments because they cannot make anything on them. We have priced them so that the Exhibitor gets the best price regardless of the Dealer. WE ARE EXCLUSIVE DISTRIBUTORS OF THE *SIMPLEX* MACHINE. We repair all makes of machines and sell all supplies. Your old machines taken in trade for *SIMPLEX*.

LEWIS M. SWAAB

1327 Vine Street, Philadelphia, Pa.

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"THE ROARING ROAD"

Starring Wallace Reid

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FOR

Famous Players-Lasky Corp.

FILM DEVELOPING CORP.

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222 Weehawken Street West Hoboken, N. J.

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"MIGHTY FINE PROJECTION"

That's Your Own Endorsement When Using These Carbons

FOR D. C. CURRENT

SILVERTIP

This metal-plated negative carbon of smaller diameter than its companion—the Columbia upper—produces

A Strong, Penetrating Light
Steady Screen Illumination
High Current Carrying Capacity

RECOMMENDED SIZES TO USE:

25 to 50 Amps. D.C. (5/16 x 12" Columbia Cored Upper. 5/16 x 6" Silvertip Solid Lower).
50 to 65 Amps. D.C. (11/32 x 12" Columbia Cored Upper. 11/32 x 6" Silvertip Solid Lower).
65 to 70 Amps. D.C. (11/32 x 12" Columbia Cored Upper. 11/32 x 6" Silvertip Solid Lower).
70 to 85 Amps. D.C. (3/8 x 12" Columbia Cored Upper. 3/8 x 6" Silvertip Solid Lower).
85 to 100 Amps. D.C. (1 x 12" Columbia Cored Upper. 7/16 x 6" Silvertip Cored Lower.

FOR A. C. CURRENT

WHITE A.C. SPECIAL

Not the ordinary carbons, but a combination of two especially designed carbons of equal diameter, giving

A Pure White Light
Flickerless Illumination
An Absolutely Quiet Arc

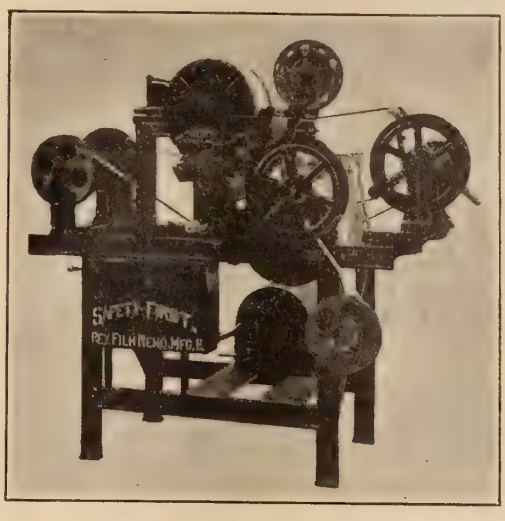
RECOMMENDED SIZES TO USE:

40 or less than 60 amperes 5/8" Combination
60 or less than 75 amperes 3/4" Combination
75 or less than 100 amperes 7/8" Combination

With A. C. Current Only

Write for circulars

NATIONAL CARBON COMPANY, Inc. CLEVELAND, OHIO



THE REX FILM RENOVATOR

Treats and Cures New Film of its "Greenness." Saves the Film from Scratching and Sticking. No Ripping and Tearing at the Sprocket Holes. The Operator is relieved of being the "Goat" for Misusing New Film. 100% more life to film. Oil-Soaked Film is a thing of the past. The Picture on the Screen is Clear and Bright. No more Foggy or Blotchy Projection with Films delivered from Exchanges using the Rex Film Renovator.

The Rex Film Renovator Mfg. Co.

R. D. Hanish, Mgr. Columbus, Ohio.

The Essential Requirements
for

Improved Projection

are

SPEER CARBONS

SPEER Alterno Combinations
for A.C. Work
and
SPEER Hold-Ark Combinations
for D.C. Work

Produce Incomparable Results

Write today for descriptive folders. Read the unbiased opinions of operators

Place an order *now* with your Supply House

"The Carbons with a Guarantee"

Manufactured by
SPEER CARBON COMPANY
ST. MARYS, PA.

(*Continued from page 2694*)

to brake will wind the film tight with practically no scratching due to the steady tension.

While the operating room should be entirely dark during the projection of pictures, there must be a way to instantly flood the room with light in case of trouble. While it is not probable, there is the possibility of a small screw being dropped, and while the operator hunts for it an impatient audience waits, perhaps in the dark. All conduit should be hidden. This makes a much neater appearance, and the operator will not be compelled to stumble over it every time he moves. A switchboard controlling the main auditorium lights should be in easy reach of the operating position.

In closing will say that with an operating room of correct design, location and equipment no projectionist should have any trouble in delivering the goods.

Slide Making

THE many letters received by the Projection Department on the subject of Lantern Slides indicate that an increasing number of projectionists are becoming interested in this work. To all such readers we would suggest writing to the Eastman Kodak Company for a copy of their little handbook on "Lantern Slides, How to Make and Color them." This publication which is being distributed without charge, is complete enough to enable any beginner to have entire success in slide making, yet at the same time, the treatise is written in simple language so that all may understand it.

Some of the subjects in the handbook are: Contact Printing, Printing by Projection, Trial Exposures, Choice of Plates, Developing and the Developer, Over and Under Exposure, Intensification and Reduction, Varnishing, Masking, Binding, Hand Coloring, Tinting, Dye Toning and the Making of Advertising Slides.

The handbook will be a valuable addition to the library of every projectionist who is now, or will be in the future, a maker of lantern slides.

Blank Form for Operator's Report

K. H. MONROE, chief projectionist at the Tucson Opera House, Tucson, Arizona, has adopted a co-operative measure which is not only beneficial to him and his employer, but also to the film exchanges from which subjects are rented. A printed form is supplied the projectionist which is filled out and given to the manager to be sent to the exchange when the film is returned. In several instances where inspection has been slighted at the exchange, Mr. Monroe has discovered defects before the film was run that prevented possible charges being made against his employer. The blank used by Projectionist Monroe is shown herewith:

OPERATOR'S REPORT

Tucson Opera House, Inc., Tucson, Arizona

No..... Date.....
Condition of film received from .....
Via ..... Express, Time Received.....
Reel No..... Subject's Name .....
Acts ..... Leader .....
Title ..... End.....
Irregular Splices..... Splices out frame.....
Loose Patches..... General remarks.....
Breaks in film upon receipt.....
General Condition ..... Extra Film.....
Rewound before shipping ..... Time Shipped .....
Date Shipped ..... Via Wells Fargo Express
Where Shipped .....

.....
Operator

The use of such a form as the one made up by Mr. Monroe is an excellent accompaniment to N. A. M. L. labels because it carries the good work one step further.

Other projectionists, we know, are using schemes to accomplish the same purpose, and if they would only describe them for the benefit of the readers of the Projection Department, the exchanges would begin to "sit up and take notice."

The projectionists must start things going. But once started, and when the exchanges see that projectionists are trying faithfully to improve the condition of the film by thorough inspection and repair, they will commence to carry out their own part, which in turn will make it easier for the projectionist.

Projection Rooms Need More Measuring Instruments

MANY times a week the Projection Department receives questions from readers which because of insufficient data cannot be answered with any amount of completeness. In a great many of these questions the lacking information consists of figures showing the voltage and current as measured at certain points in the electrical system. There are a huge number of projectionists today who do not realize how much simpler the adjustment and operation of their machines would be if they only had complete "dope" on their current and voltage.

Sometimes we get a letter from a projectionist with whom we sympathize. He writes:

"All I have here is one machine and a home-made rewind table. My boss says I don't need anything more because all he is after is a picture that can be seen pretty well from the back of the house. Some weeks I get a much better picture than others but I don't know whether it is because I am using more current at my arc or if it is due to the new lot of carbons which I have just received. Above all other things I think I could make the best use of a small ammeter and voltmeter."

A few years ago there were very few instruments to be seen on the cowl boards of automobiles. But today practically all cars are equipped with a complete set of instruments for one use or another. Instead of being there merely for ornament they serve a real purpose. They make it possible for the driver of the car to duplicate a previous performance whenever he so desires, for by adjusting the various mechanisms he can bring each instrument to register the same figure as before, thus eliminating all guesswork.

Instruments in the booth accomplish the same purpose exactly. Some morning when the projectionist has time he can adjust his machines to give the very best effects and by noting down the readings of the meters as taken at various places he has the basis on which to work when his machine balks up some time in the future.

It isn't necessary, either that the meters be accurate and hence expensive. There are many instruments on the market today which will give a reading within one half of an ampere or volt consistently. Such instruments will be as satisfactory to the projection machine operator as one which is guaranteed 99.9% accurate.

The small meters illustrated here give very accurate readings on direct current circuits with voltages ranging from 10-150 and amperes from 10-150. They are but slightly over 2" in diameter and are arranged for mounting on a switchboard panel.

For the projection booth we would suggest that if a pair of instruments similar to these are purchased that they be mounted on a small board or on one face of a box. Mounted in this manner, a pair of short lead wires connected to each instrument makes it possible to carry them to any part of the theatre to make tests. With this arrangement, of course, care must be taken that the instruments are not laid away under a bench or a pile of debris where moisture and rust would soon set in. But it seems to us that if a man had a pair of accurate instruments he would realize what they meant to him in the way of getting a better picture with the result that he would take exceptional care of them.

Let's have more measuring instruments in the projection room. We'll show better pictures. There will be fewer delays. And (tell this to your manager) there will be less money paid out for repairs because you will find the trouble long before it gets serious enough to burn out some costly piece of equipment.

From Lansing, Mich.

THIS is the kind of letter we like to get. It makes no difference to us if it is written with pencil, charcoal or raised letters, as long as we can read it.

A. W. Elkins of the Plaza theatre, Lansing, Mich., writes:

"I am about out of labels. Will you send me some more? I was just reading what Robert Smith has to say about conditions of film. I am having about the same trouble with the Select Pictures Corp. I have written the manager and he has promised better film but they are worse if anything.

"I am going to give you a little idea of what the operators of Lansing have to do. When I came here I had two 6A Powers

(*Continued on next page*)

$600 to $3120 Yearly
From a Little Waste Space



The Greatest Payer
Your Theatre Can Have

Here comes prosperity to all the country—the greatest business activity it has ever known.

What are you going to do to cash in on your share of it? Why not start right now by sending for our book showing that the Butter-Kist Pop Corn Machine is earning $60 to $250 clear profit per month in many a theatre lobby, for many a concession, in ball rooms and skating rinks?

Every day come letters from exhibitors and concessionares who want the Butter-Krist Pop Corn Machine to attract and expand the enormous business let loose by the new era of peaceful prosperity.

Pays 4 Ways—*Look!*

1—Motion makes people stop and look.
2—Coaxing fragrance makes them buy.
3—Toasty flavor brings trade for blocks.
4—Acts as drawing card to your attractions.

BUTTER-KIST
Pop Corn and Peanut Machine

26 x 32 inches—that's all the space it takes up. And it's an ornament any place.

Everybody loves pop corn and there is no better pop corn than Butter-Kist. No other machine can reproduce its toasty flavor.

It operates itself—no extra labor, no trouble. An average of only 90 bags a day means about $1,000 a year profit.

The Coupon Brings the Book; a Small Payment Brings the Machine

Our Easy Payment Plan makes the Butter-Kist Pop Corn machine pay for itself—sometimes it not only buys itself, but pays your rent and pays a profit at the same time.

Don't let anything stop you—pin the coupon to your letterhead and mail it now. Be first in your territory to seize the opportunity.

VALUABLE

This coupon has started many a man on the road to *new profits.*

Each read an "ad" like this and had the horsesense to know it *costs nothing but a postage stamp to investigate.*

HOLCOMB & HOKE MFG. CO.
168 Van Buren St.
Indianapolis, Ind.

For Proofs, Photos, Prices

HOLCOMB & HOKE MFG. CO.
168 Van Buren St., Indianapolis, Ind.

Without obligation, send me your free Butter-Kist book—"America's New Industry"—with photos, sales records, and estimate of how much I can make with your machine.

Name .....

Business .....

Address .....

EASTMAN FILM

first made motion pictures practical—to-day it plays its full part in making the best pictures possible.

Identifiable by the words "Eastman" and "Kodak" in the film margin

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

"Is your name written there?"

We've got a waiting-list, and to every name on it we are going to mail, free, a copy of the **IMSCO** Book.

Let us put your name there

We would like to put it there, because we want more friends, and the **IMSCO** Book, backed by **IMSCO** service and quality and prices, will make you a friend of ours.

To get your name there

Simply drop us a postal card saying that you want the **IMSCO** Book. You'll be glad you asked for it. It will profit you. But won't you do it right away?

INDEPENDENT MOVIE SUPPLY CO.
729 Seventh Avenue **New York**

(Continued from preceding page)

machines pretty well worn out. The manager soon bought two new 6B Powers but my rheostats were only 40 amps., and I had a throw of 135 feet with a picture 13 by 18, so you can see what I was up against. I tried to get him to buy me some new ones of 75 amps., but he said the other operators had got good light and he guessed I could use them.

"But I was not satisfied with the picture so I took an old coil-rheostat which I had and cut it in half. I then connected half on each machine in multiple with the old ones, getting 70 amperes. I tell you it makes some difference in the picture.

"The manager even now won't buy any 75 amp. rheostat, but you wait until I leave and take my old coils with me, then see what he will do. He will tell the new man he is no good because he doesn't get as good a picture as I got.

"I worked in another house in this town for two years. The manager there would not get me any repair parts either.

"We have a Local here but the picture houses are not signed up. They are all doing a good business but do not want to pay anything. I am the best paid man in town. I work 9 hours a day, 7 days a week, for $28. We have another house paying $25 for 8 hour days. These two houses are hiring Union operators. There are three other houses, one of which is paying $20. The operator there has to put up all the bill-board paper and carry films to the express office. The other two are owned by one man and are hiring girl operators and paying them $10.80 per week.

"We have a new wage scale of $32.50 taking effect May 1. with this new scale is included 'two hours off for supper.'

"Hope this letter will be good enough to print."

P. S.—I want to say a few words also on change-over signals. I am going to send you the signs which I used a few days ago on a film "Married in Haste." I know the idea is not new but perhaps if some of those punch experts see these signs they will give up using their favorite tool.

Married in Haste

Reel No. 1—Man takes coat off easel and starts away.

Reel No. 2—After Ray shuts door. Man looking through curtain.

Reel No. 3—Title: "They say they will pay you $25 a ton."

Reel No. 4—Ray hangs up telephone receiver.

Reply:

Your labels have been sent you by parcel post.

We are glad to get your picture of conditions as they are to be found in Lansing. Sometime managers will realize how much money they would have lost from poor pictures if it had not been for the ingenuity of their projectionists. If the man in the booth showed no interest in the projection outside of seeing that the film ran from one magazine to the other what horrible examples of projection would be seen in every city in this country. It is fortunate for the motion picture industry that the average operator thinks enough of his own work to get to the booth an hour early to inspect and repair the film, as well as to make other minor repairs about the machine.

An Old Friend Again

R. G. of Virginia asks:

"I have several tables of figures showing what size lens to use to obtain a certain size of picture at a given throw, but I would like to know further how these figures are obtained."

Reply:

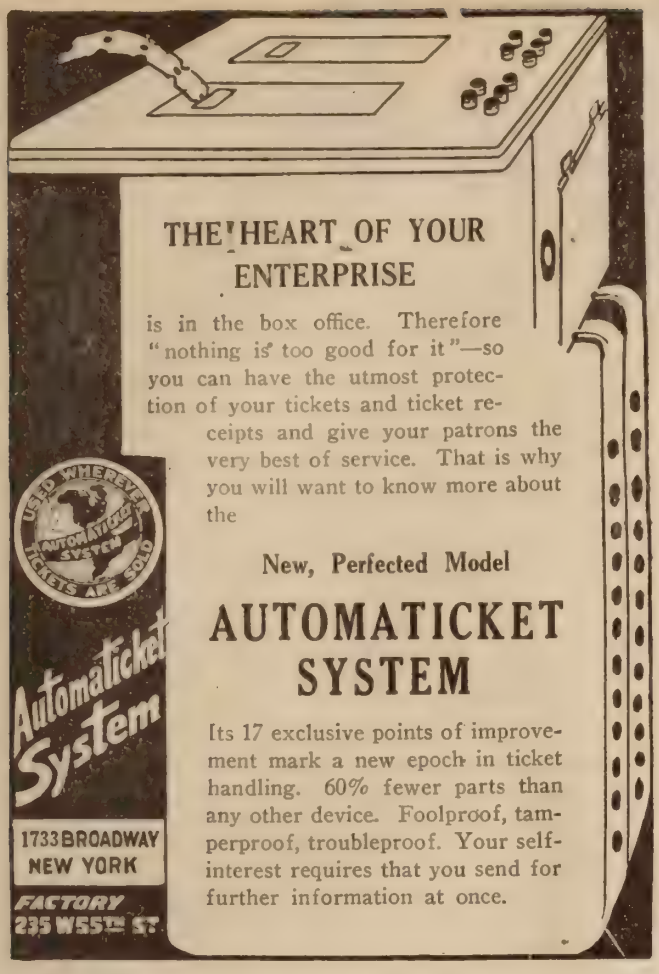
Although this question has been answered many times in the past we are glad to publish the formula again. Merely substitute your own particular figures in the equation below:

$$\text{E. F. of lens} = \frac{A\ T}{S + A}$$

where A = width of machine aperture; T = length of throw; S = width of picture desired. All of these measurements must be in inches and fractions of inches.

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Cue Sheets Latest Hits — Music — Musical Equipment

Who Are The Music Cues For?

NOW, H. B. Franklin, manager of Shea's Hippodrome, Buffalo, N. Y., is unquestionably an exhibitor of reputable standing, a man who through progressive methods and a dignified system of exhibiting films has won a place for himself among the foremost exhibitors in the country. The film manufacturing industries owe men of Mr. Franklin's caliber a great deal, for such men are the main factors in helping to establish the motion picture theatre as an amusement center of highest quality and artistic and refined entertainment.

In an article recently published in the Motion Picture News, Mr. Franklin stated that music cue sheets at present are carelessly prepared and "seem to have been inspired by some music publishing house." With all due respect to Mr. Franklin's judgment in such matters, the editor of these columns does not agree with him in this instance.

A music cue sheet of to-day is not designed for such institutions as Shea's Hippodrome or any theatre whose destinies are guided by progressive and constructive managers. The music cue sheet of to-day is nothing but a musical continuity, dividing the film into musical characters. It is not and cannot be a positive solution of the musical problem. It is intended for the daily changing house; in fact, for the majority of exhibitors who are receiving their films one hour or less before the opening performance. I admit most of these music cues create an impression of being inspired by music publishing houses, but only with people who are not acquainted with the real facts.

It is absolutely essential for the benefit of the majority using music cues who are not fortunate enough to be located near a music-buying center, or cannot afford to buy too much music, to use a limited amount of musical selections. In fact, I have made it my business to use the same compositions on as many cues as possible, providing the film permits it. I have selected three hundred musical numbers, each one representing a certain character most likely to appear in the film, and have consistently used them for the past two years in order to induce everybody to get acquainted with their character. For example, I have continuously used a composition entitled, "Bleeding Hearts" for pathetic situations, thereby forcing musicians to buy it and get acquainted with its character and melody. The man receiving a cue sheet with "Bleeding Hearts" as a certain cue knows what to do. He has played the composition, is thoroughly familiar with its character, and therefore knows what to substitute in its place. The main point of the above statement is based on the fact that by using new and unknown compositions on every cue sheet, this method would render the cue sheets worthless to the musician who does not possess the numbers mentioned and cannot substitute them for lack of familiarity with their character.

The cue sheet as suggested by Mr. Franklin "created by a body of musicians" would to quote Mr. Franklin's words "Do away with the invariable touch of the same hand," but would certainly be a great advertisement for music publishers in general, because musicians could not in such case employ their own libraries to substitute numbers mentioned on the cue sheets and would be forced to continuously buy new music. Of what service can a music cue sheet be if the musician who studies it does not understand its musical character, and if it consists of nothing else but a list of unknown titles, he never heard of?

Mr. Franklin also quotes that "the printed music score can better solve the problem of perfect musical interpretation of the film." I also beg to differ in this instance. A music score is a positive suggestion which hardly permits any changes and it is in my estimation very impractical. Every theatre orchestra, organist or pianist is playing music which is within the boundaries of his musical abilities. In fact every music library reflects the musical knowledge of the musician who owns it. A music score is a positive suggestion. It represents the grade and quality of music selected and decided by the man who compiled the score, and I don't believe there ever was a man living or will live whose ideas or decision in reference to grades and quality of selected music can suit and satisfy everybody.

We cannot make music cues or scores for Shea's Hippodrome or any such organization. They can better accomplish it themselves. They have musical directors, guided and supervised by men of ability and in every instance, sufficient time to produce something which is much better than the average music cue, and much better adapted for the local situation and understanding of their patrons. We are making music cues today for the small exhibitor (the majority) who are changing their programs daily, and are not equipped with facilities found in the larger theatres. I never heard of S. L. Rothapfel or Hugo Riesenfeld using the music cue sheets or music score issued by the film companies. They have always proven that they can do it better, and so I believe, has Mr. H. B. Franklin of Shea's Hippodrome, Buffalo, N. Y.—The Editor.

Review of Latest Musical Compositions

1—"My Cairo Love," Fox trot, by J. S. Zamecnik. An Egyptian Serenade. Also published as a concert number. An exquisite Oriental melody, originally conceived for concert use and now published as a Fox Trot, and as such it has won immediate popularity. As a concert number for hotel, theatre and dramatic use "My Cairo Love" has already become a general favorite. (Sam Fox Pub. Co., Cleveland, Ohio.)

2—"Chicken Cackle," Fox Trot. Another dance novelty by the writer of "Ragging the Scale." (Artmusic, Inc., 145 W. 45th St., N. Y.)

3—"Gitana," Fox Trot or Tango. A Spanish dance novelty. (Artmusic.)

4—"Goulash," Fox trot. It puts "pep" into the dancing. (Artmusic.)

5—"Somtime It Will Be Lovetime." A beautiful high-class ballad number that is effectively orchestrated and is being featured by New York leaders. (Henry Burr Music Co., 1604 B'way, N. Y.)

6—"The Kiss That Made Me Cry." Another new "cry"—song—the happy successor to "Sorry I Made You Cry." One step, by Archie Cottler. (Leo Feist, 237 W. 40th St., N. Y.)

7—"Ruspana." A great one step, by the composer of "Beautiful Ohio" (Mary Earl). (Shapiro, Bernstein & Co., B'way and 47th St., N. Y.)

8—"Sweet Siamese." A Great Fox trot, by the composer of "Beautiful Ohio." (Shapiro, Bernstein & Co.)

9—"Mary," by Hugo Frey. The little Irish daisy fox trot song. Played by Joseph C. Smith's orchestra. Victor Record No. 18500--A. (G. Ricordi & Co., 10 E. 43d St., N. Y.)

10—"Witches." Waltz Hit from "The Midnight Whirl," one of the present musical comedy successes on Broadway. (McCarty & Fischer, 224 W. 46th St., N. Y.)

11—"Mandarin Dance," by Kempsinski. An eccentric Chinese novelette of concert value and admirably suited for the modern jazz craze. (Belwin, Inc., 701 Seventh Ave., N. Y.)

12—"Oriental Suite." Portraying the seductive and luxurious Harem, veiled from prying eyes, the approach of the Sultan, causing excitement amongst the inhabitants of the Harem, followed by the amusing love scene and romance in Oriental flavor, closing with a characteristic Oriental dance. (Belwin, Inc.)

13—"Garden Suite." The composer of this delightful suite was inspired by the sunshine and flowers, the love and romance always to be found in a beautiful garden; admirable

sequels to Grieg's sparkling "To Spring" and his melancholic "Last Spring" (Belwin, Inc.)

14—"Angelus," by Henry Hadley. An inspired symphonic movement by one of the foremost of living American composers. Melodious, descriptive and very impressive throughout. The arrangement is based entirely upon the original score and has been prepared with such skill as to condense grouping and cueing of instruments as to make it equally serviceable for either small or large instrumental combinations. (Carl Fischer, Cooper Sq., N. Y.)

LATEST MUSIC CUES

"THAT'S GOOD"

(Hale Hamilton-Metro)

Specially selected and compiled by M. Winkler.
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)
Theme: "Kisses" (Valse Lento), by Zamecnik

1—Theme (2 minutes), at Screening.
2—"Birds and Butterflies" (Intermezzo Capricioso), by Vely (4 minutes), until—T: "Ethelbert, I'm surprised."
3—"The Blushing Serenade" (Moderato Serenade), by Johnson (3 minutes and 15 seconds), until—T: "In happy ignorance."
4—Theme (3 minutes), until—T: "Barrett Prentice."
5—"Fairy Phantoms" (Allegretto Grazioso), by Friedman (3 minutes and 30 seconds), until—T: "I'm a pirate."
6—"Mysterious Nights" (Valse Dramatique), by Berge (3 minutes and 30 seconds), until—T: "But Mr. Star we're" (telephone-bell).
7—Theme (3 minutes and 45 seconds), until—T: "Your uncle must be marvelous."
8—"Hearts and Flowers" (In subtle burlesque) (2 minutes and 15 seconds), until—T: "Please Governor do it for."
9—"Dramatic Suspense" (Characteristic), by Winkler (2 minutes and 15 seconds), until—T: "But I tell you it isn't."
10—"Bleeding Hearts" (Andantino Sentimento), by Levy (2 minutes), until—T: "You've helped others all."
11—"A La Mode" (Popular one step), by Rosey (1 minute and 30 seconds), until—T: "In the language of the—"
12—"Waltz Moderne" (Waltz Lento), by Rosey (45 seconds), until—S: When guests applaud.
13—"Hunkatin" (Popular one step), by Levy (1 minute and 15 seconds), until—S: When girls leave stage.
14—Theme (2 mintues and 45 seconds), until—T: "Did you ever ride to the—"
15—"Waltz Divine" (Valse Moderato), by Rosey (4 minutes and 15 seconds), until—T: "When you get through readin'—"
16—"Visions" (Intermezzo Characteristic), by Buse (4 minutes and 15 seconds), until—T: "Somehow during the next—"
17—Theme (1 minute and 45 seconds), until—T: "I have picked you for the real—"
18—"Dramatic Agitato No. 38," by Minot (2 minutes and 45 seconds), until—S: When Josephine talks to uncle.
19—"Dramatic Tension No. 9," by Andino (3 minutes and 45 seconds), until—T: "Before train time" (telephone-bell).
20—"Dramatic Reproach" (Andantino Expressivo), by Berge (2 minutes and 15 seconds), until—T: "You, you."
21—Theme (2 minutes and 45 seconds), until—S: When Josephine reads letter, until * * * * * END.

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"THE LOVE DEFENDER"

(June Elvidge-World)

Specially selected and compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Camelia" (from Boutonniere Suite, Allegretto Cantabile), by Tonning

1—"Pastoral" (Characteristic Idyll), by Kiefert (2 minutes), at Screening.

2—"Graciousness No. 53" (Characteristic Intermezzo), by Smith (3 minutes and 15 seconds), until—T: "The Meredith home where—"

3—Theme (2 minutes and 30 seconds), until—T: "I wanted to tell you first."

4—"Prudence" (Entr'acte Novelette), by Luz (1 minute and 45 seconds), until—T: "In the city Anita's promised—"

5—"Plaintive" (No. 17 A. B. C. Dramatic Series) (1 minute and 15 seconds), until—T: "The news strikes home."

6—"Allegro Agitato" (No. 17 A. B. C. Dramatic Series) 3 minutes and 30 seconds), until—S: When Dr. Meredith enters auto (auto effects).

7—Theme (1 minute and 45 seconds), until—T: "It's no use."

8—"Dramatic Reproach" (Andante Expressivo), by Berge (3 minutes and 45 seconds), until—T: "Two months later on—"

9—"Canterbury Bells" (From Boutonniere Suite) (Capicious Allegretto), by Tonning (3 minutes), until—T: "All dressed up and no place."

10—Theme (2 minutes), until—T: "The morning mail."

11—"At Twilight" (Moderato Romance), by Golden (3 minutes and 30 seconds), until—T: "At the Art Museum."

12—"Waltz Divine" (Valse Lente), by Rosey (3 minutes and 15 seconds), until—T: "A few days later."

13—Theme (1 minute and 45 seconds), until—T: "Later at the Art Museum."

14—"Dramatic Narrative," by Pement (1 minute and 45 seconds), until—T: "I came to ask you."

15—"Birds and Butterflies" (Intermezzo Capricioso), by Vely (2 minutes), until—T: "A month later Hope's."

16—"Tragic Theme," by Vely (2 minutes and 30 seconds), until—T: "Sister is very angry Dolly."

17—"Norma" (Melodious Valse), by Luz (3 minutes), until—T: "You've forgiven both Dolly."

18—Theme (45 seconds), until—S: As scene fades to Hope.

19—"Peacefulness" (Andante Simplice), by Borch (2 minutes and 45 seconds), until—T: "Widowhood."

20—"Children's Games," by Ascher (3 minutes and 15 seconds), until—T: "It's worse to live."

21—"Bleeding Hearts" (Andante Sentimento), by Levy (2 minutes and 45 seconds), until—T: "That evening Hope has decided" (telephone-bell).

22—"Heavy Desc. Ag." (No. 12 Photo-Play Edition) (2 minutes and 30 seconds), until—T: "It's no use she won't."

23—Theme (3 minutes and 15 seconds), until—T: "A half hour later."

24—"Clematis" (From Boutonniere Suite) (Moderato Poco Agitato), by Tonning (1 minute and 45 seconds), until—T: "The doctor got a note this—"

25—"Heavy Desc. Ag." (No. 19 Photo-Play Edition) (2 minutes and 30 seconds), until—S: When Frank enters Anita's house (china-crash).

26—"Dramatic Suspense," by Winkler (2 minutes and 30 seconds), until—S: When Frank gets letter.

27—"Perpetual Motion" (Allegro Agitato), by Borch (2 minutes and 15 seconds), until—T: "If anyone calls for me" (auto effects).

28—"Turbulence" (Allegro Agitato), by Borch (2 minutes and 15 seconds), until—S: When Frank returns home (wave effects).

29—Theme (1 minute), until— T: "Love defender, Jr., until * * * * * END.

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"The Rescuing Angel"

(Paramount—Directed by Walter Edwards)

CLARE KUMMER'S plays are lending themselves well to screen adaptation if the two subjects already visualized are any criterion. Indeed there is a gossamer quality about them — a fine spirit of make-believe which emphasizes the fact that the camera is not necessarily a blunt instrument and that it can record something else than elemental emotions. The substance of "The Rescuing Angel" is exceedingly light and airy—and sparkling and fragrant, so much so that these qualities are sufficient to tide it over as good pictorial fare.

True, it is that like the rest of the playwright's pieces it is entirely dependent upon crisp dialogue and naive situations and the first element is difficult to transfer upon the screen. Which leads the sponsors to find a substitute for it in the shape of fast moving action. Still, in "The Rescuing Angel" a bit of this humorous and sharp dialogue is incorporated in the sub-titles to bring out the spirit of the play.

It is remarkable that it maintains its substance as a picture considering the short career it had upon the stage with Billie Burke in the title role. But thanks to Director Edwards' gift of comedy, his flair for humorous complications, and his artistic eye—the piece is made an entertaining offering. And Shirley Mason attends to the rest—quite as capably as Billie Burke. Her whimsical personality and unique mannerisms fit the "angel" to the life. Others who lend good comedy proportions to the picture are James Neill, John Steppling, Edythe Chapman, Arthur Carewe and Forrest Stanley.

The story presents much ado about nothing, it being a volume of humorous complications which involve a newly-married couple. The bride leads her relatives and various suitors to believe she is single. A pretty fix indeed! And so it goes. The fast and sparkling action, the rich decorations, the adroit humor conveyed by the star and players—these amply carry it by and suffice to lift it from plot shortcomings. The picture should capture any audience—particularly when it is surfeited with thrillers.—*Laurence Reid.*

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"THE JUNGLE TRAIL"—FOX

William Farnum Traverses the Jungle Wilds

WILLIAM FARNUM here appears in one of those sympathetic roles in which he is double-cross by the villain, who sends him on a perilous hunting expedition into the wilds of Africa. Th villain's motive is to have his rival killed by the guides and then marry the girl, and, of cours he is frustrated, but not until after a varied panorama of action has passed before the eye.

There is a certain obviousness to the story of "The Jungle Trail" that prevents the element real suspense. Events are so carefully planted at the start that the outlines of the plot can be gau bled on as a pretty safe bet.

However, what "The Jungle Trail" does offer in the way of appeal is the varied scenery and actio referred to above. Scenes in the jungle, in a hidden city of savages and in conventional civilizatio lend a flavor distinctly individual to the five reels.

The star is at his best in his scenes of repose or repressed emotion. His occasional outbursts frenzied expression are rather too pointed to gain realistic effects in the present instances. Anna Luthe Anna Lehr and Lyster Chambers furnish competent support.—Length, 5 reels.—Released June 1.— *Peter Milne.*

THE CAST

Robert Morgan.....William Farnum
Mary Lamar.....Anna Luther
Philip Garson.....Lyster Chambers
Mrs. Morgan.....Mrs. Sara Alexandra
Mrs. Lamar.....Anna Schaeffer
Portuguese Joe.....Edward Roseman
Grogas .....Henry Armetta
Ebano .....G. Raymond Nye
Wanada .....Anna Lehr
Haja .....George Stone

By George V. Hobart.
Scenario by Adrian Johnson.
Directed by Richard Stanton.
Photographed by Horace Plimpton, Jr.

PRESS NOTICE

William Farnum will be seen at the ——— theatre on ——— of ——— week in his latest Fox picture entitled "The Jungle Trail." This is a story of love, hate and revenge, in which the star carries the role of Robert Morgan, who heads a hunting expedition into the heart of the African wilds. When the expedition has passed far beyond civilization's most remote outposts, Morgan is savagely attacked by his guides. He manages to escape them, however, and also eludes the hunters, who have been excited to a murderous frenzy by the guides. His adventures then are many and of a most unusual sort. He finds a hidden city of savages in the heart of the wilderness and is ordered put to death as an infidel. His superhuman strength saves him and he is then taken as a god. His escape and his return to America, where he discovers that he has been reported dead, are events which rapidly follow. And then the revenge on the man who caused his troubles!

It is a most dramatic photoplay, this "The Jungle Trail," and is filled with situations of a distinctly unusual character. The story was written expressly for the star by George V. Hobart, the popular playwright of the spoken stage; the continuity was prepared by Adrian Johnson, while the direction was in charge of Richard Stanton. Mr. Farnum's strength and decisive expressions are offset to advantage by the requirements of the stellar role, while Anna Luther, Anna Lehr, Lyster Chambers and Edward Roseman are among the more prominent members of the supporting cast. "The Jungle Trail" combines a novel setting with a story of unusualness and strength—a combination that none of Mr. Farnum's admirers can afford to miss.

THE STORY

Robert Morgan loves Mary Lamar but is prevented from marrying her by her mother, who seeks the wealthy Philip Garson as her son-in-law. Morgan himself is comfortably well off, but Mrs. Lamar has her heart set on the Garson millions. Seeing that their hopes will never materialize with Morgan so close to Mary, Garson makes him an offer to finance a big game expedition in Africa if he (Morgan) will head it. This appeals to Morgan strongly as he loves hunting, and particularly as the success of the expedition will bring him money sufficient to gratify the foolish whim of Mrs. Lamar's. Little does he know that Morgan's guides have been told to kill their new leader when far into the jungle.

But these hirelings go about their duty in a clumsy manner. Not only does Morgan succeed in saving his life, but he eludes the frenzied natives set upon him by one of the guides and plunges into the trackless jungle. Joe, one of the guides, returns to Garson with the news that his victim is dead. This comes as a severe shock to Mary but its effect on Morgan's mother is fatal. Her heart is unable to withstand the shock of it and she dies. After encountering a mysterious tribe in the heart of Africa, being taken for a god and finally escaping through the assistance of Wanada, a girl of the tribe, Morgan finally arrives home. And of course his homecoming is tragic. Garson, however, has not been successful in his suit for Mary's hand.

Morgan sets himself up as a mystic and when Mary comes to him, tells her that the man she loves is not dead. When Garson comes, he reveals himself and a fight ensues, but ends when Wanada persuades Morgan to let his victim go. Conscience has caused him sufficient suffering and repentance. And when Mary comes again Morgan reveals himself to her.

CATCH LINES

The Jungle Trail led to a Hidden City—a City of Cannibals who worshipped Strange Gods—they planned to suffocate Robert Morgan to death after their customs! But his superhuman strength convinced them that he was a god! See William Farnum in "The Jungle Trail," the strangest of all his pictures.

He was besieged on one side by a horde of yelling blacks—jungle hunters who had been stirred to revolt by some sinister force—and on the other side were the animals of the jungle themselves! Which way should he turn? How could he possibly escape? See "The Jungle Trail."

He returned to find his mother dead through the treachery of another man—and the girl he loved was in this man's arms. Revenge loomed sweet to Robert Morgan — see "The Jungle Trail."

See the magnificent city of palaces and jewels in the heart of the African jungle.

The story of a man who put his trust in a false friend!

Wearied with the day's hunting, Robert Morgan was ready to throw himself on his cot when a warning hiss chilled him to the bone! One thrust from the long, sinuous reptile that lay coiled in his bed would kill him! See "The Jungle Trail."

PROGRAM READER

Lost in the jungle wilds! Besieged on the one hand by the false hunters excited to a murderous frenzy by the guides; on the other hand by the beasts of the jungle! This was Robert Morgan's predicament. But what did this mutiny among his men mean? Dangerous though his position was, and though the conundrum of how to save himself flashed constantly through his mind, he was able to think on the peculiar situation. Certainly he had done nothing to stir his men so, certainly no act of his had warranted the veritable storm of darts and arrows that whizzed by the tree behind which he had taken refuge! What did it all mean? Was there villainy afoot? Could it mean—could it possibly mean that this was Philip Garson's work? G son, the man he had trusted; the man who h financed this expedition that he (Morgan) mig return and claim the hand of the girl he love But it was no time for thought of such thing beasts of men on the one side and beasts of t jungle on the other! How to carry out the l of self-preservation crowded every other thoug from his mind. You'll admit that Robert Mo gan's predicament was unusual—but you'll adr more than this when you see "The Jungle Trai the latest Fix picture in which William Farn is starred. You'll admit it has more thrills to t linear foot than any picture you have seen cently. Don't miss it. It is one of the big tractions coming to this theatre shortly.

SUGGESTIONS

It seems that the exhibitor's greatest duty presenting this feature to his public is to bri out the jungle atmosphere as implied in the tit While it is not by any means a wild animal sto (this kind is not very successful these day many of its scenes are laid in the jungle lan and there is a distinct atmosphere of the prir tive throughout it all. Therefore it is only rig that this jungle atmosphere should be suggest in all newspaper and lobby advertising. Get your displays as attractively as possible with wild animal or two in view and thick underbru to suggest the desired locale. A good design a newspaper advertisement or a lobby drawi would be a picturization of that situation whi is suggested in the Program Reader on th picture. With an appropriate caption benea you have both the elements of novelty and su pense if that is carried out.

(Continued on page 2711)



William Farnum in a dramatic pose from "Th Jungle Trail," his latest Fox production

"BLACKIE'S REDEMPTION"—METRO

Melodrama of Power and Pathos, with Bert Lytell

HERE is Boston Blackie again (what a fine screen figure he makes) placed against a background distinguished for its realities. He is a human fellow, is Blackie, but that is because his creator, Jack Boyle, looks at life with truthful observations. A crook character is usually painted with exaggeration to fit a dramatic pattern, but the designer of Boston Blackie is drawn with remarkable life-likeness, with the result that the spectator forgets his own personality in that of Blackie's. In fact, he becomes Blackie.

This is excellent testimony to the skill of Jack Boyle, who writes vividly and truthfully—to the art of Bert Lytell, who makes the character a genuine human being and, therefore, natural—and to the intelligence of John Ince, the director, who brings out the dramatic and pictorial qualities with fine proportions.

"Blackie's Redemption" precludes any suspensive value as far as the idea is concerned. But the execution of it! Well, that is something else entirely. We follow Blackie with ever-increasing interest from the time he is railroaded to prison 'till he escapes and exacts retribution. His redemption is the major note and it is sounded emphatically throughout. The picture is consistently and convincingly told and withal, exciting and picturesque. Dust off your S. R. O. sign; it will come in handy here.—Length, 5 reels.—Released April 14.—*Laurence Reid.*

THE CAST

Boston Blackie.....Bert Lytell
Mary Dawson.....Alice Lake
Fred the Count.....Henry Kolker
Sober Dent.....Bernard Durning
The Dove.....Jack Duffy
Little Squirrel.....William Musgrave
Baby Doll.....Gertrude Short
Chief of Detectives.....Don Bailey
Detective Mack.....Wilton Taylor
Chinese Waiter.....Ah Tov
The Warden.....Joseph Kilgour

Story by Jack Boyle.
Scenario by Finis Fox.
Directed by John Ince.
Photographed by Robert B. Kurrle.

PRESS NOTICE

"Blackie's Redemption," a Metro Photoplay with Bert Lytell as the star, will come to the ——— theatre on ——— of ——— week. This is one of the Boston Blackie stories by Jack Boyle which have been appearing in the Red Book Magazine, and it affords the star a splendid chance to get in some of the best work he has ever done. The Blackie subjects are proving rich material for picturization since they are incorporated with genuine dramatic values. The elements of deep human feeling, pathos, mystery and romance are indicated surely, easily and vividly. And Metro by giving Mr. Lytell a particularly good example has maintained the calibre of the star's recent pictures. As Boston Blackie, the star appears as a reformed crook who is railroaded to prison for a crime he didn't commit, but his record is so black and the evidence against him so overwhelming that he receives a sentence of twenty years. And this on the eve of his marriage to Mary, the girl responsible for his reformation!

How he keeps up his good resolutions though deprived of his freedom, how he proves his resourcefulness after a year's confinement in his ability to escape, how he is captured in his flight through a failure to cover his tracks, but permitted his liberty by a big-hearted warden, and how he metes out revenge upon the crook who sent him to prison are events which are interestingly and excitingly depicted. The whole framework is fraught with incident and intense crises and it appears lifelike, too. Mr. Lytell is thoroughly at home in the characterization and seemingly lives his part. And the spectator forgets his environment and lives it with him. He is so natural, so human, that he makes the play seem like a chapter of every day life.

Mr. Lytell receives excellent assistance from such well-known players as Henry Kolker, Alice Lake, Bernard Durning, Jack Duffy, William Musgrave, and Joseph Kilgour. The picture is adapted by Finis Fox, one of Metro's skilled scenarists, and it is produced by John Ince. It is entirely atmospheric, the background of settings and scenes being harmonious and appropriate.

SUGGESTIONS

There are any number of fine advertising features in this newest Lytell picture that can be capitalized in your exploitation. First of all is the name of the author, Jack Boyle, who has demonstrated his ability as a talented fictionist in works of the underworld. His stories, the Boston Blackie series, have been appearing in the Red Book Magazine and upon the screen of late. Picture producers have not been slow to recognize dramatic material in them, and the film public has responded enthusiastically. Dwell upon the fact that no better pictures are being made than these Jack Boyle adaptations. Other producing companies have put them on with great success. So feature the story and the author of it. In your newspaper copy you might use a page of the number, dwelling upon one o fthe climaxes or the general theme—a crook's reformation.

If you played Bert Lytell in "The Spender," "Faith," and "Blind Man's Eyes" you should clean up with "Blackie's Redemption." He is always to be depended upon and his popularity is increasing with every picture. Feature him along with the author. To our way of thinking he is the most natural actor on the screen. Link up the name of the director who has had many picture successes. Why not concentrate upon this triumvirate—author, star and director? Boyle, Lytell and Ince—surely their names must mean something to you and your patrons!

THE STORY

Little did Boston Blackie dream on the eve of his marriage to Mary that his resolution to go straight would be punctured so quickly. He was through with the old life. There was no mistake about that! The evening in question might have proved a turning point in his life had he not been desirous of bidding his pals goodby. In joining them, Fate in the guise of the law stepped up and sentenced him to prison for twenty years. And on the eve of his honeymoon, too. No wonder Fred the Count seemed terrorized with Blackie's vow of revenge, since it was he who had planted stolen property upon the reformed crook and so caused his conviction. And Blackie went to prison—went for twenty long years, while Mary looked on helplessly, though with a decision to abide her time 'till Blackie's return.

Twelve months passed and the prison pallor told on Blackie's face. He had schemed himself into the hospital to find a way of escape. His plot called for a sustenance upon bread crusts alone so that his weakened condition would permit his stay indefinitely. His opportunity came for a get-away during a terrific storm. But as keen as he thought himself to be, the warden was just a little keener, for Blackie did not cover his tracks. The inner portions of bread gave him away and led to his capture. Yet the warden showed his sympathetic nature by declaring that Blackie was not the man he was after—that the Blackie before him was not a criminal, but a gentleman of honor.

With his freedom gained at last, the reformed and scholarly crook had only one mission to accomplish before taking up his belated honeymoon—the punishment of Fred the Count. He framed this framer in the identical manner that caused his own prison confinement. Together with his pal, Sober, they anticipated the robbery of a lumbercamp by the vicious crook and put the crime on him. And Blackie and Mary sailed for Honolulu. Prisons and evil friendships were over.

PROGRAM READER

One of the delightful Boston Blackie stories—which are so adaptable to the screen—will shortly be seen on the ——— program in the shape of "Blackie's Redemption" with Bert Lytell as the star. Nearly everyone is acquainted with the character which Jack Boyle has so ably delineated in the Red Book Magazine, either in a fictional form or in a dramatization upon the screen, and when he greets you in the near future, he will doubtlessly cast a spell over you as he has done ever since he was created.

It is remarkably human, is this Metro subject, for it is a peculiar trick of nature to respond to a thief in his evasion of the law. Sympathy goes out to him in his helplessness inside the prison walls, and his attempt at escape is followed with the keenest interest. The story, as its title indicates, presents the regeneration of a thief. But before this resolution can be realized with complete freedom, the hero is subjected to the tortures which ever loom up in the life of a thief—prison and hard labor.

Mr. Lytell has few superiors on the screen today, particularly when it comes to sensing

(Continued on page 2717)



"Blackie's Redemption" from a Jack Boyle story is filled with unusually tense moments of which the above scene is a good example

"A MAN OF HONOR"—SCREEN CLASSICS

Harold Lockwood in Characteristic Role—A Colorful Picture

HENRY KITCHELL WEBSTER'S name on a story is generally a guarantee of originality, of novel situations and surprises and we have come to look for these characteristics in perusing him. But in "A Man of Honor," a film translation of his "A King in Khaki," it happens that the technical sparks mentioned above occasionally miss fire. Which leads us to state that what may often prove interesting as fiction does not always measure so emphatically upon the screen. In other words "A Man of Honor" does not quite reach the apex of perfect entertainment.

It may be that Mr. Webster is at fault himself since the idea behind the story, while serving its moral value, is not burdened with any genuine thought. The dramatic attitudes, however, have been struck off with appreciation by the director and Mr. Lockwood.

The picture serves its purpose admirably in emphasizing the reason why the late and lamented star was considered one of the best interpreters of virile manhood on the screen. His touch was sure, his manner wholesome, and he always maintained his balance. The subject brings out these virtues and it is made a likeable offering as a result—likeable in the sense that Lockwood far eclipses the story.

It is one of the "island" variety. Adventure—tropical storms—high finance and, of course, fancy and romance are its ingredients. There are no castaways, praise be! A lot of dash and color and picturesque backgrounds. These coupled with the personality of the star will carry it by.—*Laurence Reid.*

THE CAST

David Smith.....Harold Lockwood
Christabel Beaumont.....Bessie Eyton
Christopher Beaumont.....Stanton Heck
Valentine .....William Clifford
Rogers .....Bert Starkey
O'Brien .....Gordon MacGregor
Mortimer Gregg.....Pomeroy Cannon

By Henry Kitchell Webster.
Scenario by Fred J. Balshofer.
Directed by Fred J. Balshofer.
Photographed by Antonio Gaudio.

PRESS NOTICE

The combination of Henry Kitchell Webster and Harold Lockwood is something to be reckoned with upon the screen. The former, a noted author, and the latter, a favorite personality, make "A Man of Honor" an artistic achievement, and a subject which by no means should be missed when it comes to the ——— theatre on ——— of ——— week. Mr. Webster, an imaginative writer, has contributed several stories to the screen, and as they are rich in situation and climax the silent drama has gained excellent material. The story of "A Man of Honor" is principally a character study—its leading figure being created to teach those at cross-purpose with him that "honesty is the best policy." To carry out this object, the author has exposed the nefarious business of certain real estate operators who are familiar these days in their get-rich methods. An island in the West Indies provides the background for the action, and naturally plenty of adventure and romance form the body of it.

Mr. Webster has furnished a fine clash of characters in the studies of David Smith, the honorable young man who is determined to protect the small investors and make the property valuable for them—and Christopher Beaumont, the principal factor in the swindling operation. A pretty romance is developed between the latter's daughter and Smith, and the conflict is well brought out before the affair culminates in marriage. It is quite superfluous to state that the author has handled his subject with the utmost skill.

Harold Lockwood plays the part of David Smith with a vigor and depth of feeling that has always characterized his work. His last contribution—he makes it stand out vividly. Bessie Eyton as Christabel Beaumont contributes a performance marked for its quality of charm. Stanton Heck's Beaumont is thoroughly in character. The picture was adapted and directed by Fred J. Balshofer.

PROGRAM READER

What does a tropical island suggest to you? Doesn't it bring to mind a dash of color, a bit of adventure, and a flash of the primitive world? Well, your picture is correct, for these things are in their accustomed places in "A Man of Honor," which will shortly be shown at the ——— theatre. The story is by Henry Kitchell Webster, one of the leading fictionists of the day, and was formerly known as "A King in Khaki," which doubtless many of our patrons have read.

The author has invested it with his customary from respect—appreciating what he stood for on color and vividness, and translated for the screen it makes unusually good entertainment. Being a tale of the tropics and high finance, it is finely balanced in contrasts and conflicts, and through it all runs a vein of sparkling romance. Just the right sort of subject for Harold Lockwood, don't you think?

Before his sad and untimely end the star held a conspicuous place in the estimation of the screen public. So as a tribute to his memory we have saved what we believe to be his best picture for the final presentation in the Lockwood series of productions. As the young superintendent of a tropical island, and whose watchword may well have been "Honor above all things"—he gives a typical portrayal of what he stood for in life. An exceptional cast surrounds him. The picture was adapted and produced by Fred J. Balshofer.

THE STORY

David Smith, lately appointed superintendent of the Tropical Products Company, whose property is on Horse Island, has decided that it is time to call a halt to the nefarious scheme of his employers. They are a body of rich promoters in New York who, in order to develop the property for their own benefit, decide to swindle the small stockholders of their money. The principal factor in the scheme is Christopher Beaumont, and when he comes to the island with his daughter, Christabel, in order to compel Smith to accept his plan or resign, it devolves upon the young superintendent to teach the financier some points of honesty.

Smith, by the way, is practically a dictator, and Beaumont finds it out much to his sorrow when he is imprisoned upon the island until he accepts the young man's suggestion—to protect the small investors. Naturally this procedure makes the Beaumont party considerably angry, and after several attempts to escape they finally succeed in reaching New York. During the sojourn on the island a terrific storm breaks out, which marks the occasion for a romance to spring up between David and Christabel. An imaginative girl, she thinks the time appropriate to talk of pirates and their treasures, and he responds accordingly.

As the storm clears away, there before the young man is a typical pirate's cave with its hidden gold. With such fine security he hastens to New York and invests it in Tropical Products stock, and proves himself such a man of honor in every way that Beaumont is considerably impressed. The financier, beaten at his swindling game, resolves to be honorable in the future. There is no other course when Smith becomes his son-in-law.

SUGGESTIONS

Well informed patrons of the screen know what to expect in a Harold Lockwood picture—that it invariably incorporates the requisite amount of adventure, color and wholesome characterization. Although the star's career is ended, still he has established his personality so thoroughly and so vividly that there should be fine response in playing this, the last of his pictures. Everyone will turn out—those who did not know him, from curiosity—those who did make his acquaintance, the screen. So play up his name above the story.

The feature is comparable to the other Lockwoods in regard to dramatic high lights, and it is further emphasized by some remarkably picturesque scenes. Bring out that a pictorial treat awaits your patrons, for it presents some exquisite marine views, a number of panoramic landscapes and a terrific tropical storm which will hold the audience spellbound for sheer vividness and beauty. Go strong on the photography. No recent picture in our estimation has surpassed it in this respect. Also feature the author and his place as a leading novelist of the day. The story, laid in a tropical island, is full of romance, adveture and pluck, and it brings into view one of those fighting Americans who is honorable without being a saint. Metro will provide you with a series of half-tones for your lobby—also paper, cuts and photos. The title has its advertising value for it is indicative of the picture—a wholesome contribution to the screen. But the big points are Lockwood and the photography. Feature them above everything else.

CATCH LINES

Some men are born knaves—some are born honorable. 'Tis well to differentiate the two classes when you have money to invest. "A Man of Honor" is a good investment. Don't miss it.

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One of the scenes of the last Lockwood picture, showing the late star in a familiar pose

"THE CRY OF THE WEAK"—PATHE

Fannie Ward in an Absorbing Play of Crime and Punishment

"THE CRY OF THE WEAK," Fannie Ward's newest picture to hang in the Pathe gallery, is a worthy successor to "Common Clay," as it ably carries out the good impressions gained from the latter subject. It has the same amount of dramatic foundations for support—which are seen in the shape of clearly defined characterizations and a plot with a message and a thing of substantial weight. And George Fitzmaurice's familiar hall-marks are stamped all over it. Indeed, his attention to detail, his ability to provide logical situations that carry action, and his wealth of photographic display are in their accustomed places.

The picture is cut after the pattern of "Common Clay" in that it deals with crime and punishment. But it has a moral value that was absent in the latter work. The central character is the wife of the District Attorney, and a man who believes in the theory that a criminal is beyond the pale and that stern measures must be applied whenever the laws are violated. Her brother, a crook through environment, seeks her protection. The plot hinges upon her efforts to hide him and when he is eventually captured the two conspirators offer a plea for mercy. (Thus "The Cry of the Weak.")

The action takes place in the space of a few hours of an evening and is heightened with suspensive interest as well as good lighting effects. The only flaw discernible is its apparent let-down after the introductory reels. But after a brief lapse the story regains its speed and finishes with plenty of strength. It is finely spun with no little sympathy and pathos, and Miss Ward, assisted by Paul Willis, emphasize these notes with fine understanding. The star seems to have found her forte in this type of picture as it brings out her emotional capabilities. Walt Whitman and Frank Elliot round out the cast. "The Cry of the Weak." A splendid thing of its kind. Length, 5 reels.—*Laurence Reid.*

THE CAST

Mary Dexter.....Fannie Ward
District Attorney Dexter.....Frank Elliott
Judge Creighton.....Walt Whitman
Budd .....Paul Willis
Story by Oudia Bergere.
Scenario by Oudia Bergere.
Directed by George Fitzmaurice.

CATCH LINES

Her husband was the District Attorney with a well established theory that criminals should be punished to the full extent of the law. His wife thought differently of the matter, and this conflict of wills brought a deal of trouble to their lives. See how the separate theories are worked out in "The Cry of the Weak."

A shot rang out in the quiet of the night—could it be that a tragedy had occurred in the Judge's home? Suddenly an excited young man confronted the District Attorney's wife and demanded protection. He was her own brother, and she must save him and reclaim him to society. How did she act, knowing that her husband believed in stern punishment? You will find it all out in "The Cry of the Weak."

PRESS NOTICE

"The Cry of the Weak," a Pathe production starring Fannie Ward, will be the attraction at the ——— on ——— of ——— week. This is a story of crime and society, and which makes prominent the theory that one-half the sins committed at the present time are really vengeance against the harshness of man-made laws, and that criminals not inherently bad may be reclaimed if properly encouraged. The cry of the weak is a cry of mercy. If it is heard and responded to, much good can be accomplished. So "The Cry of the Weak" presents a suggested solution to this social problem which is being so widely discussed at the present time. The central character is the wife of the District Attorney, who believes that no good can come from a criminal. When her brother, a crook, seeks refuge in her home, it devolves upon her to protect him and reclaim him if possible. Of course, the boy is discovered, and the incident precipitates a powerful situation, particularly when the prosecutor learns that he is his wife's brother.

How the tangle is straightened out through an effective plea for mercy on the part of brother and sister, how the District Attorney finally realizes that his theory isn't able to stand the acid test, and that the milk of human kindness is the best nourishment for those "out of luck," are incidents that make "The Cry of the Weak" an effective photoplay. Miss Ward and her players fulfil the demands of their roles in splendid fashion. Paul Willis deserves mention for realizing the young crook to the life. The picture was written and adapted by Ouida Bergere and directed by George Fitzmaurice.

PROGRAM READER

A young man dashed into District Attorney Dexter's home with his hair dishevelled, an anxious look upon his face, and demanding in excited tones that his sister, Mary, save him. He has just assaulted Judge Creighton across the street and the police were after him. Budd, as the young man is known, realized that his sister is married to the District Attorney and that it would go hard with him if he was caught. The prosecutor didn't believe in a crook's redemption—that a crook is beyond any such virtue and should be punished to the fullest extent of the law. And there was Budd seeking protection in his home!

Compelled to hide in various places and exhausted in the attempt from his wounds, it transpires that the young criminal is eventually captured. Even Mary's resourcefulness could not save him. But her entreaties, her pleas, worked wonders in convincing her husband that Budd should not be severely punished. And Judge Creighton's theory that a criminal can be reclaimed if given the opportunity is adopted by the District Attorney.

An absorbing and exciting picture is "The Cry of the Weak," which carries the above story. It is guaranteed to hold the patrons at strict attention in every one of its compelling scenes. Fannie Ward, who appears as the star, gives a finely wrought characterization and you will respond to every mood she conveys. Come to the ——— theatre on ——— of ——— week and you will see a clever actress and a thoroughly interesting picture.

SUGGESTIONS

Here is a picture that contains a vital message—that a criminal may be reclaimed to society if encouraged along the right direction. In this modern day the message is being driven home emphatically from press and pulpit. Indeed, there is a sincere movement on foot to assist criminals to regain a place in the human family. Once they were condemned as being beyond the pale and unworthy of reclamation. But the times have changed. No doubt there are prisoners' aid societies, reformers and church dignitaries who will enthusiastically aid the exhibitors in exploiting "The Cry of the Weak." Invitations to municipal officials, mayors, magistrates, lawyers and editorial writers, asking them to attend the opening performance, will aid in securing the best of all exploitation aids—word of mouth advertising. Play upon this suggestion for all that it is worth, for the picture is more than a play—it is a preachment—a preachment for the mercy that should be extended to the criminal weak.

There are some acute situations in the play that you can glean from the catch lines and story. Feature them and you will create considerable interest. Then you have the star, who has accomplished great things on the screen. Bring out that her performance is the best she has ever contributed and that the play is far above anything she has ever offered. If you have a fan following there is the name of Walt Whitman, who has appeared as a star in several pictures. With the theme of the story and the name of the star, there is no reason why you cannot clean up.

THE STORY

District Attorney Dexter and Judge Creighton are neighbors, and it frequently happens that over their chessboard a few heated arguments occur. The principal topic of conversation is criminology—whether the law should take its course or be tempered with a humanitarian outlook. The Judge holds the conviction that a criminal can be reclaimed if given proper encouragement in that direction, while the District Attorney believes in the theory that "once a crook always a crook." One night as Creighton goes home he is murderously assaulted and Budd, the brother of Dexter's wife, seeks refuge in her home. With no other thought than to protect him from her stern husband, she manages to hide him safely for the time being. "Why did you do it—why did you do?" is her burning question. And Budd is unable to answer.

As the boy is noticed entering Dexter's house, the latter returns to capture him. But he is safely hidden, though Dexter mistrusts something afoot owing to Mary's discomfiture. Every time that Dexter steps from the room Budd comes out of his hiding-place, and Mary is at her wits' end in making him see the danger of being captured. During an opportune moment she hides him in a closet, but as he is badly injured he falls against the door and opens it, thus exposing himself to Dexter and the police.

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"The Cry of the Weak" is Fannie Ward's latest Pathe picture

"VIRTUOUS MEN"—S-L PICTURES

Big Fights and Mob Scenes to Back Up Title

"VIRTUOUS MEN," the first SL picture, has plenty of fights, plenty of big mob scenes and a considerable number of fine flashes of comedy relief to back up the drawing power that lies in the two words of the title.

The plot has to do with one man's persistent and finally successful efforts to put to rout a band of "Red Radicals" bent on preventing a ship builder from keeping his contract with the government. E. K. Lincoln in this part sketches a likable characterization. Grace Darling is very attractive in the feminine lead, while Clara Joel is an alluring "vamp."

The comedy relief falls to Danny Hayes and the scenes given him are all of the most effective sort. The picture was reviewed at length on page 2519 of last week's issue.

THE CAST

Bob Stokes.....E. K. Lincoln
Helen Willard.....Grace Darling
Marcia Fontaine.....Clara Joel
Robert Brummon.....Robert W. Cummings
Henry Willard.....John P. Wade
Mocket.....William B. Mack
Clarkson.....Irving Brooks
Lieut. Wainwright.....Edward Talbot
"Hick" Hogan.....Danny Hayes
Main.....H. Blonkhall
Trowbridge.....Logan Paul
Max.....Hugh Jeffries
Biessen.....William Cohill

By Arthur H. Sawyer and Ralph Ince.
Directed by Ralph Ince.
Photographed by William Black.
Technical Director, Charles Chapman.

CATCH LINES

What's your idea of a Virtuous Man. "Virtuous Men," the sensational melodrama of the year, gives one idea. See if it coincides with your's. See the picture. You'll consider it time well spent whether you agree with its conclusion as to a Virtuous Man or not.

A big, virile melodrama of the lumber camps and the ship yards. See "Virtuous Men."

Patriotism pitted against a dangerous band of Red Radicals. See the cause of Justice triumph.

A wonderful cast. E. K. Lincoln is the star and in his support appear Grace Darling, Clara Joel and Danny Hayes.

You like big fights, big thrills, big scenes—big scenes taken in one of the United States shipyards for instance—if you do you can't afford to miss "Virtuous Men," the big melodramatic sensation of the season.

When we say it's directed by Ralph Ince you know we speak the truth when we add it's one of the biggest melodramas ever offered on the screen.

PRESS NOTICE

One of the big melodramas of the season, "Virtuous Men," produced by the newly formed SL Pictures and starring the popular E. K. Lincoln, will be shown at the ——— theatre on ——— of ——— week. "Virtuous Men" was written by Arthur Sawyer, the S in the SL, together with Ralph Ince, who also directed the production. It presents a virile, fighting tale of the lumber camps and shipyards, in which Bob Stokes is the principal figure. Stokes drifts into a lumber camp in the northern part of New York State and secures employment. Brummon, the boss of the camp, immediately becomes his enemy, for he sees in Stokes the "makings" of a real man. And Brummon has his reasons for not wanting any real men about the place.

It is only a short time before Stokes makes himself felt in the camp. Brummon is there for a sinister reason, and one night after passing out liquor to the men, he stirs them to rebellion, preaching to them about being underpaid and overworked. Bob takes the mob in hand and appeals to its patriotism to finish the job. The lumber is needed for ships that are being built for the Government. And he is successful in his plea.

After that the scene shifts to the shipyards, where Bob again comes in contact with Brummon's gang, known as the Red Radicals. After many fights he finally triumphs in the cause of justice.

"Virtuous Men" is filled with the most thrilling and spectacular sort of action. There are many fights, both personal and mob, while the scenes in the shipyards show masses of men at work on the construction of vessels.

Mr. Lincoln is supported by an exceptional cast headed by Grace Darling, Clara Joel, Robert Cummings, John Wade, William B. Mack and Danny Hayes.

THE STORY

To a lumber camp in northern New York State comes Bob Stokes, erstwhile wealthy clubman. Henry Willard, the owner of the camp, who has come north to investigate a variety of troubles, sees in him a possibility and puts him to work. Willard immediately incurs the enmity of Brummon, the boss of the camp, and the reason for this is shortly apparent. Brummon is leader of a dangerous band of Red Radicals who are operating against Willard because he has a large contract with the Government, first to supply it with lumber and then to build several ships. Brummon recognizes in Bob a dangerous rival, and well he might, for before the passing of many weeks Bob gets the lumbermen who have been stirred to revolt by Brummon under control and is put in charge of the camp.

Failing at the source of supply, Brummon then sets to work at the shipyards, and, with his aides, is making trouble here, when Willard sends Bob to take charge. Several times he gets the workers in hand, only to have the disturbing influence of the Red Radicals to cope with all over again. Bob meets Willard's daughter, Helen, and before long a strong attachment springs up between them. Marcia Fontaine, one of Brummon's pawns, who once jilted Bob when he lost his fortune, and who was the cause of his downfall, again sees him and attempts to change his course.

But Bob is adamant to all her advances. Desperate, Marcia finally lures him to her apartment, where it is Brummon's purpose to kill him. From her he learns of the plot to blow up the ship that is to be launched on the morrow. After a desperate fight with Brummon he makes his escape and runs to the shipyards, where he finds the bomb and throws it into the water just in time. The next day the ship is launched with all ceremony, and afterwards Bob and Helen find themselves in peace.

PROGRAM READER

"Virtuous Men." Just what constitutes a Virtuous Man in your opinion. Should he be an anti-nicotine fiend, steer clear of all hard drinks and part his hair in the middle? Should he refrain from using cuss words or fighting? Whatever your individual opinion may be, you will be interested to see the opinion set forth in the big melodrama "Virtuous Men," one of the features shortly to be shown here. This was produced by the newly formed S-L Pictures and stars the popular actor, E. K. Lincoln. Bob Stokes (Mr. Lincoln) is introduced as a down and outer. Once he had been a popular New York clubman, a man of wealth and position. A woman he loved had jilted him and he had gone down rapidly until he appeared at a northern lumber camp and solicited work. How he made good despite desperate odds both in the woods and in the shipyards forms one of the most spectacular melodramas it has ever been our pleasure to show here. Grace Darling, Clara Joel, Robert Cummings, John Wade, William B. Mack and Danny Hayes are among those who appear in support of Lincoln. But to get back to our original question. Was Bob Stokes a Virtuous Man? Some said he was, others said he wasn't. At all events the answer is revealed in a thoroughly dramatic way in this picture. It will solve the question for you.

SUGGESTIONS

A glance at the title "Virtuous Men" and you know what to feature in regard to this picture. There's a lot of pulling power to that title. A whole lot. In your advertising you can stir up interest by asking your patrons what their idea of a virtuous man is. We would suggest a teaser campaign. Begin by repeating the title several times in the daily papers. Just the title and nothing more. Follow up by adding the line "What is a virtuous man" beneath it, taking a little more space to make your addition noticed. Then when you come to the regular announcement come out with a big smash to the effect that you are showing "Virtuous Men." More lines in regard to this trait in a man may be added.

Then play up the fight stuff. There are many fights in the film, both personal encounters and mob combats. Feature these. Most crowds love good, thrilling fights. Play up the scenes of the forest fire and the shipyards. These are unusual and are well worth featuring as they are given much prominence in the film. If you think it advisable state that the picture shows a patriot fighting a band of Red Radicals and winning.

Play the picture as a big melodrama and feature the comedy relief in the story. Your audience will eat this portion of the film up even as they will the thrills.

Don't forget your star, E. K. Lincoln, and the fact that Grace Darling and Clara Joel both appear in his support. And also make mention of the fact that the picture was produced under the direction of Ralph Ince.



E. K. Lincoln, Who Plays the Fighting Hero in "Virtuous Men"

"BARE FISTS"—UNIVERSAL

Character Study of Primitive Emotion and the Art of Self-Defense

THIS Harry Carey picture does not measure up to the standards of the star's last previous releases in points of plot and action, although there are human characterizations in it which will probably suffice in making it pleasing to those patrons who are not too discriminate in their tastes. Mr. Carey is such an active person on the screen that when he remains idle for any length of time during the action something snaps and the picture falters.

So "Bare Fists," despite the fighting quality of the title, is deficient in the star's chief stock-in-trade-Action, spelled with a capital A. It drags considerably, especially in the middle, and a little nourishment in the way of dramatic meat would help it a lot. Still the picture is fairly true to life, which fact makes it sufficient after all.

The theme is based upon a son's devotion to his mother and his promise to her that he will fight with his bare fists instead of guns. Hence the title. But when his little brother is marked with a branding iron by the bad men of the story, the hero concludes that a gun is the only fit weapon with which to punish them. Before this scene transpires he is imprisoned for murder, though entirely innocent of the crime. A last minute confession by an eye-witness, his sweetheart, incidentally, guarantees his freedom. There you have it.

A picture of simple love and devotion. Pathos? Yes. Action? Not as much as you might expect. An average program offering and likely to please.—Length, 5,500 feet.—*Laurence Reid.*

THE CAST

Cheyenne Harry.....Harry Carey
Conchita.....Betty Schade
Boone Travis.....Joe Harris
Lopez.....Vester Pegg
Conchita's Mother.....Molly McConnell
Ruby, a Dance Hall Girl....Anna May Walthall
Bud, Harry's Brother.....Howard Ensteadt
Story by Bernard McConville.
Scenario by Eugene B. Lewis.
Directed by Jack Ford.

CATCH LINES

The story of a man who promised his mother he'd never shoot. Did he keep his word? See "Bare Fists"—we promise you a rare treat.

In which a man routs his enemies with his own bare fists, though he is forced to use a gun when they refuse to stay routed.

Harry Carey, the popular actor of Western roles, in a smashing, dashing picture—a picture of pathos and punch.

His enemies were expert cattle rustlers and they also knew how to frame a man for murder. Cheyenne Harry was defenseless except for his knowledge of the manly art. Did he apply it in winning his freedom and overpowering his enemies? "Bare Fists" tells you all about it.

PRESS NOTICE

Harry Carey can always be counted upon to offer a thrilling western photoplay, and his latest effort, "Bare Fists," which will be shown at the ——— theatre on ——— of ——— week, is one of the best of this sort that he has yet appeared in. "Bare Fists" has an original twist in the fact that the usual guns of Cheyenne Harry are missing! A cowboy in the West without guns! True enough. It all develops after Harry's father has been killed in a fight with the marshal of the town. His mother then makes him promise never to carry a gun again and to use his bare fists instead whenever he is called upon to defend himself.

This is rather a long order for a man brought up in a town where the average man uses a gun on the slightest provocation. And the consequences can well be imagined when Harry's enemies, knowing his promise to his mother, purposely aggravate him. Suspense runs rife throughout the film, and culminates in a climax when Harry finally flings his promise to the winds and takes up his shooting irons again to avenge the treatment his enemies have meted out to his little brother.

Carey makes a likable figure of the cowboy hero, and receives support of a high order from Betty Schade, Joe Harris, Vester Pegg, Molly McConnell, Anna May Walthall and Howard Ensteadt. The picture was written by Bernard McConville, done into scenario form by Eugene B. Lewis and produced under the direction of Jack Ford.

Other pictures on the ——— theatre's bill for the same days are ———.

PROGRAM READER

Harry Carey, Universal's cowboy star, famed for his hard riding and straight shooting, comes to the ——— theatre on ——— of ——— week in his latest picture, "Bare Fists." The star appears in the role of Cheyenne Harry again—a role which has earned him a wide popularity throughout the country. He is a typical Westerner, is Harry, a fellow who wins through sheer personality. The plot of the story is based upon a man's promise to his mother that he will never use a gun again. Such a promise is a difficult one to keep in a cattle country, and Cheyenne Harry is often sorely tempted to break his word. The solution of the tale will not be given here, for it is carried through with such suspense and surprise that it wouldn't do to spoil the picture in the telling.

"Bare Fists" is unusually fortified with picturesque photography—a number of long views of cattle are shown placed against a background of rugged mountains. But you will also recognize some typical Carey scenery. The star gives an unusually good performance as the cowboy who breaks his word to avenge his brother. The role calls for a goodly amount of dexterous riding as well as a display of the manly art. Others in the cast are Betty Schade, Joe Harris, Vester Pegg, Molly McConnell, Anna May Walthall and Howard Ensteadt. "Bare Fists" was produced under the direction of Jack Ford from a story by Bernard McConville.

SUGGESTIONS

You can dope out some good "suspense" copy by relating the predicament in which the hero finds himself in "Bare Fists," i. e., he has promised his mother not to use pistols, and his enemies, knowing this, purposely goad him. This is the unusual thing about the picture and it is a situation that well warrants featuring. Word your announcement something like this: "He had promised his mother not to use pistols. She had exacted this promise from him over the Bible after his father had been killed in a gun fight. And he agreed to abide by her wishes despite the fact that he lived in the lawless West. Time and again he endured insult from his enemies who were aware of his promise. Then one day something happened that caused him to violate his oath. It was something that even the memory of his promise to his mother could not soothe. What was this thing that made him take up his guns again? You'll find out in the wonderful Western drama, "Bare Fists."

This sort of copy should make them sit up and take notice. It is effective and, accompanied by some good illustrations, should draw a lot of attention. The same argument might be used in lobby display or special paintings. Play up the name of the star, too, and mention some of the previous hits he has had.

THE STORY

Cheyenne Harry had killed the assassins of his father, the marshal, and though his mother keenly felt the tragedy she made him promise to give up his guns and depend upon his bare fists whenever he became involved in a fight. But the West is the West and bad men carry weapons of death to accomplish their evil designs. Lopez and Boone Travis, two vicious cattle rustlers, are hot on the trail of Harry's herd, and succeed in branding some of the stock before they are caught. As Harry kept his promise to go unarmed, the villains have no trouble in carrying out their stealthy business. But an occasion arises when the cowboy punishes them with his fists, which enlisted their hatred to a greater extent. Conchita, a Spanish girl, aroused their enmity also, since she responded to Harry.

Unable to beat him even when they are armed, the villains hatch a scheme to make him out a murderer, and they succeed. Harry is tried before a frontier jury and sentenced to be hanged and things look dismal to him indeed. In order to bid his mother farewell he persuades the sheriff to grant him this privilege. While returning to jail he finds his brother a victim of the rustlers—with a branding mark upon his chest. Escaping from the sheriff and armed with the latter's gun he disposes of his enemies. He breaks his promise for blood runs deep. Eventually he is given his freedom and in no time is married to Conchita.



Harry Carey just before the happy ending in "Bare Fists"

"LITTLE COMRADE"—PARAMOUNT

Pleases Without Showing Anything Sensational

THE Vivian Martin pictures strike a standard that seldom varies. All her pictures are light in general makeup and "Little Comrade" runs true to type. And this type also is the type that pleases—pleases without providing anything sensational or thrilling.

"Little Comrade" is a romance of war time, although the overworked trench scene never gets a chance in its five reels. The heroine is a farmerette, the hero a soldier and the romance is developed with only an occasional suggestion of the background of world strife.

The star makes a most entrancing appearance in silk overalls, the gala attire in which she first essays the farming job. Niles Welch is seen opposite Miss Martin and gives a likable performance. Others who appear are Gertrude Claire, Richard Cummings and L. W. Steers. The picture was produced under the direction of Chester Withey, one of the leading directors of the day, whose creative skill gives evidence of itself throughout the picture.—Length, 5 reels.—Released March 30.—*Peter Milne.*

THE CAST

Genevieve Rutherford Hale.....Vivian Martin
Bobbie Hubbard.....Niles Welch
Mrs. Hubbard.....Gertrude Claire
Mr. Hubbard.....Richard Cummings
Lieut. Richard Hubbard.....L. W. Steers
Mrs. Hale.....Eleanor Hancock
Isabel Hale.....Nancy Chase
Bertha Bicknell.....Pearl Lovci

By Juliet Wilbor Tomkins.
Scenario by Alice Eyton.
Directed by Chester Withey.

PROGRAM READER

It was a great thing for idle girls when war was declared. Many of them joined the Red Cross, the Motor Corps or engaged in canteen work. Some of them became farmerettes, as did Genevieve Rutherford Hale, the petted and pampered daughter of a rich family. To tell the truth, Genevieve became a farmerette chiefly because she saw a most delightful pair of silk overalls. She bought them and then she just had to put them to some use. So, in company with other girls, she set out for the Hubbard farm. But one day on its scorching acres and Genevieve discovered that neither silk overalls nor soft hands went very well with a hoe and a rake and a dirty potato patch. She had to work and with each succeeding hour she found out that work was hard. And that night she went out to the nasty potatoes and cried, and perhaps it was her tears or the moon or the potatoes or the potato bugs, but at any rate a nice little romance started and didn't end until the war was over. We feel sure you will be amused and entertained by the trials of Genevieve and the man she loved, Bobbie Hubbard. Vivian Martin is the girl and Niles Welch the boy, and between the two of them they make "Little Comrade," the Paramount picture which comes to the ——— theatre next ———, one of the most enjoyable little pictures in which Miss Martin has starred.

PRESS NOTICE

Vivian Martin, the dainty Paramount favorite, will be seen in her latest picture for that company entitled "Little Comrade," at the ——— theatre on ——— of ——— week. Like all of Miss Martin's pictures this one is a light and pretty offering containing a story of considerable charm. The star takes the role of a farmerette whose fervor during war times leads her to enlist and go to work in earnest on a farm near her city home. She finds, however, that farming isn't all it's cracked up to be. Her silk overalls aren't very handy and she really has to work.

The potato patch affords a nice secluded spot for the little miss to shed her tears, and out of this potato patch springs, strange as it may seem, romance! How the story is evolved from the moment of the meeting of the girl and the man is particularly delightful and affords entertainment that everyone will enjoy.

Niles Welch is seen as Miss Martin's leading man and he makes the most of his role. Gertrude Claire, long known as one of the leading character actresses in the west coast studios, is also seen in the cast, while others are Richard Cummings, L. W. Steers, Eleanor Hancock, Nancy Chase and Pearl Lovci.

The picture was produced under the direction of Chester Withey, one of the most skilled of all directors. He worked on a story written by Juliet Tomkins and scenarioized by Alice Eyton.

SUGGESTIONS

When you flash Vivian Martin's name you immediately designate the type of entertainment you have to offer; light, amusing, pretty. You have told the character of "Little Comrade" then as soon as you have mentioned the star.

As regards the story lay stress on its comedy angle. Tell of the farmerette who thought that silk overalls would do and who found out that farming really meant work. This seems to be the most likely angle on which to play. It's an angle that opens up a number of decorative schemes for your advertising and lobby displays, and one which will probably appeal to the popular mind.

Make mention of the leading man, Niles Welch, and don't forget that Chester Withey directed the picture. His work is well known.

THE STORY

Genevieve Hale, the youngest daughter of a large family, and, consequently, pampered all her life, decides to become a farmerette and help the country in food production. In spite of the jeers of her family, she enlists and goes to the Hubbard farm with a group of other girls. A few unpleasant jobs soon make her ready to go home, but she manages to stick.

Bob Hubbard, the youngest son of the owners of the farm, is drafted, and he hates the training camp as much as Genevieve does the farm—like her, he has been pampered all his life, and is unusued to rough work of any sort. The life at the camp almost drives him mad, and one night he decides to run away, just to have a look at his old home, thinking that the sight may give him courage to stick it out. While crawling through the fields near the house he meets Genevieve, who is lying in a potato patch, crying. They tell each other their troubles, and the meeting so inspires them that each is ready to go back to work with a new heart.

A prying neighbor spies them together in the field, and scenting a scandal, reports to Mr. Hubbard. He warns the girls that if anything of the sort happens again the offender will be sent home. Although he does not know it was Genevieve who was seen with the unknown soldier, the girls suspect her and determine to have her sent away, lest she give them a bad name. Mr. Hubbard finds a letter addressed to Genevieve in his son's handwriting and determines to send her away. He also writes his son a scathing letter. But when Bob receives this he secures a leave of absence and hurries home. He explains to them that Genevieve has made a man of him, and his father is willing to admit the change in him. The girl is cleared in the eyes of the family and the farmerettes, and Bob returns to camp with a new spirit, determined to marry Genevieve as soon as war is over.

CATCH LINES

It wasn't planted there but she found love in a potato patch! See "Little Comrade," Vivian Martin's latest Paramount picture.

The business of being patriotic struck them both as being glorious until they found they couldn't be patriotic together! Then it was a little harder—but see how they made out in "Little Comrade."

She was down in the dumps herself but she made a man of him—and then he turned right around and made a woman of her! See "Little Comrade."

A story of farmerettes who found that silk overalls weren't practical in digging in a potato patch.

A romance that began in war time and finished after the armistice.

"A MAN OF HONOR"

(*Continued from page 2706*)

He was ordered to become a crook by his employers. His acceptance meant riches to them. Did he refuse? See "A Man of Honor," and discover how personality plus perseverance and pluck won out.

A tropical island—a tropical storm—pirate gold—the fellow, the girl—you have them all in "A Man of Honor."

"A Man of Honor"—a story of rich promoters versus small investors—and romance, intrigue and adventure thrown in for good measure.

The unscrupulous promoter thought he could swindle the small investors when they became stockholders in his company. But he didn't reckon with a certain young man whose motto was "honor above all things."

He didn't care about the capitalists who attended directors' meetings in far-away New York. He didn't worry over their threats to discharge him. His only object was to protect the small investors from the big ones. See the battle of wits in "A Man of Honor."

Be sure when you sink some money in real estate promotions that there is a man of honor on the property to develop it and return you a profit on the original investment!

Horse Island, in the tropics, wasn't much to boast about as a place to live upon—but it meant a great deal to the small investors. They would have lost their money but for the khaki-clad dictator. See "A Man of Honor" and make his acquaintance.



Vivian Martin's silk overalls and Niles Welch's smile as seen in "Little Comrade"

"THE COURAGEOUS COWARD"—ROBERTSON-COLE

Story of Great Interest; Japanese Lovers United

SESSUE HAYAKAWA follows up his exceedingly good record, made in "A Heart in Pawn" and "Bonds of Honor," by still another fine portrayal in "The Courageous Coward." While the picture itself cannot be classed with these two previous subjects in the way of dramatic intensity, there is no denying the interest of the story and the strength of the various situations in which the Japanese lovers find themselves.

The producers have happily departed from the time-honored practice of having the lead fall in love with a white girl, to make the supreme sacrifice for her in the end. They vary this theme with the Japanese romance laid before an Occidental background, and the contrast thus created provides material for situations of a refreshing and original character.

Hayakawa appears as Suki, a young Japanese lawyer, while Tsuri Aoki takes the appealing role of Rei, the girl from Japan who cannot understand American ways and who nearly loses Suki's love through this misunderstanding.—Released through Exhibitors-Mutual.—Length, 5 reels.

THE CAST

Suki .....Sessue Hayakawa
Rei .....Tsuru Aoki
Tangi .....Toyo Fujita
Big Bill Kirby.....George Hernandez
Tom Kirby ..... Francis J. McDonald

By Thomas J. Geraghty.
Directed by William Worthington.
Produced by Haworth.

CATCH LINES

Should honor be sacrificed for love? See "The Courageous Coward."

This Japanese girl thought she could become Americanized by smoking cigarettes and drinking cocktails! See how she got this idea and how she endeavored to carry it out in "The Courageous Coward."

In which a hero is branded a coward!

See San Francisco's Chinatown at its liveliest in "The Courageous Coward."

He was warned to stop prosecuting, but everyone knew that the warnings were merely an attempt at intimidation from the friends of the defendent! And everyone was pleased when Suki, the young Japanese attorney, ignored these letters. And then one day Suki announced his intention of discontinuing the case, he believed that the man was innocent after all! The people called him a coward, and turned from him. But they didn't know. See why Suki, in reality a hero, was branded a coward by the city of San Francisco in "The Courageous Coward."

PRESS NOTICE

Sessue Hayakawa, who made such a brilliant record in his two previous pictures, "A Heart in Pawn" and "Bonds of Honor," scores again in his latest Robertson-Cole production entitled "The Courageous Coward," which will be shown at the ——— theatre on ——— of ——— week. This picture tells the story of Suki, a young Japanese-American, a brilliant lawyer who is one of the prosecuting attorneys in a western city. He is called upon to take up the state's case against Slick Davis, accused of murdering his gambling partner, Mike Evans. The trial goes well for the young attorney at the start and it appears as if Slick must surely pay the penalty.

It is known throughout the city and to those intimately connected with the trial that Suki has received several threatening letters, warning him to discontinue prosecution of the case. These, however, are regarded as mere blackmail from the bad element of the city who seek to have their pal go free. At first Suki disregards these letters, and then suddenly he announces his intention of refusing to finish the case, claiming that he believes Slick not guilty!

Suki is branded as a coward and receives condemnation both in print and from the men who previously called themselves his friends. How he finally shows that instead of playing the coward's role he was acting the hero's part, makes entertainment of an engrossing sort. Hayakawa appears to distinct advantage in the stellar role. Tsuri Aoki, his wife, appears as the girl he loves, while others are Toyo Fujita, George Hernandez and Francis J. McDonald.

THE STORY

Suki, an American born Japanese, is educated by Tangi, his guardian. He is a bright young man and gives promise of developing into a fine lawyer. Tangi brings his niece, Rei, to America from Japan. She and Suki fall in love, and when the latter departs for an eastern university to complete his studies it is fond memories of the girl he loves that he takes with him. Suki makes a record at college, not only in his law studies, but in athletics as well. Rei sees a picture of him on the tennis courts with an American girl as partner, and believing that he appreciates this type of woman, Rei sets about to Americanize herself as to clothes and habits.

The trouble is that she puts herself in poor hands to get the Americanization. Tom Kirby, son of the boss of Chinatown, consorts with the bad element of the place, and it is he who teaches Rei to dance, to smoke and imbibe cocktails. They are out celebrating the Chinese new year when Suki returns and sees her. He is displeased and the innocent little Rei cannot understand. Thereafter Suki is cool toward her, believing that she loves Tom.

Big Bill, Tom's father, appoints Suki an assistant attorney, believing that he will be able to straighten out the Chinatown politics and feuds. His first job is to try Slick, a gambler, for killing Mike, his partner. In the midst of the trial Suki announces that he will not carry it through. He is then branded as a coward and a traitor to the cause of justice. But finally Tom confesses the murder (it had come about from a quarrel over money) and Suki's silence is interpreted in a finer light. Rei confesses to Suki that she never really loved Tom, and so the easterners settle down to lead a happy exsitence in the land of the west.

PROGRAM READER

It was a question of his own honor or his love. If he held to the former he would see the girl of his heart in disgrace, he thought. And he knew if he held to the latter he would be branded a coward by an entire city! What was he to do? To let his honor or his love have first place? The question might not mean as much to an ordinary man but it meant a whole lot to Suki, the brilliant young Japanese-American attorney who was pleading the State's cause in his first case—a case that the whole city was watching. If he continued prosecution Rei, the girl he loved, would be disgraced. If he refused to continue he himself would be disgraced. It was a big decision to make but he finally decided and stated in the crowded court room that evidence, which he could not, at the moment, divulge, had been introduced which would find the defendent not guilty! And all San Francisco called him a coward, said that he was afraid to continue because of the threatening letters he had received! But the truth—the whole truth—that will be revealed in "The Courageous Coward," one of the particularly fine features shortly to be shown at this theatre. The star is Sessue Hayakawa, the author is Thomas Geraghty, the director William Worthington. As a result of the work of these three "The Courageous Coward" stands as one of the dramatic triumphs of recent weeks.

SUGGESTIONS

If you have had success with the previous Hayakawa productions there is no reason why you should not cash in on this one too, as it is a worthy successor to the previous hits he has had under the Robertson-Cole management. Feature the star and play up the Japanese atmosphere. Fix your ad copy up with Japanese trimmings, always, however, making sure to mention the fact that an American drama is presented. Follow the same plan in lobby display and lobby decorations and if you are one of those who dress the interior of the theatre to carry out the picture's atmosphere, adopt the plan here too.

The musical program and incidental numbers should all reflect Japanese character also.

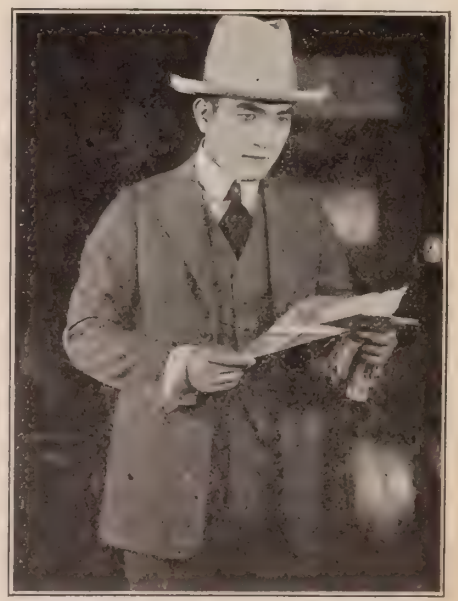
You have lots of good arguments around which to write your direct advertising of the drama itself. The situation refered to in the Program Reader is a good one and should be used. It will be found in reduced form among the Catch Lines. This situation has a lot of force and can not help but awaken the reader's curiosity and interest. Also state that much of the story is laid in San Francisco's Chinatown. This will appear interesting to those who have never been there as that city has the most famous Chinese quarter in the country.

"THE JUNGLE TRAIL"

(Continued from page 2704)

If you advertise this picture according to the above suggestions you should pull the crowds. When the circus springs up throughout the country you have a subtle suggestion that the people want to see the animals. There is, then, no reason why "The Jungle Trail" should not prove a good card if you dress your advertisements and your lobby after the manner mentioned.

Of course, give Farnum a good play and say that he has another fighting role. And make mention of Anna Luther and Anna Lehr, both popular leading women wherever pictures are well known and closely followed.



Sessue Hayakawa in a scene from "The Courageous Coward"

"THE QUICKENING FLAME"—WORLD

Vivid Story of Marital Unhappiness with Montagu Love and June Elvidge

"THE QUICKENING FLAME" points several lessons for its redeeming value aside from the very capable studies of the stars, Montagu Love and June Elvidge—one of which is that a man who is matrimonially bent should watch his step lest he might trip and come up with the wrong spouse. The picture hinges upon a domestic mix-up, for as soon as the husband repents of his hasty marriage and attempts to forget, along comes a genuine girl and the marital bonds are tied again. Which is reasonable, since a report reaches him that wife number (1) has died ad interim.

From this point the picture develops a brace of melodramatic situations that are quite absorbing if somewhat theatrical. The first wife eventually turns up very much alive and demands alimony from a blackmailing standpoint. And she gets it, aided and abetted by a vicious affinity who in reality is her lawful husband. The title of the picture is indicated in the maternal love aroused in the adventuress when she sees the child of her victim. A lurid melodrama in every sense of the word with scarcely a glimpse of "sweetness and light."

"Travers Vale might have developed it more deftly. Mr. Love, always a sincere actor, gives a thoroughly convincing performance, as the husband, while Miss Elvidge plays with fine understanding the thankless role of the adventuress. Albert Hart, appearing throughout in a wheel-chair, is the vicious blackmailer to the life.—Released April 21.—Length, 5 reels.—*Laurence Feid.*

THE CAST

John Steele.....Montagu Love
Maizie Bell.....June Elvidge
Hester Blaine.....Mabel Ballin
Harlon .....Albert Hart
Judge Mason.....Jack Drumier
Yoshida .....Frank Quong
Bobbie Steele.....Rodney McKeever
Harry Bertram.....Bert Leigh

Story by Elizabeth R. Carpenter.
Scenario by Giles R. Warren.
Directed by Travers Vale.
Photographed by Alfred Moses.

PRESS NOTICE

Montagu Love and June Elvidge will be seen together at the ——— theatre on ——— of ——— week in their latest World photoplay, "The Quickening Flame." Their appearance together as a starring combination should interest the screen-going public, inasmuch as they have established themselves as prime favorites in their separate pictures. The character of "The Quickening Flame" is so rich in dramatic soundings that it could only be interpreted by such clever players as Mr. Love and Miss Elvidge. Hence the reason for their partnership in this feature. The stars enact their roles with authority, sincerity and charm, and they are afforded excellent support from a well-balanced cast that includes such favorites as Mabel Ballin, Albert Hart and Jack Drumier.

The story by Elizabeth R. Carpenter—scenario by Giles R. Warren, presents a theme based upon domestic flurries with its attendant happiness and misery. We see a husband whose infatuation for his actress-bride leads him into all sorts of troublesome channels before he emerges in the end with his honor vindicated. We see him suffer the pangs of disillusionment when he learns of his wife's inconstancy, and our sympathy is extended when he takes up the romantic threads again with a new love, upon hearing the news that his first spouse is dead. We see the adventuress come back into his life to torture him with a blackmailing scheme, urged on by a vicious affinity. Things look black indeed, since the blackmailers make him out a bigamist. But the first wife's maternal spark is aroused through his little boy, and she gives up her nefarious practise. And finally we see her honor vindicated, too.

As "The Quickening Flame" carries the elements of love, disillusionment, hate, pathos and deep-dyed villainy put up in the accepted form, it must be said in its favor that it is a vivid and vigorous melodrama. The picture has been produced by Travers Vale, a director responsible for many World productions in the past.

PROGRAM READER

Montagu Love and June Elvidge, appearing together in "The Quickening Flame," will come to the ——— theatre at an early date. Mr. Love, let it be said, has risen to the top of his profession as much by force of personality as by his strong endowment of histrionic talent. It cannot be denied that he has established himself as a favorite through the sheer delight he takes in his work, which is always marked by an earnestness of endeavor and a thoroughness of method. These attributes are clearly focussed in "The Quickening Flame" and will doubtless enlarge his following everywhere.

Miss Elvidge needs no introduction to our patrons. She has appeared on the program regularly, the management booking her pictures for their entertainment values and the varied emotional capabilities which characterize her work. Her personality is always ingratiating. Miss Elvidge has opportunity to show what a versatile actress she is in "The Quickening Flame," as she is called upon to play an adventuress who finds redemption in the end through the maternal instinct. Surely a different part for her! Mr. Love appears as a wronged husband who entertains a spirit of forgiveness for the woman who brought him only unhappiness. The stars are surrounded by a competent cast that includes such well-known players as Mabel Ballin, Albert Hart and Jack Drumier. When you see "The Quickening Flame" you will be entertained with a strong and highly sustaining melodrama. Watch for the date.

THE STORY

John Steele, an American lawyer traveling in England, becomes infatuated with Maizie Bell, a burlesque actress, and marries her. A man of affluence, he acquires a rich estate near London in order to give his bride a wonderful home. But Maizie, who has lived in a gayer world than her husband, is unable to appreciate his kindness and generosity, and during his absence one night she gives a costly party for some of her frivolous friends. Disillusioned, John leaves her and returns to America, though it is extremely difficult for him to forget his sorrowful experience.

A few months pass and John Steele has apparently forgotten his wretched affair in England in the romance he has developed with Hester Blaine, the niece of Judge Mason, his law partner. When news reaches him that his forsaken wife has been killed in a railroad accident, he loses no time in marrying Hester. Eventually a child comes to bless the union, and John is supremely happy in his new-found love, until a shadow from the past looms up to darken his life. It is Maizie and very much alive. She has a peculiar affinity with her, one Harlon, a crippled blackmailer, and together they have planted themselves in close proximity to John in order to wheedle him out of money.

However blackmailers never know when to stop, and a time comes when Steele refuses to accede to their demands. Of course Maizie's presence makes him out a bigamist and this startling fact causes Hester to become seriously ill. Things are righted for the happy couple when the burlesque actress vindicates herself. A communion with the little boy regenerates her and she atones for her sin through a confession that she is the real bigamist, having been married to Harlon all the time. The crippled blackmailer foiled, he kills Maizie, and meets a timely end by falling over a cliff. The Steeles', their worries over, are again supremely happy.

SUGGESTIONS

There is no mistake about it, you certainly have all kinds of advertising possibilities in this picture which comes from World. What about the stars—don't their names suggest something for exploitation? Surely you have gotten results in the past when they have appeared separately, and now that they are starring together here, it is reasonable to assume that you will clean up if you advertise them properly. Each star is big enough to carry a picture alone, but when they appear in a partnership you are doubly fortified in your exploitation scheme. We would surely bring out the fact that patrons have a treat in store for themselves when two such well-known stars are seen in the same picture. Why not concentrate on their personalities? The occasion doesn't arise every day when you can present two stars in one picture.

And the subject lends itself well to good suggestions in the way of advertising. As it unfolds a domestic upheaval, you can glean some ideas from the story and catch-lines to fit your newspaper copy. While there is a sensational note in the picture and it suggests a lurid display, still the better plan is to put it forward with no ostentatious flare. Simply play up that it is an exposition of the wrongs that will come to a husband if he does not go slow in affairs of the heart. Disillusionment follows in the wake of an unhappy marriage. You have a heart-interest story in the frivolous woman who

(Continued on page 2715)



June Elvidge and Montagu Love are co-stars again in World's "The Quickening Flame"

"THREE GREEN EYES"—WORLD

All Star Cast in Best World Release of Six Months

WORLD FILM offers five stars in this picture, and it offers them in a story the suspense and comedy values of which far transcend anything before offered by this company. "Three Green Eyes" is, in fact, a feature of unusual merit from every one of its angles. It is a cleverly written and cleverly handled story in the first place; it is unusual in construction and development and its characters are quite human. There's a little bit of bad in the best of them and there are no villains!

The exhibitor will readily recognize the advertising possibilities in the names of Carlyle Blackwell, Montagu Love, June Elvidge, Evelyn Greeley and Johnny Hines. Each has a separate niche in World pictures and their union in this one release makes for a real pulling power, easily five times the strength of that found in the usual release of the company. All of them do good work, too. Blackwell and Love are effective in widely different roles, Miss Elvidge lets out a variety of strong emotions, Miss Greeley does her best work in a freshly dominant role, while Hines supplies a fine measure of comedy.

Wallace Clifton prepared the scenario from an old play. It centers about a love letter written by a woman to a man she loved, a letter never received until two years after the woman's happy marriage to another man. The various efforts of three of the characters to prevent it from reaching the hands of the fourth are so handled that the utmost in suspense has been derived from them. Hines with Jack Drumier and an eccentric feminine character furnish the comedy relief, but have their proper places in the plot.

"Three Green Eyes" is by all odds the best World of the last six months. A lively hour of entertainment it offers, an hour well worth taking out of the twenty-four of the day.—Length, 5 reels.—Released April 28.—*Peter Milne.*

THE CAST

Paul Arden ..... Carlyle Blackwell
Suzanne Russell ..... Evelyn Greeley
Allen Granat ..... Montagu Love
Lucille Vale ..... June Elvidge
Johnnie Wiggan ..... Johnny Hines
Thomas Wiggan ..... Jack Drumier
Marion Vale ..... Dorothy Dee
Mrs. Vale ..... Matilda Brundage
Capt. Arden ..... William Black
Yamata ..... Yusti Yama

Adapted by Wallace C. Clifton.
Directed by Dell Henderson.

PRESS NOTICE

Followers of the World Film releases have a special treat in store for them on ——— of ——— week when "Three Green Eyes," the latest production of that company comes to the ——— theatre. "Three Green Eyes" is of special interest in that it is enacted by what is really an all-star cast. It has been the custom in the past to term any cast all-star that has no star in it at all. But all of World Film's popular stars are in this production. Carlyle Blackwell and Evelyn Greeley, popular in five reel comedies, Montagu Love, the distinguished dramatic actor, June Elvidge of emotional fame and Johnny Hines, one of the best straight comedians on the screen, all find prominent roles in "Three Green Eyes." All-star in this instance is surely used appropriately.

And "Three Green Eyes" is notable for other than its staggering aggregation of stellar luminaries. The story is one of the cleverest that ever saw the lens-lights. Adapted by Wallace Clifton from an old play it presents the efforts of three people to gain a certain letter which would incriminate one of them if ever it saw public gaze. The letter passes into the hands of others to whom its contents mean nothing and the constant efforts of the others to regain it form the basis of a wonderful lot of suspense and unusually good comedy. Hines in particular keeps one laughing whenever he appears on the screen. The others have more serious roles and handle them with ease, whether the situation in which they appear is of a heavy or humorous nature.

"Three Green Eyes" was produced under the direction of Dell Henderson one of World's leading directors. Don't miss it under any consideration.

THE STORY

Lucille Vale loves Paul Arden and their correspondence is full of the most endearing terms. Lucille is in the habit of writing Paul notes and leaving them in the base of a little statue of Venus in her home. The necessity for secrecy is because Lucille's mother objects to their marriage. She wishes her daughter to marry the wealthy Allen Granat and eventually has her way. The last note Lucille writes Paul remains in the statuette for he sustains a severe accident and when he recovers Lucille has been married. Then a couple of years or so pass and Granat comes to Paul with the request that he draw up new plans for his home, the house that was once occupied by Lucille's mother. And that is when Paul thinks to look in the base of the statue.

During the passing of the months Lucille has grown to love her husband and Paul has grown quite bitter about it. Lucille realizes that if he gets the letter it will throw her in his power—and he does get the letter. Lucille's friend, Suzanne Russell, asks him to give it up like a gentleman. Suzanne appeals to Paul and, hiding the letter in his study, says that she may have it if she finds it. When Paul returns she gives it to him as a means by which to light his pipe. Not knowing it is the letter he drops it out the open window and the fall extinguishes the flame. It is found by Thomas Wiggan who uses it to wrap up a new species of bug he has found.

Subsequently the letter passes from one to another of the Granat household and is finally used as means of carrying another love message, this time from Johnny Wiggan to Marion Vale, Lucille's sister. Eventually, however, it comes back to Paul's hands and this time he destroys it, thus putting Lucille quite at rest about it. The other two love affairs also come to happy endings.

CATCH LINES

"Three Green Eyes" among three jealous people and not one of them was blind in the other eye! See the unusual picture of comedy and suspense with five big stars at the ——— theatre now.

Carlyle Blackwell, Evelyn Greeley, Montagu Love, June Elvidge, Johnny Hines! Reads off like a grand march or something doesn't it? It's not, though. Merely a list of the players in "Three Green Eyes," one of the few pictures ever produced with an all-star cast. Don't miss it.

You like comedy, good suspense, unusual situations, cleverly produced and played? See "Three Green Eyes" then, the new World feature with a cast of five stars. One of the big treats the screen has to offer.

You've seen pictures with one star, with two, perhaps with three. Have you seen one with five? And all big stars? Carlyle Blackwell, Evelyn Greeley, Montagu Love, June Elvidge and Johnny Hines are all in "Three Green Eyes." Don't miss it.

The comedy-drama you have been waiting for—one laugh, one bit of suspense—and so on through the five reels. Don't miss "Three Green Eyes."

PROGRAM READER

The management takes great pleasure in announcing that one of the features shortly to be seen here is "Three Green Eyes," a World Film picture, worthy of special notice in that five stars are to be seen in its cast. They are Carlyle Blackwell, Evelyn Greeley, Montagu Love, June Elvidge and Johnny Hines, everyone a stellar luminary. "Three Green Eyes" with its cast indeed worthy of being termed all-star is something of a new departure for any producing company. And it leaves a most pleasing impression. How often have you seen a picture in which some important role was poorly taken? "Now if So-and-So could have only played that part" you say as you leave the theatre, "how much better the whole picture would have been." No such thought will enter your head after you have seen "Three Green Eyes" for each principal role is taken to perfection and could not be improved upon under any circumstances. "Three Green Eyes" is an adaptation of an old play made by Wallace Clifton and presents a story full of comedy and suspense. It is one of the best balanced features we have ever presented. We warn you not to miss it under any circumstances.

SUGGESTIONS

Naturally the big selling point regarding this feature lies in the fact that five stars are in it. Certainly if you have been playing World pictures in the past this fact means a lot to you. Carlyle Blackwell, Evelyn Greeley, June Elvidge, Montagu Love and Johnny Hines are all players of stellar calibre in the World constellation.

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Evelyn Greeley, Montagu Love and June Elvidge in "Three Green Eyes," the five-star World Film release

"THE ROARING ROAD"—PARAMOUNT

Fast and Exciting Picture with a Hair-Raising Climax

ACCEPTED for its story interest, Wallace Reid's latest Paramount essay, "The Roaring Road" doesn't travel far, as it is slight of plot and characterization. It is the spirit of the thing that carries the sustaining value—that is ample compensation for the mere wisp of an idea from which it is woven. Dare-deviltry plus determination in the character of a breezy personality provide the dramatic pattern and the spirit is breathed into it in the lightning pace which he establishes. Being so fragile the story sags in the middle naturally, but it packs a terrific wallop in its concluding scenes. "The Roaring Road" is well named, for Mr. Reid roars through space in a motor car to the tune of "break the record."

Turning aside from the plot, which conveys the idea that records must be smashed for business purposes and looking at the climax in its place, allow us to state that the star must beat the Limited in an open race if he wants to catch the girl and please her father, the Bear. An auto manufacturer, it is the latter's privilege to see that his car is the "speed king."

And what a race it is! Now ahead of the train—now behind it—and the scenes punctuated with flashes of headlights that are smothered at times with the gloom of night. And the travelers enjoying it as much as the spectators. James Cruze, the director, and Frank Urson, his camera-man, are responsible for this pictorial treat and to them belong the greater credit. Their suspense almost overwhelms one at times.

Theodore Roberts as the Bear carries off the acting honors. It is a semi-humorous role he has and he plays it thoroughly in character. Wallace Reid as the speed maniac fulfills the demands of the part. Ann Little provides the love interest.—Length, 5 reels.—Released April 27—*Laurence Reid.*

THE CAST

"Toodles" Waldon, an Auto Salesman, Wallace Reid
The Cub, his Sweetheart.....Ann Little
J. D. Ward.....Theodore Roberts
Tom Darby.....Guy Oliver
Wheeler .....C. H. Geldart
By Byron Morgan.
Scenario by Marion Fairfax.
Directed by James Cruze.
Photographed by Frank Urson.

SUGGESTIONS

As the story of "The Roaring Road" is written around an automobile race and as this is the big feature of the film, all your advertising should center around this event. Put the speed of the race in your advertising. Show a car racing a train. And have your artist fix up the copy so that the car is just beating out the engine over the tracks. If you get this element of speed into your ad copy, all of it, no matter where you use it, you will have accomplished a lot. People are attracted by this sort of stuff and when it is presented well, as it is in this picture, they are going to be satisfied with what you show them.

You might arrange a display of photographs from the picture with an automobile dealer. This would attract automobile enthusiasts. If there is an auto club in your town, invite the members to a private showing and use their opinions in your advertisements. Sporting editors might like to see it also. Play up Wallace Reid's name, as he is a big favorite with all fans. If you think it will help, mention that the story was first in the Saturday Evening Post and was written by Byron Morgan.

PRESS NOTICE

In his latest Paramount picture, "The Roaring Road," Wallace Reid, the popular star, playing the role of "Toodles Waldon," has two great ambitions or desires. The first is to win the hand of his employer's daughter, known as "The Cub," and the second, to drive the Darco car, of which "The Bear," his employer, has the agency, in an impending Grand Prize Road Race. He seeks to win the former by accomplishing the latter.

Three Darco cars, which his employer had ordered shipped to him, are smashed in a train wreck and "The Bear" has to give up the race. But Toodles sees in this his chance, and buying the wrecked cars from the express company, he rebuilds one good car from the wreckage and on the day of the race carries off the first prize. But even then the Bear refuses to give Toodles his daughter's hand. But Toodles later wins the girl in a clever and ingenious way.

There are several thrilling and exciting race scenes in the picture which will be shown at the ———— Theatre next ————. Mr. Reid drove his own car in all the scenes, attaining at times incredible speed. James Cruze directed and Marion Fairfax wrote the scenario from a series of stories by Byron Morgan. Well-known players, including Ann Little, Theodore Roberts, Guy Oliver and C. H. Geldart, support the star.

THE STORY

Toodles Waldon, a young auto salesman employed by "The Bear," has two ambitions—first, to win "The Cub," the Bear's daughter, and second, to win the impending Grand Prize four hundred mile Santa Monica Road Race, for which the Bear has ordered some Darco cars. But the Bear won't consent to let Toodles pilot the car in the race, nor will he let Toodles marry the Cub. The train bearing the racing cars is wrecked and the Bear accepts an adjustment from the express company. Toodles has trouble with the Bear and quits his job. He buys the wrecked machines from the express company and salvages one from the wreckage. Despite the Bear, he races with the rebuilt Darco and wins the race. The Bear is so pleased he gives him a job as general manager of his firm, but refuses to give up the Cub. Toodles again asks the Bear for the Cub's hand, but finds him boiling with rage, he having learned that Toodles was going to use the Darco to try to break the record set up by a rival agency, on the Los Angeles to San Francisco run. Toodles leaves angrily, vowing never to have anything more to do with the Bear or the Darco. This pleases the Bear, who upon learning that a law has been passed in California, to take effect in three days, prohibiting further racing, tries to persuade Toodles to make the run, as his drivers won't have time to arrive from the east. Toodles refuses, whereupon the Bear leaves with the Cub on the train next day for San Francisco. Toodles is in jail for speeding, but Darby, his mechanician, cuts the bars with an acetylene torch and releases him. Toodles and Darby give chase in the Darco and beat the train to the San Francisco station by one minute, breaking the record. The Bear at last gives up the Cub to Toodles.

CATCH LINES

The best auto-racing scenes ever shown on the screen. See them in "The Roaring Road," the Paramount adaptation of the Saturday Evening Post story by Byron Morgan.

You can hear that cutout as he steps on it—hear the roar of the racing car, the terrible rush of the engine as he passes over the tracks just in the nick of time. Are you a real sport—do you like red-blooded thrills? See "The Roaring Road," the thoroughbred picture that you will never forget.

PROGRAM READER

Like a picture with lots of speed and thrills, a real picture in which the hero not only takes his life in his hands once but half a dozen times or so? If you like this sort of a picture, and who by the way doesn't, you're sure going to like "The Roaring Road," the picture that will be shown here on ————. The story of this picture centers around an automobile race and it is SOME race. For a good part of the way the leading car runs against an express train. The number of times the driver crosses in front of that engine and escapes just by what seems to be a hair's breadth would take your very breath away. And the driver? He's none other than Wallace Reid, the popular Paramount star. Wally sure does snap his fingers at death a few times in "The Roaring Road." But though he loses his race he wins the girl and, what's more, her father's consent to the marriage. Ann Little and Theodore Roberts are in Wally's support and no one could ask for better assistance than that provided by this pair. Don't miss "The Roaring Road." It's an automobile race full of thrills.

"THE CRY OF THE WEAK"

(Continued from page 2707)

Mary, knowing her husband's theory in regard to criminals and their punishment, realizes that he cannot be moved on that ground, so she tactfully leads him up to their courtship days. He had married her knowing nothing of her antecedents or the fact that she was brought up in an atmosphere of crime. By telling him that Budd is a victim of circumstances, that his whole life has been moulded in crime by vicious associates who found in him an easy subject, and that if given a chance he could be reclaimed to society, she succeeds in impressing him with a spirit of forgiveness. Budd is sent away for a shorter term than his crime indicated, and when freedom is restored to him and he is completely reformed, Dexter concludes that the Judge and Mary are right after all.



This scene from "The Roaring Road" doesn't bring out the speed of the picture but at least it shows that the element of comedy is not forgotten

"THE FOLLIES GIRL"—TRIANGLE

Sweet and Homely Tale of the Chorus Girl

OLIVE THOMAS is the Follies Girl in the case and she is naturally well suited to carry such a role. The story presented here, however, has little to do with the white lights of Broadway, being, on the other hand, the rather sweet and homely little tale of a chorus girl who brought sunshine into the heart of a lonely old man and restored peace to his household, which was previously disturbed by divers plottings of his relatives.

The plot, by W. Carey Wonderly, has the element of suspense as well, and the ending comes as something of a total surprise to the spectator.

Miss Thomas is attractive and sincere in the title role and receives adequate assistance in interpreting the high lights of the picture from Wallace MacDonald, William V. Mong and Claire McDowell.—Length, 5 reels.—Released April 27.—*Peter Milne.*

THE CAST

Doll ..... Olive Thomas
Ned ..... Wallace MacDonald
Edward Woodruff ..... William V. Mong
Nina ..... Claire McDowell
Swann ..... J. P. Wild
Basil ..... Lee Phelps
Frederic ..... Ray Griffith
Director ..... Jack Dillon
Photographer ..... Steve Norton

By W. Carey Wonderly.
Scenario by Charles Mortimer Peck.

CATCH LINES

The story of a chorus girl who turned nurse to an old man—not to his pocketbook but to his health—see Olive Thomas in "The Follies Girl."

Olive Thomas came from the Follies to pictures—now she goes back to the Follies in "The Follies Girfl," her latest Triangle picture, but even deserts them again for—you'll see what in this engaging feature.

Here's a story that shows the manner in which a Follies girl saved an old man's money instead of spending it. Unusual? Well, see it happen in "The Folies Girl."

The story of dancer who defies disdain.

Olive Thomas appears at her best in comedy-drama—"The Follies Girl" is a comedy-drama and it affords Miss Thomas her best part—figure out the result of this little problem and then come to see it on the screen of the ——— theatre.

A chorus girl, a legacy, and a baby—all of them figure prominently in "The Follies Girl," Olive Thomas' latest Triangle picture—see what happens to them at the ——— theatre.

PRESS NOTICE

Olive Thomas, the popular Triangle star, will be seen at the ——— theatre on ——— of ——— week in her latest special release for this company entitled "The Follies Girl." This is a singularly appropriate title considering Olive's past. Not that anything aproaching a skeleton is to be found in her closet but it will be remembered by all that she was once one of the famous Ziegfeld Follies atop the New Amsterdam Theatre roof in New York City. So now she has the opportunity of playing her real self before she was lured from the footlights to the motion picture studio.

The part of Doll suits Miss Thomas to the t of her last name. She is picked from the Follies by a designing woman who desires to pass her off as the long lost granddaughter of a serious invalid. The conspirator knows full well what the appearance of this granddaughter would mean to the dying man, that is she knows something of the effect it will have on him. It wil cheer his last days, she believes. And she is right but she cheers them to such an extent that these days prove far from being the old man's last. He regains his health quickly when Doll comes to administer to him!

After his health is restored several complications enter and the happiness of Doll is cast in jeopardy several times. But at the end it is discovered that Doll is really the long lost girl and that the old man's son had married her. And so the old gentleman's happiness is complete and the wrath of the conspirators is also complete. Miss Thomas makes a radiant figure of the stellar role, while she is surrounded by a particularly competent supporting cast including Wiliam V. Mong and Wallace McDonald.

THE STORY

Edward Woodruff lay dying. Those most concerned over this fact were three distant relatives, Nina Leffingwell, her brother, Frederic, and Basil, a cousin whom she planned to marry. The trio hoped to inherit the Woodruff fortune. The old man constantly called for his granddaughter, only child of the favorite daughter who, when she lived, had became estranged from him. The scheming Nina evolved a plan whereby the family attorney, Swann, was to produce a girl who could be introduced as the granddaughter, and who would inherit the money. Then Nina planned to pay the girl handsomely for her services and thus to come into possession of the coveted wealth herself. Doll, the granddaughter, arrives. She is a beauty fresh from the Follies. Filled with pity for the invalid, she uses every effort to kindle anew his desire to live, and, urged on by her encouragement and loving service, he becomes stronger. Nina, furious at the turn events have taken, sends for Ned, Edward Woodruff's favorite grandson, disowned because of his marriage beneath his social station. Nina thinks Ned will oust Doll, but instead he falls in love with her. One night when Doll has not reteurned home by ten o'clock, Nina, with a pretense of sorrow, tells Mr. Woodruff that his granddaughter is with Ned in a lodge on the estate. The old man goes to the lodge and discovers the lovers together. The attorney's plan has at last worked out satisfactorily. Doll is Ned's wife and there is a beautiful baby boy. With his great-grandson held tightly to his heart, the grandfather is eager to forget and to forgive, and everyone is happy except the baffled Nina and her partners in intrigue, Basil and Frederic.

PROGRAM READER

Most of those who frequent Broadway entertain the idea that the girls of the Follies, or of any other musical show for that matter, have designs on the pocketbooks carried by unsuspecting males. And while this impression may have something of a foundation, it must be said that there are many exceptions to the rule. One of these exceptions is the leading character in the Triangle picture "The Follies Girl," which will shortly be shown at this theatre. How this particular lady of the footlights saved a fortune instead of spending it and restored peace to a chaotic household forms the basis of a most delightful comedy-drama in which the beautiful Olive Thomas is seen as the star. Miss Thomas well knows how to play such a role when it is considered that the early years of her professional career were spent in the self-same Follies around which the picture's action centers. Her support in this picture embraces Wallace McDonald as leading man and William V. Mong in a rare character part. The story was written by W. Carey Wonderly. Don't miss "The Follies Girl." It is full of humor and whimsy—it is delightful in every one of its scenes.

SUGGESTIONS

"The Follies Girl" is a striking title, particularly when you consider the fact that Olive Thomas, the star, was once of the Follies herself. If you tie the title up with this fact you will create additional interest over a mere announcement of title and star.

Lay particular stress on the comedy of the picture.

Advertisements should reflect the lightness of the plot and at the same time carry out the suggestion of the title. Any pictures (drawn) of a girl in typical Follies costume would be decorative and attractive for both newspaper advertisements and lobby display. Beneath a catch line to the effect that the Follies girl in the picture is revealed as a kind-hearted human being, that the tinsel and paint vanish and reveal a startling character, will do.

"THE QUICKENING FLAME"

(Continued from page 2712)

finds redemption through the awakening of the maternal spark.

The names of the stars offer the best leads, however, as each one can be depended upon to furnish good entertainment. Play them up attractively in the local papers and in your lobby. The title of the feature is finely suggestive of advertising possibilities. It spurs the imagination. Everyone will want to know what it means. You can offer a season's pass or a contribution of some sort through the papers for the best definition of it in 200 words, say, or less. Thus you will be advertising the picture through a particularly emphatic way.

CATCH LINES

Maternal love is a wonderful thing; it transformed Maizie Bell from a parasite into a woman of "sweetnes and light." See her regeneration in "The Quickening Flame," an absorbing picture of marital misunderstanding.

Two favorite stars, Montagu Love and June Elvidge, in a play of power and human feeling—"The Quickening Flame."

John Steele marries a burlesque "queen" and becomes disillusioned immediately. He marries again only to find out that his first wife is still alive. Caught in a marital net, how does he extricate himself? You will see it all in a series of smashing climaxes in "The Quickening Flame."



Olive Thomas as she appears in "The Follies Girl"

"A MAN AND HIS MONEY"—GOLDWYN

Tom Moore Again Justifies Elevation to Stardom

TOM MOORE again justifies his elevation to stardom in "A Man and His Money." The story, while it contains humorous and romantic possibilities of an average sort, is made thoroughly delightful through his personality and the easy performance he renders. He is always a good-natured human being, no matter what sort of a situation he undertakes.

Frederick S. Isham's story tells of a waster who voluntarily cut himself off from a fortune for the period of a year to learn a little about the value of money. And Harry Lathrop doesn't turn out a satevepost prodigy and clean up a million or so by bucking a ring of enemies. He leads a commonplace existence looking after a flock of dogs, which incidentally is a comical existence in the bargain. And how better could he redeem himself in the eyes of the girl than by rescuing her from the savage attack of the villain?

Seena Owen, not quite so prettily lighted as she could be, is the heroine, and a fascinating one. Sydney Ainsworth is the heavy, while others are Kate Lester and Claire DuBrey.—Length, 5 reels.—*Peter Milne.*

THE CAST

Harry Lathrop ..... Tom Moore
Betty Dalrymple ..... Seena Owen
Walter Randall ..... Sydney Ainsworth
Mrs. Johnson DeLong ..... Kate Lester
Varda Rogers ..... Claire DuBrey
By Frederick S. Isham.
Directed by Harry Beaumont.

SUGGESTIONS

Tom Moore is a star that was made by the public. There was no thrusting him on it. Long years of screen appearances and sterling work opposite the Goldwyn feminine stars made him what he is today—probably the best liked actor on the screen. Featuring him, then, is a matter of plain horse sense. Let fly at them with his name in big type.

"A Man and His Money is a good title to advertise. It has a number of possibilities and you can play on it by linking it up with the old saying, "A fool and his money are soon parted."

As it is a comedy drama, the angle to accentuate should be the comedy angle. This type of entertainment is growing in popularity every day. Melodramas are good, but they are so often marred by sameness and so often just a little too far-fetched that most everyone welcomes the occasional changes to comedy that the producers afford them. Play up the comedy situations in the picture. Write your advertisements in a brisk style. Center them about the leading male character (Tom Moore) and tell the circumstances that led to his making a man of himself. See if the Catch Lines printed elsewhere on this page won't fit this style of procedure.

PRESS NOTICE

Tom Moore, the Goldwyn favorite, will be seen at the ——— theatre on ——— of ——— week in his latest comedy, "A Man and His Money." This is a story by Frederick S. Isham and relates the experiences of a young fellow, Harry Lathrop, who had so much money that it took him by the hand and led him astray. Harry's nights are spent in buying wine for a bunch of satellites and chorus girls and his days sleeping or getting home. The only good influence in his life is Betty, the girl he has thought to make his wife, ever since childhood. And Betty isn't quite strong enough to have any influence on Harry until she finally presents him with the engagement ring he had previously presented her. And then Harry wakes up to the fact that you don't miss a good thing until you lose it.

He starts thinking a bit and decides to cut himself off from his fortune for the period of a year to see whether or not he can make good on his own. And thereupon the story starts. To tell it all here would be giving away the secret of a thoroughly amusing and enjoyable tale, exceedingly well told on the celluloid. Suffice it to say that Mr. Moore makes a delightfully human hero. All his activities are not outrageously virtuous as is the way with many a screen idol's. His Harry Lathrop has a lot of good in him and a little bit of deviltry. Therefore the character takes a much firmer hold on the spectator's sympathies than is usually the case.

Seena Owen appears opposite the star and makes a pretty and attractive Betty. The picture was produced under the direction of Harry Beaumont.

THE STORY

Harry Lathrop has about two million too much. And it runs away with him. There is no wine bill too big for him to pay—and he usually pays for about twenty others' wine beside his own. Betty Dalrymple, to whom Harry has been engaged doesn't like his mode of living at all. Finally when he comes to escort her to a dinner, slightly tipsy and still in his everyday clothes, she dismisses him along with his engagement ring. It's all off as far as she is concerned. Then Harry starts to think and decides that he will dismiss his fortune for the period of a year. So he goes to his lawyer and makes arrangements to the effect that he can't touch any of his own money until he has made good.

In a distant city Harry sets out to make good. He answers an advertisement for a handy man and finds that the job is looking after the flock of canines kept by Mrs. Johnson DeLong, Betty's aunt. And Betty happens to be visiting her aunt at that time. Her scorn for Harry doesn't diminish in the least when she sees him leading the dogs out for an airing. But even though she doesn't like Harry (or pretends not to like him), she has no use for Walter Randall, a persistent suitor, whose chauffeur boasts that "every dame falls for him."

And as time goes on and Betty doesn't "fall for him" Randall lures her to a hunting lodge and there attacks her. Happily, however, Harry had gotten wind of the trick and had hopped on behind Randall's car. He is right on the spot when it comes to the rescue stuff and staves off both Randall and his chauffeur. And then Betty decides that Harry has really reformed and they stand embracing (outdoors) not bothering about the torrents of rain that descend.

CATCH LINES

A fool and his money are soon parted, but it's a wise man that knows himself to be a fool. Harry Lathrop came out of his trance just in time to discover the truth of those old adages—how his knowledge of his foolishness made a wise man out of him is humorously told in "A Man and His Money," the latest Goldwyn picture starring Tom Moore.

He set out to make good without his fortune and got a job as nurse to a collection of dogs. It was a petty job but he got what he went after. See "A Man and His Money."

Harry Lathrop was a human being. He had a lot of virtues and a few vices thrown in just to make him interesting. That's why his adventures in "A Man and His Money" are more entertaining than those of the average hero's.

PROGRAM READER

"A fool and his money are soon parted" is an old adage. But our tale here has to do with a man and his money. This man was wise enough to know himself a fool, and therefore was something of a wise man. It all came about when Betty, his sweetheart since childhood, handed him back the engagement ring and announced in no gentle terms just what she thought of him. She told him that as long as he preferred wine and song and chorus girls to her—as long as he preferred them he could have them, but she wouldn't declare herself in too. Then and there Harry discovered himself to be a fool and set about to try to rectify the matter. His first step was to cut himself off from his fortune. Then he set out to see whether he could make money the way he spent it. He couldn't. He found that out soon enough but he didn't give up all hope. He persisted and he won. How he did is disclosed in "A Man and His Money," a Goldwyn picture shortly to be shown here. When we add that Tom Moore is the star and that the picture is a comedy drama quite worthy of ranking with his other Goldwyn pictures, we have said all in the way of praise that is necessary. Don't pass "A Man and His Money" by. You'll learn a laughing lesson from it.

"THREE GREEN EYES"

(Continued from page 2713)

Make a big noise about their appearance together then. You can't go too strong on this. The results are gratifying too. Each player seems to do better than he or she has ever done before. That's the result of co-operation, the co-operation of ability. You might discourse on this line to drive home your point.

Play the picture as a comedy-drama and go strong on this too. It's probably the best picture World Film has released in the past half year anyway. Take additional space. Use all the stars' pictures in your ad copy. Play up the five like they used to play up the old minstrel shows—40—count 'em—40. It'll take. Don't leave one of these players out of any copy you use. Stories regarding the all-star cast could be sent out, and photoplay editors will be glad of them. Go the limit on the stars and the merit of the picture and you can't go wrong.



Tom Moore, star, in a scene with Seena Owen

"THE USURPER"—VITAGRAPH

Earle Williams in Adaptation of Nat Goodwin Play

"THE USURPER" is an adaptation of a play in which Nat Goodwin appeared on the speaking stage. As pictorial entertainment it presents rather a sparse plot, the single line of action being the hero's efforts to prove the villain such in the eyes of the girl. As the hero, himself, doesn't do anything particularly heroic, it cannot be said that he attracts much admiration or sympathy. Earle Williams endows the part with good looks and a sincere interpretation of the character, but the action does little credit to him.

The spoken play was doubtless filled with clever lines, subtle comedy, as well as a share of intense moments. The blend of these qualities on the screen results in a feature of just mildly entertaining values, one which is prettily set and well played, but which fails to score very decisively.

The production was made under the direction of James Young, while Louise Lovely, late Bluebird star, is Mr. Williams' leading lady in this instance.—Length, 5 reels.—Released April 28.—*Peter Milne.*

THE CAST

John Maddox ..... Earle Williams
Beatrice Clive ..... Louise Lovely
Basil, Lord Dulverton ..... Bob Russell
Sir George Trenery ..... Frank Leigh
Bob Quentin ..... Billy Elmer
Sargent Dale ..... Jay Morley
Polly Maddox ..... Audrey Chapman
Margaret Quentin ..... Bessie Eyton
Lady Dulverton ..... Lillian Langdon
By I. N. Morris.
Directed by James Young.

PROGRAM READER

"The Usurper," the Vitagraph picture with Earle Williams in the stellar role, which will be seen here shortly is the tale of an American, an Arizonan to be particular, who travelled all the way to England to accept an invitation to tea! Rather a long trip just for an afternoon cup to be sure but John Maddox (Mr. Williams) really had another motive. He didn't care an awful lot about oolong or English Breakfast. His main idea was to see the hostess, Beatrice Clive, a young lady he had rescued six years before when she was dangled perilously over the edge of a high cliff. That rescue had been the beginning, now Maddox was determined to end it and how he accomplished his end is attractively set down in the five reels of "The Usurper." "The Usurper" is a drama punctuated with plenty of comedy moments. Mr. Williams appears at his best in the stellar role. Louise Lovely, sometimes a star on her own account, appears in the opposite role while others are Bob Russell, Frank Leigh, Billy Elmer, Audrey Chapman, Bessie Eyton and Lillian Langdon. The picture was produced under the direction of James Young.

PRESS NOTICE

Earle Williams, the popular Vitagraph star, will be seen at the ——— theatre on ——— of ———week in his latest feature entitled "The Usurper," an adaptation from the play in which the late Nat Goodwin often appeared in on the speaking stage. The part of John Maddox, the American ranchman, is singularly fitted to the talents of the star and he makes a most genial and at the same time commanding figure throughout all the dramatic scenes of the picture. "The Usurper" is, on the whole, a drama, although throughout the five reels there are flashes of comedy that, subtley introduced, serve to balance the entertainment in excellent fashion.

The story tells of John Maddox, who one day rescues a girl after she had fallen over a cliff to a narrow ledge below. She proves to be Beatrice Clive, journeying through the west with her father, an Englishman. When she leaves for her home she takes John's heart along with her although she isn't aware of it. Then Maddox goes on working, with renewed energy and eventually amasses a fortune sufficiently large enough to warrant his long-awaited trip. He learns that the Clive estate in England is for lease and he takes it up with the stipulation that the Clives themselves remain there and entertain him and his sister as their guests.

The scene then shifts to England and the plot then takes on new aspects. There is another suitor for the hand of Beatrice, a suitor that, even though Beatrice does not love him, Maddox has a hard time to get rid of. Eventually however, he accomplishes the purpose of his long trip. Mr. Williams receives capable support from Louise Lovely, Bob Russell, Frank Leigh, Billy Elmer, Bessie Eyton and Lillian Langdon.

THE STORY

John Maddox, an American ranchman, has long loked forward to the day when he may go to England to seek out Beatrice Clive whom he had once rescued when she was travelling in the west. The opportunity presents itself when he sees that the Clive estate in England is up for sale. Clive, it seems, had lost his fortune in poor investments. Maddox takes the estate on the condition that the Clives remain there and receive him and his sister, Margaret, as guests. This they agree to do, much against their better judgment. But when John and Margaret arrive the situation appears in a much better light.

Beatrice is engaged to Sir George Trenery, a neighbor, purely for financial reasons. John doesn't like the looks of Sir George at the start and he soon finds out that he has been guilty of betraying the trust of Beatrice's maid. The maid, however, keeps silent, fearing that Sir George wil send her father to jail if she tells the truth. Maddox learns of this and asks the girl to confess it all to Beatrice for her (Beatrice's) sake. She promises to do this but another threat from Sir George keeps her silent. Beatrice is furious that Maddox should endeavor to besmirch Sir George's name and announces her intention of eloping with him that very night.

Maddox, however, prevents this by asking Beatrice to show him the tower room which is supposedly haunted by ghosts. By the time they have seen it the last train to London has gone on its way. The maid's father is hiding in the room and he supports Maddox's statement as to Sir George's villainy. Beatrice then feels free to marry the man she had really loved since the first meeting in the west.

SUGGESTIONS

After consideration of all the possibilities of this feature it appears that the best talking points regarding it are the fact that it is an adaptation from a stage play in which Nat Goodwin starred, and that you can get some good catch lines and arguments out of the fact that the hero goes all the way to England to accept an invitation to tea. This last line starts the story off and it will arouse interest if you use it in your copy. And with the statement that "The Usurper" is a Nat Goodwin play you have another attraction. Nat Goodwin was an actor known from coast to coast, highly publicized and recognized as one of the leaders in his profession. By all means link up the pictures with the popularity of this late star.

You have another good selling point in Louise Lovely, particularly before real picture fans. They will know her as a Bluebird star, one who appeared in many pictures in the past. Use her name as supporting Earle Williams. It will help.

These things done and you will have covered the ground pretty thoroughly with regard to the best possibilities in "The Usurper."

CATCH LINES

He journeyed from Arizona to England for a cup of tea and found the girl he loved! See "The Usurper."

Adapted from the play made famous by the late Nat Goodwin.

The story of an American cowboy who hired an English estate and the family along with it! See "The Usurper."

"BLACKIE'S REDEMPTION"

(Continued from page 2705)

humanities. His work is possessed of a certain quality and tone that is rarely to be found in pictures. His ability to portray realistically roles of the sort of Boston Blackie has been one of the reasons of his rapid climb to stardom. In "Blackie's Redemption" he is supported by an excellent cast that includes such capable players as Henry Kolker, Alice Lake, Bernard Durning, Jack Duffy, and Joseph Kilgour. The picture has been given a production that is remarkable for its fidelity to the atmosphere of the story.

CATCH LINES

A wonderfully appealing story, and an exciting one, too, is "Blackie's Redemption"—taken from Jack Boyle's Boston series that are appearing in the Red Book Magazine.

His resolution to go "straight"—to appreciate the love of a wonderful girl. And to be arrested for the crime of another on the eve of his honeymoon and sent to prison for twenty years! Did Blackie lose faith in himself? See Bert Lytell in "Blackie's Redemption" and find out the answer.

A tale of a crook and his reformation. Come to the ——— theatre and follow his adventures. You are in for sixty minutes of solid excitement—for Blackie is a thief and the Law swoops down on him, though he is innocent in this particular case.

Sentenced to prison for twenty long years and just as he is about to be married to Mary! Does she remain faithful and abide the time? What happens inside the prison walls? You can find the answer to these questions in "Blackie's Redemption." Don't fail to see it.



Earle Williams is presented by Vitagraph in "The Usurper," from the stage play

HARRISON'S EXHIBITOR REVIEWS

"The Follies Girl"—Triangle Special

ALTHOUGH "The Follies Girl" is not what one might call a "stupendous" production, nor the kind that would create a "great" sensation, nevertheless it is a picture you could not afford to overlook, especially if you happen to cater to a family patronage, and your aim is to present them with entertainment of the happy sort. It is based on a light but interesting story, intelligently developed.

The ending in particular is agreeably surprising, and will undoubtedly draw many favorable comments. These comments will be considerably augmented by the clever introduction of an infant. The presence of a baby on the screen in general, especially when such baby is, as in this case, the legitimate shild of the hero and the heroine, is alone a feature strong enough to bring cheer to the heart and a broad smile to the face; but when such feature is combined with other merits, such as this attraction possesses, then it makes the picture a sure enough winner.

Miss Thomas appears to the very best advantage; her work is sincere and natural. The supporting cast is also excellent, and so is the direction—smooth and free from jolts. Released April 27. Length, 5 Reels.—*P. S. Harrison.*

"The Blinding Trail"—Universal Special

"THE Blinding Trail" has been produced with the usual care that marks all Universal contributions. The predominant element in it is suspense; because the ending is concealed, the interest of the spectator is stimulated by his desire to know what it is going to be.

But however well the picture has been produced, however highly dramatic the story is, there is a feature in it that many of you will consider somewhat weak—it is a little uncheery. The hero goes blind, and with the exception of a short time at the beginning, he never regains his eyesight until well towards the end. The sight of a blind person on the screen can hardly be considered as conducive to cheerfulness.

Another weak point is the fact that it deals with marriage infidelity. For a city trade, such a feature of course may not be objectionable; but to those of you who cater to family patrons, especially in small towns, it no doubt proves unwelcome, even though when, as in this case, none of the situations are vulgar or in any way offensive. Released May 19. Length, 6 Reels.—*P. S. Harrison.*

"The Courageous Coward"—Robertson-Cole

TO ask that every Hayakawa picture should be a "Heart in Pawn," or a "Bond of Honor," would be asking for something that is almost impossible to attain, at least not for a while; so in judging other pictures of his, one should be guided solely by their individual merits, and not by the high standard set by those two attractions. So judged, "The Courageous Coward" is an excellent production. Although it lacks the intensity of emotional appeal that marked almost every Hayakawa contribution lately, it is endowed with a by far speedier action of plot; and as it unfolds a highly interesting story, the satisfaction and pleasure this offering should afford picture goers, especially his friends, should be almost as thorough as his other offerings have afforded.

The story deals with a love affair between an American born Japanese law student, and a young Oriental beauty, just imported from Japan by her uncle, a prominent attorney.

The production end of the picture is marked by the same artistry that has characterized all of this star's former contributions. Released through Exhibitors' Mutual. Length, 5 Reels.—*P. S. Harrison.*

"The Roaring Road"—Paramount

THE entertaining values of "The Roaring Road" are excellent. Although the plot in itself lacks unity, slowing up considerably now and then, the satisfaction it will give nevertheless will be first class, for it is loaded with situations that are thrilling as well as exciting. Some of the scenes are so realistic, that the spectator is carried away by his enthusiasm as if he were an actual participant. This is true particularly near the close of the picture, where the hero in a racer is trying to overspeed a fast passenger train.

The picture deals with automobile races, in which the hero is after two prizes, the automobile race prize as well as the boss's daughter; he wins both.

The acting, direction, photography, etc., all are up to a high standard. Released April 27. Length, 5 Reels.—*P. S. Harrison.*

"Bare Fists"—Universal Special

THERE are two elements in this attraction, either one of which could constitute the basis of a first class picture: The one is love—the unbounded love the hero feels for his mother as well as for his little brother, sure to wet a tear-dry eye; the other element is suspense, of the most intense kind, created by a rather novel situation—the hero, a cowboy, goes through the picture without a weapon on his person, and although he fights armed men, he wins out. The remarkable thing about it though, is the fact that the director has handled the situations with the gunless hero so convincingly, that the spectator's imagination, or his credulity, is hardly ever imposed upon.

The reason given for the hero's unwillingness to carry a gun is a promise he had given his mother to that effect: Having lost her husband, a sheriff, who was murdered by cattle rustlers, she trembles lest the feel of a gun make her boy take risks more than is prudent; so she makes him swear upon the family bible never to carry a weapon.

The most dramatic part of the picture is where the hero, in search of the cattle rustlers who branded his little brother, overtakes them. He is in the saloon armed with a rifle he had seized from the hands of the sheriff, while one of the outlaws is hiding in the next room. The realization of the hero's extremely dangerous situation creates within the spectator a strong sense of anxiety, holding him spellbound until the danger is over.

"Bare Fists" will no doubt give as good a satisfaction as any picture produced with Harry Carey in the lead. Released May 5. Length, 6 Reels.—*P. S. Harrison.*

"The Cry of the Weak"—Pathe

IF your patrons like the strong melodrama, I doubt whether you could satisfy them any better with another picture than you could with "The End of the Game." The elements of mystery and suspense, which have been worked cleverly into almost every one of the situations, can be depended upon to hold the attention of the spectator.

There is a slip in the picture, which will hardly escape the notice of even the most easily satisfied picture goer: The heroine's young brother is shot and mortally wounded, as is plainly indicated by the amount of blood shown on the hand of the heroine, and also by the spot of the wound, which is close to the heart; and yet, in the next few scenes the boy is standing up as a perfectly healthy person would, and also submitting to a third degree, apparently for many hours, without showing any signs of weakness, or that there was ever anything the matter with him whatever. In all probabilities there was a lapse of time between the shooting and the interrogating, but apparently the director found himself up against a difficult situation—he either had to allow this discrepancy to creep in and thus keep the boy in the house, or else change the story. Whatever the cause, such faults do not help to raise the motion picture art in the minds of the people.

Interesting story as it is, the effect it leaves behind is somewhat sad anl unhappy, so it wouldn't be a bad idea to temper it up by placing at the end a good slap-stick comedy. Released May 4. Length, 5 Reels.—*P. S. Harrison.*

"A Man and His Money"—Goldwyn

OWING to Tom Moore's personality as well as to the excellent handling of the production end, "A Man and His Money" should give good satisfaction. As far as the story itself is concerned, there is nothing in it that is new—the same idea has been employed in pictures many times in the past; the average spectator will know approximately almost from the very beginning what the outcome would be; for that reason, suspense suffers to a great extent. But it has been repeatedly noticed that when a spectator likes a player, he generally overlooks many things; so it wouldn't surprise anyone to see this picture make a good hit.

The hero, in this case, is introduced as a wealthy young man, who dissipates quites a little. As he has failed to live up to the promises he gave his fiancee to stop drinking, she breaks their engagement. In the end, however, he makes good and they again become engaged. Released March 16. Length, 5 Reels.—*P. S. Harrison.*

In and Out of West Coast Studios

By J. C. Jessen

The F. P.-Lasky Studio

Everyone about the Famous Players-Lasky studio who was fortunate in being present at the private showing of the C. B. DeMille-Edgar Selwyn story production, "For Better For Worse," enthusiastically proclaim it the greatest to date. This film is now entirely completed, and the showing occurred on the evening of April 8. It is spoken of as the strongest drama of the American screen, produced with delicacy and finesse, and of such character as to be a bell ringer for the great American public.

Bryant Washburn is now "posing" as "A Very Good Young Man," for that is the title of the play he is now appearing in under the direction of Donald Crisp. The subject was put in production at the Lasky plant this week.

Irvin Willat, director; Lila Lee and company, which includes Elliott Dexter as leading man, are back from Truckee where they went to film exteriors for a Canadian northwoods play, and are working on interiors at the studio, and exteriors near Hollywood.

A play has been selected for Vivian Martin, but a definite name has not been decided upon. She is working under the direction of Robert Vignola.

Wallace Reid and Company are completing the scenes for "The Valley of Giants," the Peter B. Kyne story directed by James Cruze; while the remainder of "Secret Service," starring Captain Robert Warwick, which is to be an Artcraft Special, will be completed within the next week by Director Hugh Ford.

Houdini, the escape artist, is to arrive in Hollywood on April 20, and preparations for the filming of a story are now progressing. Work will be commenced on the filming of the play as soon as he arrives.

Fox Studio Doings

Director Arthur Rossen and the Tom Mix Company are home from San Francisco where ten days were spent in securing scenes for "Cow Hollow," which will offer Juanita Hansen as leading woman. While in San Francisco the producing unit had every accommodation conceivable from the city officials for the filming of this fairy story of the wild west, written by Charles Kenyon.

The comedy department of the William Fox studio, under the supervision of Hampton Del Ruth, this week has three companies at work on new subjects, untitled, under the direction of J. G. Blystone, Frank Griffin and Victor Herrman. Herrman was recently discharged from the navy after serving almost two years.



Al Christie plays the piano divinely, while members of his comedy company drink in the harmony

An addition to the comedy producing forces is a ballet of twelve girls engaged this week by Supervising Director Del Ruth, who are at present working in the subject being filmed by Director Blystone.

Director E. J. LeSaint continues on "Gypsy" starring Gladys Brockwell, who has Bertram Grassby as her leading man; William C. Dowlan is producing "Cowardice Court" with Peggy Hyland, and Harry Millarde is directing Madlaine Traverse in "The High Flame."

About Metro Players

The week of April 12 was ushered in at the Metro studios with the beginning of work on three new productions, stars of which are Bert Lytell, Hale Hamilton and Viola Dana.

George D. Baker, who is now directing Bert Lytell in "The Lion's Den," will relinquish his claim to that actor within a day or two and Lytell is then to return to the direction of John Ince for the making of "A Favor to a Friend," from an original story by Luther A. Reed. While no statement has been issued from the Metro studios, it is learned that it will be Metro's future policy to give more attention to subjects of this star, it being understood that officials, including Supervising Director Maxwell Kargar, believe Lytell is one of the big possibilities for the screen. The new story is one of stage life, and is spoken of as a light comedy.

Alice Lake, having completed her work opposite Bert Lytell in "The Lion's Den," has been cast to play the leading woman role in "Full of Pep," which will star Hale Hamilton. A. S. LeVino is responsible for the continuity, and this is from a story by Robert F. Hill. Settings are now ready for the filming.

May Allison is going back to her former director, George D. Baker, for another picture. Baker will direct her next subject which will be titled "Free," which is adapted from the Will Irwin story of a stenographer's adventures with Bolshevikism.

"Pliant Patricia" is the name role Viola Dana will play next under the direction of Henry Otto. This was originally a three act comedy written by Anne and Alice Duffy, and has been prepared for the screen by June Mathias. Only the preliminary scenes are being taken this week, and consequently the entire cast has not been at work.

Finis Fox is now doing the last re-write work on the continuity for the Emily Whalen subject which will be made under the direction of Herbert Blache, who has just made the final scenes for "The Brat" with Nazimova. This will be titled "Family Trees," and is a satire by E. Forst. Darrell Foss has been selected as leading man.

Universal Newsettes

After a stay of several weeks, President Carl Laemmle departed from Universal City. During his stay the production staff has been materially increased, until now about fifteen companies are at work at all times on new productions. Changes have been made that will add efficiency to the production department, and changes have been introduced that will be very beneficial to the productions generally speaking.

It became known this week that Dorothy Phillips in her forthcoming production, "The Right to Happiness," will have four leading men, they being Thurston Hall, Stanhope Wheatcroft, William Stowell and Robert Anderson. The other important players for this special production being directed by Allen Holubar are Margaret Mann, who appeared as the mother in "The Heart of Humanity," together with Hector Sarno, Alma Bennett and Henry Barrows.

Production work has been started by Director Paul Powell on a subject at present titled "The Weaker Vessel," which will star Mary MacLaren. This is an original story by Elmer Elsworth, and will have Thurston Hall in the leading masculine role, and Margaret Loomis in a very important part. In this film Miss MacLaren will be seen as the young girl from a small village who goes to the city to become waitress in a chop house. At the present time the company is working at Bishop filming small town scenes.

The San Quentin prison of California has been reproduced at Universal City for

scenes in "The Chatterbox," which stars Priscilla Dean, which Director R. S. Sturgeon is now filming from the Bayard Veiller crook story. The entire cast now assembled includes Francis MacDonald, leading man, George MacDaniels, Gertrude Astor, Walt Whitman, Joseph Swickard and Milton Ross.

Unable to continue filming of the next serial which stars Marie Walcamp owing to the actress being in a local hospital recovering from a recent injury sustained while scenes for "The Red Glove" serial were being made, J. P. McGowan is now directing a two-reel western subject titled "In the Balance," by Alvin J. Neitz and George Hively. Other two-reel subjects in production are "The Last Outlaw," with Ed Jones and Lucille Hutton, under the direction of Jack Ford: "Wanted for Murder" with Magdalane and Pete Morrison, under the direction of George Hoit; and "Destiny's Share," directed by Jacques Jaccard with Helen Gibson and Eddie Polo.

Hollywood Hookum

APRIL 26, 1919 NEWS MORE NEWS

No weather this week.

Rex Beach has gone east.

Come again, Mr. C. Laemmle, when you can stay longer.

Viola Dana had her hair cut this week—pardon us, bobbed.

Monroe Salisbury is spending the week in the mountains filming.

Welcome to our city Tomson Buchanon. We hope you'll love our climate.

Carl Laemmle, hearing that winter was over, went back to New York Monday.

Bill Desmond's new play name is "Two Fisted Gallagher"—rather Irish, and Bill just got married too.

June Mathis insists on keeping more than busy all the time. She's only writing two continuities now at one time.

Every day is "peanut day" at Goldwyn studio, just because Mable Normand has friends who grow them in West Virginia.

Hampton Del Ruth has been a busy man these days, and behold, the Fox studio has a brand new ballet of twelve beauties.

Now that the baseball season has opened, managers will know where to find their players who have "gone to their Grandmother's funeral."

May Allison recently was "In for Thirty Days," but her next subject is to be "Free." We mean nothing by that, merely giving the news.

Mrs. Harry P. Caulfield is the mother of another boy, tipping the beam at eight pounds. Harry Caulfield is accepting congratulations.

Harvey Gates threatens to write a very original scenario, as he was up the other day and took laughing gas before they pulled his teeth.

Harry Millarde since buying that new $10,000 car, for which he is said to have paid an extremely high price, is the envy of all about the Fox lot.

We haven't seen Dorothy Dalton's homing pigeon flitting in, therefore we don't know that Dorothy reached New York. Please send your message Dorothy.

We hear that Luther A. Reed is a very energetic scenario writer. He is charged with lying awake nights to think of new titles. Warm milk is a cure for Insomnia.

King Vidor, unable to find a lake to take "Better Times" to, brought the lake to "Better Times" by creating one in a valley near the Brentwood studios. Wonders never cease!

Norbert Lusk uses a two-color ribbon on his typewriter at the Goldwyn studio, thereby proving to HOLLYWOOD HOOKUM that we get an original copy of his genteel press-agentry.

Nazimova climbed Look-Out Mountain the other Sunday, and admired the Vista for several hours. California is sure a wonderful country, but we never heard of this place "vista" before.

Juliet Reilley is the real name of Mary Miles Minter, and Pearl Miles Reilly, her mother's. The names popped up the other day in court when suit was brought by mother for daughter.

Dave Morrisey, who beats the Underwood at the Fox studio's publicity department, claims to have found a monstrosity in the person of William C. Dowlan, he claiming that Dowlan is a soft-voiced director.

Be it known and jotted down for future reference, April 8th is America's Sweetheart's birthday. On this 365th day of the year, Mary Pickford declared "I'm twenty-five going on twenty-four."

Bob Brunton is going to make his filming place a thing of beauty, and therefore we must add, a joy forever—flowers, clinging and on bushes; massive pillars, cement curbs, gravel driveways, 'neverything.

Tom Ricketts is charged with being a propaganda director simply because he directed "Damaged Goods," "The Sin of the World," and is now making a labor and capitalists story for the Brotherhood of Locomotive Engineers and Firemen.

Of all the nifty vehicles flitting around on Southern California asphalt, the one that makes them all sit up and stare is that blue streak that Vitagraph Studio Manager W. S. Smith's chauffeur is driving about. Words fail us; it's some boat. Prexy Albert E. is sure seeing California.

Over the desk of Harry Lustig of Metro fame, is a card which bears this bit of advice: "Count that day lost, Whose low, descending sun, Sees prices shot to Hell, And business done for fun. Anonymous—but true." Now who would have thought a film exchange man would cherish such a verse.

Adam Hull Shirk, the world's famous magician, now chief of publicity at the F. P.-Lasky studio, is practicing up on his parlor tricks preparatory to showing up Houdini who arrives on April 20th. The big Lasky lot won't be big enough for the two to demonstrate their work in the art of legerdemain.

Charley Chaplin served as secretary to Sid Grauman the other evening when Sid debated with Maurice Tourneur. Charley was good at starting the applause, but afterwards stated, "poor old Sid, I suffered for him." He also told Sid he made a grave mistake. "When Tourneur finished you should have said, 'Oh hell, you win.'"

SOCIETY COLUMN

Pauline Frederick is entertaining her Mother, Mrs. L. E. Frederick of New York, and her aunt, Mrs. E. W. Pettingell of Boston.

Three weddings in filmdom this week. Margaret Landis became the bride of Bertham Bracken, and they honeymooned at Billy Wrigley's Catalina Island. Police Judge Carl V. Hawkins tied the knot. Bertram showed preference to Hawkins because a year ago he appeared before Hawkins for speeding, and Hawkins released him on probation.

T. Hayes Hunter is a benedict, and Millicent Evans is his wife. They slipped away to Santa Ana on a Friday evening, (fish day) the same being April 4th, and said "I do" individually. Santa Ana, it may be said, is the Gretna Green of the Sunkist land. T. Hayes, upon seeing the minister's study, is said to have broken his record by o. k'ing the set at the first glance. T. Hayes and Millicent met seven years ago in New York when he was a stage producer and she a would-be star. At home, 2505 Tenth Avenue.

Riverside's romantic atmosphere was the setting for another film folk marriage, Sunday, April 6th. Albert Ray, the William Fox star, and Roxana MacGowan of Mack Sennett beauty, but silent, chorus, were the contracting parties. Mission Inn, Riverside, was the mail address Ray left at the studio.

PAGE NOAH WEBSTER!

About the concrete palaces at the other end of Culver City, there's a new word in use—Mabelescent—and from a reliable source we understand that this word means Mary-madcappish-warmhearted-tender-like Mabel Normand. We predict that it should become popular.

A Japanese film publication comes to our notice which proves that they are copy-cats. On one page is a heading "In and out of west coast studios," and in a week or two we expect to see HOLLYWOOD HOOKUM spread across the page. We know of no better place any publication could get material to fill their columns. Yes, we admit this is the best—unblushingly.

Many of our set took part in the Salvation Army drive on newspaper day conducted by the Express and Times. In fact, we never knew that actors and actresses could get up as early as they did, come down in the morning, and sell papers. But they did it, and many sheckles were collected for the S. A. We got a picture of Sid Grauman buying a paper from Charley Ray, but we'll bet they didn't have any flash powder or artificial lighting to shoot it, because Sid don't get up with the birds.

SERIAL POEM

(Third Installment—By Dick Willis)

Able athlete he,
Laughter's lightning-bug,
Pep, publicity;
That's "Doug."

Here and There

Two Jesse D. Hampton producing companies will begin work on new subjects within the next week. William Desmond will play the name part in an original story written by William Parker titled "Two Fisted Gallagher." Mr. Hampton has engaged Joseph J. Franz to direct Desmond, and the producing unit heads are now selecting players for the cast of this subject.

H. B. Warner is next to play in the Chinese subject titled "The Pagan God," which will be directed by Parke Frame. Barbara Castleton will continue as Warner's leading woman. George Elwood Jenks is responsible for the original story for this play and also the continuity.

Locations of a desirable nature for a Fox hunt have been found in the vicinity of Santa Barbara for the Tom Moore production now in the making under the direction of Harry Beaumont, and the company is at the millionaire colony of Santa Barbara this week. In addition to Naomi Childers, who was borrowed from the Metro to play opposite Moore, the cast contains a number of well known players including Mabel Ballin, Frank Leigh, William Burress, Philo McCollough, Kate Lester, late of Metro, and a number of others, including Leslie Stuart, Jr., late lieutenant of the Royal Field Artillery. This is Stuart's first screen assignment.

Since production was begun on the filming of "Her Kingdom of Dreams," starring Anita Stewart and being filmed for First National under the direction of Marshall Neilan, no complete cast for the subject was given out until this week, as all important roles had not been cast. Mahlon Hamilton, Tom Santchi, Lou Cody, Thomas Meighn and Edwin Stevens are among the list of leading men taking part. Thomas Jefferson, Frank Currier and Harry Holden are to play character roles, and Anna Q. Nilsson and Kathleen Williams will be seen in the principal feminine parts in support of Miss Stewart. Little Wesley Barry, who made his screen debut in "The Unpardonable Sin," takes the child role. It is expected at least two weeks will be required for the completion of photographic work.

The Lyons and Moran troop are filming "The Go-Getters," and Al Santell is making "Rings and Things" with Neal Burns and Josephine Hill, after which he will film "Father Was Wise."

Just prior to the departure of President Laemmle, Lynn F. Reynolds, who for the past year has been with the Fox organization, was engaged to film a special story, "The Little Brother of the Rich," adapted from the story of the same name by Joseph Medill Patterson, owner and editor of the Chicago Tribune.

Having completed all scenes for "I'll Get Him Yet," a comedy by Harry Carr, Sunday editor of Los Angeles Times, the Dorothy Gish Company is taking up the making of a western comedy. Elmer Clifton is the director of this, as well as the subject recently filmed. In "I'll Get Him Yet," Richard Barthelmess is leading man.

Index to Complete Plan Book and EXHIBITORS' BOX OFFICE REPORTS

EDITOR'S NOTE—Exhibitors will find here a complete list of all feature pictures for the current quarter arranged alphabetically as an index to The Complete Plan Book for this period, naming the picture, the producer, the star, the release date, and designating the issue of MOTION PICTURE NEWS which contained the original review.

The following also contains our reviewer's opinion encompassed in a brief single line and gives the comments of exhibitors who have shown the picture and forwarded their opinions. And we also publish a final line fairly summarizing a consensus of all opinions received on each picture. As many of the exhibitors do not comment on every picture (merely checking it Big, Average or Poor), we arrive at the consensus not only by the actual comments made and published, but are also guided by the reports from exhibitors who have made no actual comments but have merely checked the box office value of the picture.

All the pictures mentioned are five-reel features, unless marked otherwise. Serials are reviewed also. At the conclusion of this department will be found the "Flash-Backs," being comments on films released previous to January 26, 1919.

ADELE (UNITED) KITTY GORDON (JAN. 26).....FEB. 1
(Six Parts)

"Exhibitors who are 'larry' of war pictures at this time need have no hesitancy in booking this for the full run."—M. P. News.

Exhibitor Comment—"A good picture liked by all and well produced. Big to average business." "Good, but patrons are tired of war stories. Average to big business." "Good picture. War stuff dead. Average business." "Big business two days." "Good picture. Average business. War plays dead here."

Consensus—"Good picture, good puller."

AFTER THE WAR (UNIVERSAL) CUNARD (JAN. 26).....JAN. 11

"Timely subject possessing unusual advertising possibilities."—M. P. News.

Exhibitor Comment—"A strongly dramatic story, with star's work exceptionally good, as well as her support. Another good offering for city trade. Good business." "Big business two days on this Universal Special." "Pretty strong. If you play to a lot of kiddies don't book this one."

Consensus—"Satisfactory production, good puller."

ALIAS MIKE MORAN (PARAMOUNT) WALLACE REID (MAR. 2).....MAR. 29

"A real human character the centre of fine story."—M. P. News.

Exhibitor Comment—"Very good. Extra big business." "It drew fairly well."

Consensus—"Good picture, good puller."

AMAZING IMPOSTER, THE (AMERICAN) MINTER (FEB. 2) FEB. 8

"Lots of ginger in this one. Star's features better."—M. P. News.

Exhibitor Comment—"Average picture, average business."

AMAZING WIFE, THE (UNIVERSAL) MARY MACLAREN (APR. 7).....MAR. 29
(Six Parts)

"Here's one on which you can go the limit."—M. P. News.

AS THE SUN WENT DOWN (METRO) EDITH STOREY (FEB. 10).....FEB. 22

"Edith Storey in screen version of Baker's play."—M. P. News.

Exhibitor Comment—"Picture just fair. Star does not draw in this house." "Has some great comedy throughout but in some places tends too much on serial order."

Consensus—"Fair picture, average puller."

BELLE OF NEW YORK, THE (SELECT) MARION DAVIES..FEB. 10

Exhibitor Comment—"With all the advertising the stage success had of the same name, one would expect to break all records with this, but nothing smashed except faith in human nature. Why try to make a screen star out of Marion Davies? It can't be done. She's no better than when she started her first Select. Average to poor business." "A much over advertised picture. Did good business but did not universally satisfy. Going to be a tough job trying to put this star over. Guess we won't try it. Big business three days."

Consensus—"Fair picture, good puller."

BETTER 'OLE, THE (WORLD) SPECIAL CAST (MAR. 17)..MAR. 8
(Seven Parts)

"Novel and very entertaining; characterizations good."—M. P. News.

Exhibitor Comment—"Very good picture but seven reels too long for patrons. Disappointing to the gallery." "Decidedly different. Went over fine, especially with the better element. Well worth while playing. Good business against bad weather."

Consensus—"Pleasing picture, big puller."

BLIND MAN'S EYES (METRO) BERT LYTELL (MAR. 10).MAR. 22

"Bert Lytell excellent in murder mystery tale."—M. P. News.

Exhibitor Comment—"Excellent picture. Title misleading. Poor to average business."

BOLSHEVISM ON TRIAL (SELECT SPECIAL) SPECIAL CAST (APR. 20).....APR. 19
(Six Parts)

"Picture as good as its title; square deal."—M. P. News.

BONDAGE OF BARBARA, THE (GOLDWYN) MAE MARSH (FEB. 2)

Exhibitor Comment—"Poor business." "Very poor picture. But Mae Marsh does her best under the circumstances. Average to big to average business." "Mae Marsh does not draw here. Fair production to average business." "Very good picture to big business." "Drew few and pleased few." "Disappointed and Miss Marsh no longer draws." "Good picture, but they do not want her here."

Consensus—"Fair picture, average puller."

BOOTS (PARAMOUNT) DOROTHY GISH (FEB. 16).....MAR. 15

"Star attractive and comedy dominates this picture."—M. P. News.

Exhibitor Comment—"Picture proved very satisfactory. Star very pleasing." "Splendid in pleasing power and Miss Gish is coming strong." "Didn't draw although a good picture. Dorothy Gish not popular here."

Consensus—"Good picture, average puller."

BRAND, THE (GOLDWYN) REX BEACH CAST (MAR. 9)..MAR. 8
(Seven Parts)

"A Rex Beach story of the far North that rings the bell."—M. P. News.

Exhibitor Comment—"Very good picture but seven reels too long. Could have been put in six with as good if not better results. Big business two days." "We are stung on Rex Beach subjects. They don't go here at all." "Big business opening day then average four days and big business last two days."

Consensus—"Good picture, big puller."

BRASS BUTTONS (AMERICAN) WILLIAM RUSSELL (MAR. 330).....MAR. 22

"A lot of snap and zest to this comedy drama."—M. P. News.

Exhibitor Comment—"The Greatest Russell picture yet. Big business."

BREED OF MEN (ARTCRAFT) W. S. HART (FEB. 2).....FEB. 15

"Star registers strongly in one that should please everybody."—M. P. News.

Exhibitor Comment—"Very good. Big business. Hart will have to change his style of work. Has too many imitators. Drew a very big opening and sent them out pleased. An average Hart picture." "Bill put them in on this one and they liked it." "Average to poor business seven days."

Consensus—"Satisfactory picture, strong puller."

BREEZY JIM (TRIANGLE) CRANE WILBUR (FEB. 23)....FEB. 22

"Shows its age plainly. Hot stuff for hero worshippers."—M. P. News.

CALIBRE 38 (EDGAR LEWIS-SHERRY) MITCHELL LEWIS (APR. 13).....APR. 5
(Six Parts)

"Melodrama based on murder mystery; story well constructed."—M. P. News.

CAMBRIC MASK, THE (VITAGRAPH) ALICE JOYCE (APR. 7).....APR. 5

"Star in version of unusual Chambers story."—M. P. News.

CAROLYN OF THE CORNERS (PATHE) BESSIE LOVE (MAR. 9).....MAR. 1

"Strong story but a little loose. Human touches plentiful.—M. P. News.

Exhibitor Comment—"Poor business." "Good, but very light show. Bessie Love has no drawing power."

CHILD OF M'SIEU (TRIANGLE) BABY MARIE OSBORNE (FEB. 16).....FEB. 22

"Film lacks heart interest, action and suspense."—M. P. News.

Exhibitor Comment—"Big business."

COME AGAIN SMITH (HODKINSON) J. W. KERRIGAN (FEB. 10).....FEB. 1

"Fits the star like proverbial glove; interest is plentiful."—M. P. News.

Exhibitor Comment—"A dandy comedy drama to big business." "Picture well liked. Star just average." "A nice clean program picture to average business."

Consensus—"Fine picture, good puller."

COMMON CLAY (PATHE) FANNIE WARD (MARCH 2)....FEB. 8

"Audience will likely praise this Ward picture."—M. P. News.

Exhibitor Comment—"Generally good picture. Good box-office attraction. Big business seven days." "Big business first two days, then extra big three following days, then big and finishing extra big again on the seventh day."

Consensus—"Fine picture, strong puller."

COURAGE FOR TWO (WORLD) CARLYLE BLACKWELL (FEB. 17).....FEB. 15

"Star with Miss Greeley offer fine comedy drama."—M. P. News.

Exhibitor Comment—"Big business two days."

CREAKING STAIRS (UNIVERSAL SPECIAL) MARY MAC-..... LAREN (FEB. 10).....

Exhibitor Comment—"Good story of suspense and thrills with no padding but everybody on the job every second. Big to average business."

CROOK OF DREAMS (WORLD) LOUISE HUFF (MAR. 3)...MAR. 1

"Clever story with star in apealing role."—M. P. News.

Exhibitor Comment—"A good program picture. World is waking up at last and making better stuff. Average business."

Exhibitors' Own Box Office Reports

PICTURE BRAND STAR RELEASED PLAN BOOK

DON'T CHANGE YOUR HUSBAND (ARTCRAFT) DE MILLE'S (JAN. 26) ..... FEB. 8

"Points a moral to married folk, or those to be married."—M. P. News.

Exhibitor Comment—"A very fine production. One of the best. Big business." "Extra big business seven days straight." "This with Arbuckle comedy packed them in and patrons raved over the feature." "Extra big business seven days." "Great picture, tremendous drawing power." "Went over very big to extra big business." "Big business four days." "This should be played to an extended run at advanced prices. A perfect gem." "Excellent production, very pleasing to public."

Consensus—"Excellent production, strong puller."

ECHO OF YOUTH, THE (GRAPHIC) SPECIAL CAST (FEB. 16) ..... MAR. 8

"Cast is good and picture is clean and compelling."—M. P. News

ENCHANTED BARN, THE (VITAGRAPH) BESSIE LOVE (JAN. 27) ..... JAN. 25

"Has all good points necessary to interesting picture."—M. P. News.

Exhibitor Comment—"Very good. Average business."

END OF THE GAME, THE (HODKINSON) J. WARREN KERRIGAN (MAR. 23) ..... MAR. 29

"Too much footage in this Western of '49 days."—M. P. News.

Exhibitor Comment—"This was the worst of any of the late Kerrigan pictures. Average to poor business."

EXPERIMENTAL MARRIAGE (SELECT) CONSTANCE TALMADGE (MAR. 10) ..... APR. 5

"Stage play successfully turned into film drama."—M. P. News.

EXQUISITE THIEF, THE (UNIVERSAL) PRISCILLA DEAN (APR. 28) ..... APR. 19

(Six Parts)

"Star shows unusual talent; highly artistic."—M. P. News.

EXTRAVAGANCE (PARAMOUNT) DOROTHY DALTON (MAR. 16) ..... APR. 12

"Fully up to Ince standard; genuine drama."—M. P. News.

FAITH (METRO) BERT LYTELL (FEB. 3) ..... FEB. 8

"Picture with deep appeal and excellent star."—M. P. News.

"If it is presented properly it will do immeasurable good."—M. P. News.

Exhibitor Comment—"Only fair. Star is capable of bigger and better things. Average and poor business." "Just another of those pictures that make Metro the most consistent program on the market." "A peculiar type of picture in that it was so simple, but handled in a way that put it over big. Big business."

Consensus—"Satisfactory picture, average puller."

FALSE FACES, THE (PARAMOUNT-ARTCRAFT) WALTHALL (FEB. 16) ..... MAR. 1

(Seven Parts)

"Strong melodrama of the spy sort; should please."—M. P. News.

Exhibitor Comment—"Great production. Lacks big star." "Splendid picture. Highly entertaining. Good acting. Seemingly impossible story but thrilling. Photography good. Big business seven days." "Extra good picture to big business two days." "We were disappointed in the business done on this." "Went over big." "A real feature. Producers overplayed Walthall in all their paper and photos. Handicapped its money getting powers. Average business."

Consensus—"Excellent production, strong puller."

FIGHT FOR LOVE, A (UNIVERSAL) HARRY CAREY (MAR. 24) ..... MAR. 22

"Star in strong story backed by beautiful scenes."—M. P. News.

Exhibitor Comment—"Big business."

FIGHTING DESTINY (VITAGRAPH) HARRY T. MOREY (MAR. 31) ..... MAR. 29

"Star in another fine fighting picture with mystery touch."—M. P. News.

FIGHTING FOR GOLD (FOX), TOM MIX (MAR. 30) ..... APR. 12

"Clean picture with star unusually entertaining."—M. P. News.

FIGHTING THROUGH (HODKINSON) E. K. LINCOLN (JAN. 27) (Six Parts) ..... FEB. 1

"An example of excellent production with patriotism uppermost."—M. P. News.

FIRE FLINGERS, THE (UNIVERSAL) RUPERT JULIAN (APR. 21) (Seven Parts) ..... APR. 12

"Hold interest from first to last; dual role story."—M. P. News.

FIT TO WIN (PUBLIC HEALTH FILMS) MAR. 2 ..... APR. 12

"If it is presented properly it will do immeasureable good."—M. P. News.

Exhibitor Comment—"Extra big business three days."

FORBIDDEN ROOM, THE (FOX) GLADYS BROCKWELL (MAR. 2) ..... MAR. 15

"Story of love and politics well handled."—M. P. News.

Exhibitor Comment—"Good picture. All pleased. Good continuity. Average business."

FORFEIT, THE (HODKINSON) HOUSE PETERS (MAR. 10) ..... MAR. 22

"Reviewer considers picture good throughout."—M. P. News.

FORTUNE'S CHILD (VITA.) GLADYS LESLIE (FEB. 10) .. FEB. 8

"Heart appeal is there and photography and sets also good."—M. P. News.

GAMBLING IN SOULS (FOX) MADLAINE TRAVERSE (MAR. 9) ..... MAR. 22

"Madlaine Traverse in story of woman's revenge."—M. P. News.

Exhibitor Comment—"New star. A very good picture. Pleased everyone. Average business." "Average picture, average business." "Picture good but star does not draw."

Consensus—Good picture, average puller."

GENTLEMAN OF QUALITY, A (VITAGRAPH) EARLE WILLIAMS (MAR. 17) ..... MAR. 15

"Earle Williams in novel dual role."—M. P. News.

PICTURE BRAND STAR RELEASED PLAN BOOK

GETTING MARY MARRIED (SELECT) MARION DAVIES (APR. 13) ..... APR. 19

"Marion Davies gets good story; excellent picture."—M. P. News.

GIRL DODGER, THE (PARAMOUNT) CHARLES RAY (FEB. 9) ..... MAR. 8

"Author comes in for big share of credit; rare comedy."—M. P. News.

Exhibitor Comment—"This is certainly Chas. Ray's best picture since 'Clodhopper' if not the best he ever made." "Gave excellent satisfaction to big business." "A dandy. Big business." "Fine picture, but didn't pull at all." "It entertained nicely and satisfied in every way."

Consensus—"Excellent production, big puller."

GIRL PROBLEM, THE (VITAGRAPH) CORINNE GRIFFITH (MAR. 3) ..... MAR. 1

Exhibitor Comment—"Fair picture. Poor business."

GIRL WHO STAYED AT HOME, THE (ARTCRAFT) D. W. GRIFFITH'S (MAR. 23) ..... APR. 5

"Hardly a flaw from production angle."—M. P. News.

GIRL WITH NO REGRETS, THE (FOX) PEGGY HYLAND (JAN. 26) ..... FEB. 8

"Clean crook play that should give complete satisfaction."—M. P. News.

Exhibitor Comment—"Nothing big, though satisfying. A crook story with a punch." "Pleased. Average business." "Picture pleased, jumping from average to big business." "No sense to it. If Peggy makes any more like this she will be sliding pretty fast out of good company. Poor business."

Consensus—"Satisfactory picture, average puller."

GO GET 'EM GARRINGER (PATHE) FRANKLIN FARNUM-HELENE CHADWICK (MAR. 23) ..... MAR. 22

"A true wild and woolly one with two popular players."—M. P. News.

GOOD GRACIOUS ANNABELLE (PARAMOUNT) BILLIE BURKE (MAR. 2) ..... APR. 5

"Regular Billie Burke type of film; mining atmosphere."—M. P. News.

Exhibitor Comment—"Billie Burke's last and our box office is glad. Average business."

HAND INVISIBLE, THE (WORLD) MONTAGU LOVE (MAR. 17) ..... MAR. 15

"Star's vehicle marks Harry Hoyt's directorial debut."—M. P. News.

HAPPY THOUGH MARRIED (PARAMOUNT) ENID BENNETT (FEB. 23) ..... MAR. 1

"Amusing film that also appeals to finer emotions."—M. P. News.

Exhibitor Comment—"Miss Bennett not popular here. Poor business." "Enid Bennett a favorite here. This picture made them like her better. A swell picture to from average to big business." "Delightful little picture of a pleasing quality. Average business."

"Consensus—"Fine picture, average puller."

HARD BOILED (PARAMOUNT) DOROTHY DALTON (FEB. 2) ..... FEB. 15

"Light story but should please all your patrons."—M. P. News.

Exhibitor Comment—"Pleased a majority of our patrons. Big and average business." "Miss Dalton's friends were disappointed in this and the title was bad." "A very pleasing picture well done. Miss Dalton's acting very good. Big business." "Big business all week. Very pleasing in all details. Trifle light for Dalton but she carries the comedy through very well."

Consensus—"Pleasing picture, good puller."

HEART IN PAWN, A (EXHIBITORS MUTUAL) SESSUE HAYAKAWA (MAR. 10) ..... MAR. 15

"Productions like this make an Art of reproducing."—M. P. News.

Exhibitor Comment—"Very good picture. Average business." "Splendid picture. Good settings. Fine shots. Excellent acting. Big business Sundays."

Consensus—"Excellent production, big puller."

HEART OF GOLD (WORLD) HUFF (FEB. 10) ..... JAN. 25

"Romance with comedy touches and plenty of suspense."—M. P. News.

HEARTS ASLEEP (ROBERTSON-COLE) BESSIE BARRISCALE (MAR. 31) ..... APR. 5

"Joy for Barriscale fans; many find fault with story."—M. P. News.

HEARTS OF MEN (HIRAM ABRAMS) GEORGE BEBAN (APR. 27). (5½ Reels) ..... APR. 19

"Beban wins your sympathy; good film results."—M. P. News.

HELL ROARIN' REFORM (FOX) TOM MIX (FEB. 16) ..... MAR. 1

"Full of action and interest; star has human part."—M. P. News.

Exhibitor Comment—"Tom Mix is there with the goods. Big business." "A fine Western. Brought a big crowd, especially children. This star has arrived in force. Average business." "They came in blizzard. Smashed all records. Mix better than ever and beat Hart a mile." "Mix well liked and the picture is good. Big business." "A good picture well liked by Mix fans. In time will be a wonderful drawing card." "Best Western yet to big business."

Consensus—"Fine picture, strong puller."

HER CODE OF HONOR (UNITED) FLORENCE REED (MAR. 17) ..... MAR. 15

(Six Parts)

"Brilliant star in exceptionally powerful picture."—M. P. News.

HIGHEST TRUMP, THE (VITAGRAPH) WILLIAMS (FEB. 3) ..... FEB. 1

"Entertaining spy and war drama with loads of action."—M. P. News.

Exhibitor Comment—"Good picture, average business." "Star's name got an average opening. Buried all photos pertaining to war. An excellent picture but war pictures are impossible." "Good picture but producer would do well by cutting out war stuff for a while."

Concensus—"Fine picture, good pulier."

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HOOP-LA (ROBERTSON-COLE) BILLIE RHODES (JAN. 26) FEB. 22
"Another boost for Billie Rhodes; Clean comedy."—M. P. News.
Exhibitor Comment—Good. Star and picture well liked by our patrons." "Good comedy drama. Good business two days." "Star pleases and will get stronger if proper vehicles are furnished. Big to average to big business in seven-day run."
Consensus—"Fine picture, good puller."

INDESTRUCTIBLE WIFE, THE (SELECT) ALICE BRADY (JAN. 26) ..... MAR. 1
"A regular matinee picture. Go easy."—M. P. News.

IN FOR THIRTY DAYS (METRO) ALLISON (JAN. 27)..... JAN. 25
"An obvious comedy, but one which gets the laughs."—M. P. News.
Exhibitor Comment—"Good program picture to average business." "A very pleasing picture. Average business." "Good little comedy but Allison not a star and means nothing."
Consensus—"Good picture, average puller."

INTRUSION OF ISABEL (AMERICAN-PATHE) MARY MILES MINTER (APR. 13) ..... APR. 12
"Should satisfy all; clean romance well produced."—M. P. News.

ISLAND OF INTRIQUE, THE (METRO) MAY ALLISON (APR. 7) ..... APR. 19
"May Allison's latest is a good mystery picture."—M. P. News.

IT'S A BEAR (TRIANGLE) TAYLOR HOLMES (MAR. 16)..MAR. 15
"Should give substantial satisfaction; grins aplenty."

JOHNNY GET YOUR GUN (ARTCRAFT) FRED STONE (MAR. 9) ..... MAR. 29
"Good chance for Stone to do his acrobatics."—M. P. News.
Exhibitor Comment—"Fair only. Average to poor business." "Star's first two killed him. This was a good picture."
Consensus—"Good picture, ordinary puller."

JOHNNY-ON-THE-SPOT (METRO) HALE HAMILTON (FEB. 17) ..... MAR. 1
"Average comedy drama made interesting because of star."—M. P. News.
Exhibitor Comment—"Sent 'em away talking. Big business first day and extra big business second day (Saturday)." "Good picture. Average business." "A very pleasing picture but star will never be a box office attraction."
Consensus—"Good picture, good puller."

LAMB AND THE LION, THE (ROBERTSON-COLE) (MAR. 24) ..... MAR. 22
"Human story that appeals. Acting good."—M. P. News.
Exhibitor Comment—"Exceptionally good. Opened big to average business." "A very light farce, did not hold interest. Star very weak. Poor business two days."
Consensus—"Good picture, average puller."

LIGHT OF VICTORY, THE (UNIVERSAL SPECIAL) SALISBURY (MAR. 17) ..... MAR. 15
"Holds interest throughout; hero drunk most of time."—M. P. News.
Exhibitor Comment—"Star seems to be adding to his popularity with each picture. Big business."

LION AND THE MOUSE, THE (VITAGRAPH) JOYCE (FEB. 24) ..... FEB. 22
(Six Parts)
"A special of the full-blooded variety."—M. P. News.
Exhibitor Comment—"Nothing remarkable except for rare interiors. Capably directed, however. Did not attract unusually although much advertised. Perhaps beginning of Lent affected sale. Average business." "Picture will draw but not exceptionally." "A very nice picture. Big to average business. "Great, a winner well directed. Extra big business three days." "Fine picture but weather hurt business." "Well liked. If all of Joyce's pictures were handled as well, Vitagraph would have bigger business on their program. Extra big business."
Consensus—"Good picture, good puller."

LITTLE INTRUDER, THE (WORLD) LOUISE HUFF (APR. 7) ..... APR. 5
"A most satisfactory comedy drama."—M. P. News.

LITTLE ROWDY, THE (TRIANGLE) HAZEL DALY (MAR. 23) ..... MAR. 22
"Comedy drama of the lighter type; heroine pleasing."—M. P. News.

LITTLE WHITE SAVAGE, A (BLUEBIRD) CARMEL MYERS (FEB. 20) ..... MAR. 1
"Story handled skillfully; holds interest throughout."—M. P. News.
Exhibitor Comment—"Average business."

LONG LANE'S TURNING, THE (ROBERTSON-COLE) HENRY B. WALTHALL (FEB. 10) ..... FEB. 22
"Story improbable but should please great number of fans."—M. P. News.
Exhibitor Comment—"Picture excellent, star good, weather against us.'

LOVE AUCTION, THE (FOX) PEARSON (FEB. 9) ..... FEB. 22
"Charged with high power emotionalism."—M. P. News.
Exhibitor Comment—"Acting good, story poor. These kind of stories kill the picture business. Poor to average business." "Just ordinary. "Average business." "Average business." Photography good but story awful. Hurts our Fox business." "One of these titles that create curiosity. 'Let's see.' Directing good. Story well balanced. Big business."
Consensus—"Fair picture, average puller."

LOVE DEFENDER, THE (WORLD) JUNE ELVIDGE (MAR. 31) ..... MAR. 29
"Eternal Triangle told in simplest form."—M. P. News.

LOVE HUNGER, THE (HODKINSON) LILLIAN WALKER (FEB. 23) ..... MAR. 8
"Wild melodrama; story to blame; don't blame director or star."—M. P. News.

LUCK AND PLUCK (FOX) GEORGE WALSH (FEB. 2)..... FEB. 15
"Stunts and Speed Characterize star's latest."—M. P. News.
Exhibitor Comment—"Looks like an old-time Walsh picture." "Walsh always means S. R. O." "Walsh liked. Bad weather kept attendance down." "Walsh is a favorite for Saturday crowds, and such pictures as this seem to please the masses." "Good picture to average business." "A regular Walsh picture to big business." "Not liked. Walsh must do better or die by the wayside."
Consensus—"Fine picture. Strong puller."

MADE IN AMERICA (HODKINSON) (FEB. 16..... MAR. 1
(Eight Parts)
"Shows making of American soldier, stages of training."—M. P. News.

PICTURE BRAND STAR RELEASED PLAN BOOK

MAGGIE PEPPER (PARAMOUNT) ETHEL CLAYTON (FEB. 23) ..... FEB. 22
"Reviewer thinks it will cause walls to bulge."—M. P. News.
Exhibitor Comment—"A disappointment in drawing power and patrons disappointed in the picture." "One of the best. Big business two days."
Consensus—"Satisfactory picture, good puller."

MANDARIN'S GOLD (WORLD) KITTY GORDON (FEB. 10)..FEB. 8
"Well cast drama sustained by expert handling and unusual atmosphere."—M. P. News.
Exhibitor Comment—"A good story capably handled by the gorgeously gowned Kittie. And her support was satisfactory. It pleased our patrons, and that's what we are in business for. Big business." "Average business two days."
Consensus—"Fine picture, good puller."

MAN HUNTER, THE (FOX) WILLIAM FARNUM (FEB 23) MAR. 8
(Six Parts)
"No chance for a kick here; fits star exceptionally well."—M. P. News.
Exhibitor Comment—"Best Farnum picture in a long time. Patrons like to see Farnum in good clothes and smiles. Opened big and then two days average business."

MAN IN THE OPEN, A (UNITED) DUSTIN FARNUM (Six Parts) FEB. 23..... FEB. 15
"Star's second 'United' is big in every respect."—M. P. News.
Exhibitor Comment—"A wonderful picture. Splendidly produced, with illustrated titles that are great. Average business." "Very good picture to big business two days." "Big business." "Big business, fine picture." "A great picture and a great cast. Could not handle crowds either day." "Very good but patrons do not want Western pictures."
Consensus—"Excellent production, good puller."

MARIE, LTD. (SELECT) ALICE BRADY (MAR. 23)..... APR. 12
"Has a selling point to the woman."—M. P. News.

MARRIED IN HASTE (FOX) ALBERT RAY-ELINOR FAIR (APR. 6) ..... APR. 19
"Subtitles boost entertaining qualities; easy to see."—M. P. News.

MARRIAGE FOR CONVENIENCE, A (KEENEY-SHERRY-GENERAL) CATHERINE CALVERT (FEB. 24)..... MAR. 8
"Strong in action and character portrayals."—M. P. News.
Exhibitor Comment—"Good picture. Big business."

MARRIAGE PRICE, THE (ARTCRAFT) ELSIE FERGUSON (MAR. 9) ..... MAR. 29
"True to life and touches the heart strongs."—M. P. News.
Exhibitor Comment—"Star improving. Very good picture. Average business."

MIDNIGHT PATROL, THE (SELECT) INCE CAST (FEB. 3) FEB. 22
"Production of high quality. Strong action story."—M. P. News.
Exhibitor Comment—"Big business seven days." "This kind goes over good for a change. Big to extra business."
Consensus—"Excellent production, strong puller."

MIDNIGHT ROMANCE, A (FIRST NATIONAL) ANITA STEWART (MAR. 10) ..... MAR. 22
"Reviewer Peter Milne pronounces this a romantic shower bath."—M. P. News.
Exhibitor Commemnt—"In seven days' run opened extra big then big for three days and extra big last three days." "Second day's business larger than first day but not as good as for 'Virtuous Wives.' Favorable comments from patrons, high class patronage."
Consensus—"Pleasing picture, big puller."

MILLIONAIRE PIRATE, THE (BLUEBIRD) MONROE SALISBURY (FEB. 10) ..... FEB. 15
"Story of impossible kind, but good acting puts it over."—M. P. News.

MISS DULCIE FROM DIXIE (VITAGRAPH) GLADYS LESLIE (MAR. 24) ..... MAR. 22
"Reviewer pronounces this one a peach."—M. P. News.

MOLLY OF THE FOLLIES (AMERICAN) MARGARITA FISHER (FEB. 16) ..... FEB. 15
"Should prove entertaining to all; clean theme."—M. P. News.
Exhibitor Comment—"Just a fair picture to average business."

MORAL DEADLINE, THE (WORLD) JUNE ELVIDGE (FEB. 24) ..... FEB. 22
"Familiar yet appealing plot is basis of star's vehicle."—M. P. News.

MRS. WIGGS OF THE CABBAGE PATCH (PARAMOUNT) MARGUERITE CLARK (FEB. 9)..... MAR. 1
"This is Miss Clark's best picture in a long time."—M. P. News.
Exhibitor Comment—"Gave excellent satisfaction. Big and average business." "Big business seven days." "Very pleasing. Average business." "Best Clark picture for months. Extra big business three days." "Went big and they liked it. Extra big business."
Consensus—"Fine picture, good puller."

NEVER SAY QUIT (FOX) GEORGE WALSH (MAR. 16)....MAR. 29
"Star's stunts well shuffled with Ralph Spence's puns."—M. P. News.
Exhibitor Comment—"A good picture but the kidding title spoiled it. Business only fair." "Best Walsh picture since 'Pride of New York.' Opened big business with extra big business the second day."
Consensus—"Excellent picture, big puller."

OLD MAID'S BABY, THE (PATHE) BABY MARIE OSBORNE (FEB. 23) ..... FEB. 15
"Weak story that little star handles well; should please."—M. P. News.

OUT OF THE FOG (METRO) NAZIMOVA (FEB. 17)..... FEB. 15
(Seven Parts)
"A triumph of the Pictorial Art."—M. P. News.
Exhibitor Commment—"In a seven days' run it broke Monday's record with extra big business five more days and big on Friday." "Very good picture but public did not like as well as her former picture, 'Eye For Eye.' Extra big to big five days." "Extra big business in bad weather." "Not her best but good. Big business four days. First time a picture has had a four day run in any picture house in this city." "High brows out in force. Picture highly praised and merited same."
Consensus—"Excellent production, strong puller."

Gives You All Data on the Pictures

PICTURE BRAND STAR RELEASED PLAN BOOK

PAID IN FULL (PARAMOUNT) PAULINE FREDERICK (FEB. 23) ..... MAR. 8
" Star is at her best here and story is compelling."—M. P. News.
Exhibitor Comment—" Great picture. Big business in two days." " Drew fine and they liked it. Big business."
Consensus—" Excelent production, big puller."

PARISIAN TIGRESS, THE (METRO) VIOLA DANA (MAR. 31) ..... APR. 12
" Viola Dana's personality wins again."—M. P. News.

PARTNERS THREE (PARAMOUNT) ENID BENNETT (MAR. 23)....
Exhibitor Comment—" Very good. Big business two days."

PEGGY DOES HER DARNDEST (METRO) ALLISON (FEB. 24) ..... MAR. 1
" A May Allison comedy that registers nicely."—M. P. News.
Exhibitor Comment—" Excellent comedy. Star very good. Average business." " Managers can please their patrons with this one. Average business." " Lent and bad weather brings average business."
Consensus—" Excellent picture, average puller."

PEPPY POLLY (PARAMOUNT, DOROTHY GISH (MAR. 30) . APR. 19
" Tears and laughs and under it all, good propaganda."—M. P. News.

PETTIGREW'S GIRL (PARAMOUNT) ETHEL CLAYTON (MAR. 23) ..... APR. 19
" Heart interest is exceptional; war romance."—M. P. News.
Exhibitor Comment—" Very good picture and one of many with war background to get away to even average business."

PITFALLS OF A BIG CITY (FOX) GLADYS BROCKWELL (APR. 13) ..... APR. 19
" If you're looking for big melodrama, here it is."—M. P. News.

POOR BOOB, THE (PARAMOUNT) BRYANT WASHBURN (MAR. 9) ..... APR. 5
"Absurdity is its chief entertaining point."—M. P. News.
Exhibitor Comment—"Very good comedy. Average business seven days." " A very fair feature. Story interesting." " Very good picture. Big business two days." " Good picture but they didn't come out in droves."
Consensus—" Fine picture, good puller."

POPPY GIRL'S HUSBAND, THE (ARTCRAFT), WM. S. HART (MAR. 15) ..... APR. 5
" New style picture for Two-Gun hero; should win out."—M. P. News.
Exhibitor Comment—" Star's following did not care for him in this role. Opened big down to average business."

PROBATION WIFE, THE (SELECT) NORMA TALMADGE (MAR. 24) ..... MAR. 22
" Norma Talmadge delightful as the probation wife."—M. P. News.

PRODIGAL LIAR, THE (ROBERTSON-COLE) WILLIAM DESMOND (FEB. 17) ..... MAR. 8
" Helps you greet your patrons with a broad grin."—M. P. News.
Exhibitor Comment—" Splendid Western picture. Big business two days." " Very good picture. Satire on Western. Average business."
Consensus—" Fine picture, good puller."

PUPPY LOVE (PARAMOUNT) LILA LEE (MAR. 2) ..... MAR. 29
" Youthful romance scores with Lila Lee as star."—M. P. News.
Exhibitor Comment—" Receipts, picture and comment ' rotten.' "

PUT UP YOUR HANDS (AMERICAN-PATHE) MARGARITA FISHER (MAR. 16) ..... MAR. 15
" Improbable plot, but should be enjoyed by all."—M. P. News.
Exhibitor Comment—" Elegant entertainment. Big business two days." " Big business in big down town house."
Consensus—" Good picture, big puller."

REBELLIOUS BRIDE, THE (FOX) PEGGY HYLAND (MAR. 23) ..... MAR. 29
" Star gives best performance in fairly amusing picture."—M. P. News.

REGULAR FELLOW, A (TRIANGLE) TAYLOR HOLMES (APR. 13) ..... APR. 19
" Clean and delightful comedy; thrills toward the end."—M. P. News.

RESTLESS SOULS (TRIANGLE) ALMA RUBENS (FEB. 2)..FEB. 1
(Six Parts)
" Skilful handling makes delicate subject very good picture."—M.P.News.
Exhibitor Comment—" Good picture, average business. " Picture good. Star not well enough known. No drawing power. Average business."
Consensus—" Good picture, average puller."

ROMANCE AND ARABELLA (SELECT) CONSTANCE TALMADGE (FEB. 3) ..... FEB. 15
" Good star saves weak story; romance is keynote."—M. P. News.
Exhibitor Comment—" She has a great following here and the picture is fine in every respect." " Story and situations weak, but the artistry of Talmadge saves the day. She is a warm favorite here, so our patron don't pick flaws too easily. It will please all the young folks anyway. Extra big to big business."
Consensus—" Fine picture, good puller."

ROMANCE OF HAPPY VALLEY, A (ARTCRAFT) D. W. GRIFFITH'S (JAN. 26) ..... FEB. 8
"New Griffith picture seems a sure-fire winner."—M. P. News.
Exhibitor Comment—" Extra big business seven days." " Pulled this off when it fell to poor business." " Didn't please them all, but a real good picture. Acting by all characters good. Big business."
Consensus—" Pleasing production, average puller."

ROUGH NECK, THE (WORLD) LOVE (FEB. 3) ..... FEB. 1
" Latest Montagu Love picture shows excellent team work."—M.P.News.
Exhibitor Comment—" Extra big business." " A fine picture with Montagu Love doing some of the best work of his career. Seemed to please. Average business."
Consensus—" Fine picture, good puller."

SANDY BURKE OF THE U-BAR-U (GOLDWYN) LOUIS BENNISON (FEB. 23) ..... FEB. 15
" Western subject full of human appeal and action."—M. P. News.
Exhibitor Comment—" They are liking Bennison here. Average business." " Very good. They like this star here. Both of his pictures gave satisfaction and got business." " Pleased, good business."
Consensus—" Fine picture, good puller."

PICTURE BRAND STAR RELEASED PLAN BOOK

SATAN, JUNIOR (METRO) VIOLA DANA (MAR. 3) ..... MAR. 15
" Star is excellent in new role."—M. P. News.
Exhibitor Comment—" Good picture to good business." " All good; no exception. Big to extra big business."
Consensus—" Excellent picture, big puller."

SAWDUST DOLL, THE (PATHE) BABY MARY OSBORNE (APR. 20) ..... APR. 5
" One of best Marie Osborne pictures; heart appeal."—M. P. News.

SCARLET SHADOW, THE (UNIVERSAL SPECIAL) MAE MURRAY (MAR. 3) ..... MAR. 15
(Six Parts)
" Fans will no doubt like this one; comedy is entertaining."—M.P.News.

SEALED ENVELOPE, THE (BLUEBIRD) FRITZI BRUNETTE (FEB. 17) ..... MAR. 8
" Will compare favorably with many successful specials."—M. P. News.
Exhibitor Comment—" Average business."

SHADOWS (GOLDWYN) GERALDINE FARRAR (JAN. 26)..MAR. 1
" Should break all records. Many good points shown."—M. P. News.
Exhibitor Comment—" This subject went over very poor. Farrar not drawing as she should." " Great. Geraldine Farrar's best picture with Goldwyn. Big business." " Splendid production. Big business." " Change of weather held attendance below normal." " Farrar's best. Average business." " ' Shadows ' well liked but star didn't draw."
Consensus—" Excellent production, strong pull."

SHADOWS OF SUSPICION (SCREEN CLASSICS) HAROLD LOCKWOOD (FEB. 23) ..... MAR. 1
" Lockwood picture starts well but slumps at finish."—M. P. News.
Exhibitor Comment—" Fine business. Patrons well satisfied."

SHERIFF'S SON, THE (PARAMOUNT) CHARLES RAY (MAR. 30) ..... APR. 12
" Best picture of type in which Ray appears."—M. P. News.

SILENT STRENGTH (VITAGRAPH) HARRY T. MOREY (FEB. 17) ..... FEB. 15
" Dual role subject that looks good. Should please all."—M. P. News.

SILK LINED BURGLAR, THE (UNIVERSAL) PRISCILLA DEAN (MAR. 31) ..... APR. 5
(Six Parts)
" Entertaining version of ' Boston Blackie ' story."—M. P. News.

SILVER GIRL, THE (PATHE) FRANK KEENAN (APR. 6)..MAR. 22
" Frank Keenan in a dominating characterization."—M. P. News.

SIS HOPKINS (GOLDWYN) MABEL NORMAND (FEB. 16).MAR. 15
" Characterization is good; picture above the average."—M. P. News.
Exhibitor Comment—" Just the kind of pictures they want. Went over big here." " Extra big business five days and big business two days." " Best thing Mabel has done with Goldwyn. Seemed to please but personally I do not care for it. Average first day to big second day and extra big business third day." " Did not go so big here. Good picture." " Very poor picture and only drew fair." " Not a good picture. After your patrons have had a look at ' Mickey ' Normand will have to go some to please our patrons. She is either going back or Goldwyn cannot get stories for her. Not the Mabel of Keystone days. Big to average business."
Consensus—" Satisfactory picture, big puller."

SMILES (FOX) JANE AND KATHERINE LEE (FEB. 23)...MAR. 8
" Lee children in one that sets a record for them."—M. P. News.
Exhibitor Comment—" The public will have to read half this picture. Jumped from average to extra big business." " Pleased immensely to extra big business."
Consensus—" Excellent picture, big puller."

SPEEDY MEADE (GOLDWYN) LOUIS BENNISON (MAR. 23) ..... APR. 19
" Story of pleasing sort; player's personality helps."—M. P. News.
Exhibitor Comment—" Star not known here but coming fast. Splendid new type of Western picture. Opened average business first day and last day to big business."

SUE OF THE SOUTH (BLUEBIRD) EDITH ROBERTS (FEB. 3) ..... FEB. 22
" Don't say any more about this than you have to."—M. P. News.
Exhibitor Comment—" Big business." " One of the reasons why Leammle is cutting out B. B."
Consensus—" Ordinary picture, average puller."

TASTE OF LIFE, A (BLUEBIRD) EDITH ROBERTS (MAR. 2) ..... MAR. 15
" One that will stand boosting; story handled carefully."—M. P. News.

TEST OF HONOR, THE (PARAMOUNT) JOHN BARRYMORE (APR. 6) ..... APR. 19
" John Barrymore—enough said, even in dramatic role."—M. P. News.

THAT'S GOOD (METRO) HALE HAMILTON (MAR. 24) ..... APR. 5
" This comedy drama a trifle slow, but mildly amusing."—M. P. N

THOU SHALT NOT (FOX) EVELYN NESBIT (MAR. 23)....APR. 5
(Six Parts)
" Should satisfy fans who patronize this type."—M. P. News.
Exhibitor Comment—" The best picture Nesbit has made. Good business puller."

THREE MEN AND A GIRL (PARAMOUNT) MARGUERITE CLARK (MAR. 16) .....
Exhibitor Comment—" Very cute for ladies. Average business three days."

THUNDERBOLTS OF FATE (EDWARD WARREN-HODKINSON) HOUSE PETERS (APR. 6) ..... APR. 19
" Strong melodrama with political setting."—M. P. News.

TODD OF THE TIMES (PATHE) KEENAN (FEB. 9) ..... FEB. 1
" Star's work is good and story has been treated well."—M. P. News.
Exhibitor Comment—" Good actor, but has no drawing power here. Plays are too slow."

TOTON (TRIANGLE) OLIVE THOMAS (MAR. 30) ..... MAR. 29
" Looks like star's best bet on Triangle program."—M. P. News.

Index and Reports—Concluded and "Flashbacks"

PICTURE BRAND STAR RELEASED PLAN BOOK

TRICK OF FATE, A (EXHIBITORS-MUTUAL) BARRISCALE (FEB. 24) ..... MAR. 1
"Bessie Barriscale is doing best work of her career."—M. P. News.
Exhibitor Comment—"Very pleasing story. Above the average program picture." "A little better than average program picture. Everybody pleased. Fair business two days." "Star's work very good. Big business."
Consensus—"Fine picture, good puller."

TURN IN THE ROAD, THE (ROBERTSON-COLE) SPECIAL CAST (MAR. 24) ..... MAR. 29
"This one should make patrons happy; will cause talk'.'—M. P. News.
Exhibitor Comment—"Exceptionally good. Well produced. Patrons well pleased. Opened average business and following three days showed big business."

TWILIGHT (DE LUXE) DORIS KENYON (FEB. 23)..... MAR. 8
(Six Parts)
"Delightful picture of youth; construction is good."—M. P. News.

TWO BRIDES, THE (PARAMOUNT) LINA CAVALIERI (FEB. 9) ..... MAR. 15
"An artistic production that also has the punch."—M. P. News.
Exhibitor Comment—"Poor star, too old, poor business." "Nice to look at, but certainly no punch to it. Poor business."
Consensus—"Fair picture, ordinary puller."

UNKNOWN LOVE, THE (PATHE) DOLORES CASSINELLI (APR. 27)..... APR. 19
(Six Parts)
"War and Love twined in Perret's production."—M. P. News.

UNKNOWN QUANTITY, THE (VITAGRAPH) CORINNE GRIFFITH (APR. 14) ..... APR. 12
"Exceedingly pleasant O. Henry story with Corinne Griffith."—M. P. News.

UNVEILING HAND, THE (WORLD) KITTY GORDON (MAR. 17) ..... MAR. 8
"A melodrama that often oversteps bounds."—M. P. News.

VAGABOND OF FRANCE, A (PATHE) KRAUSS (JAN. 26)..JAN. 18
(Four Parts)
"French-made picture shows padding. Titles need improving."—M.P.News.
Exhibitor Comment—"Poor business."

VENUS IN THE EAST (PARAMOUNT) WASHBURN (JAN. 26) JAN. 8
"If you get by with this picture you should be satisfied."—M. P. News.
Exhibitor Comment—"The best picture that this star under his present management has given us." "Reviewer said 'Not very good.' We say 'Pleased a big majority. O. K.' Very satisfactory. Pleasing. Acting O. K. A good program picture. Big to average business." "Adheres very closely to *Saturday Evening Post* story. Good cast. Pleasing picture to average business."
Consensus—"Satisfactory picture, good puller."

WAY OF THE STRONG, THE (METRO) ANNA Q. NILSSON (MAR. 17) ..... MAR. 29
"Eternal triangle picture that ranks well up to Metro average."—M. P. News.

WHAT AM I BID? (UNIVERSAL) MAE MURRAY (APR. 14)..APR. 5
(Six Parts)
"Holds interest all the way; discriminating fans may find fault."—M. P. News.

WHAT EVERY WOMAN WANTS (ROBERTSON-COLE) GRACE DARMOND (FEB. 10)..... MAR. 8
"Looks good enough for treatment as a special production."—M.P.News.
Exhibitor Comment—"A fair picture that failed to draw even average business." "No one raved about this one but did average business two days."
Consensus—"Average picture, average puller."

WHEN A GIRL LOVES (JEWEL) MILDRED HARRIS (APR. 7) ..... MAR. 29
(Six Parts)
"Immense both from the box-office and the screen."—M. P. News.

WHEN MEN DESIRE (FOX) THEDA BARA (MAR. 9)..... MAR. 22
"Theda Bara makes miraculous escape from Germany."—M. P. News.

WHEN MY SHIP COMES IN (INDEPENDENT SALES) JANE GREY (APR. 7)..... APR. 5
"A melodrama of the stage with Jane Grey featured."—M. P. News.

WHERE THE WEST BEGINS (AMERICAN) WILLIAM RUSSELL (MAR. 2) ..... MAR. 1
"Another good picture to William Russell list."—M. P. News.
Exhibitor Comment—"Very good picture. Big business two days."

WHITEWASHED WALLS (EXHIBITORS MUTUAL) WILLIAM DESMOND (APR. 14) ..... APR. 12
"Of the light, pleasant variety; should please all."—M. P. News.

WHO WILL MARRY ME? (BLUEBIRD) MYERS (JAN. 27)..FEB. 8
"Comedy and pathos blended in this Universal film."—M. P. News.
Exhibitor Comment—"Good picture. Big business."

WICKED DARLING, THE (UNIVERSAL) PRISCILLA DEAN (FEB. 24) ..... FEB. 22
(Six Parts)
"Strong picture that keeps interest alive all through."—M. P. News.
Exhibitor Comment—"Dandy story. Universal Special's usual fine photography. Cast is headed by that 'little devil of the screen.' We claim the honor of having 'discovered' Priscilla from an exhibitor's standpoint. Fine attendance for two days." "Good program feature. Priscilla Dean grows more popular with each picture here. Big business."
Consensus—"Excellent production, big puller."

WINNING GIRL, THE (PARAMOUNT) SHIRLEY MASON (FEB. 23) ..... MAR. 22
"Shirley Mason's latest is a nice little picture."—M. P. News.
Exhibitor Comment—"A good little picture to average business."

WISHING RING MAN, THE (VITAGRAPH) BESSIE LOVE (MAR. 10) ..... MAR. 8
"It's naturalness puts it over; star is good."—M. P. News.

PICTURE BRAND STAR RELEASED PLAN BOOK

WOMAN ON THE INDEX, THE (GOLDWIN) PAULINE FREDERICK (FEB. 23)..... APR. 5
"Genuine Goldwyn success; filled with real suspense."—M. P. News.
Exhibitor Comment—"Very interesting picture. Pleased to big business two days." "An excellent production opened average first day and jumped to big business second day."
"An excellent program feature. Extra good business against big opposition." "Great. Pauline Frederick has made a hit with her first Goldwyn production. Extra big business four days." "The type of picture that Pauline is best in but story did not come up to expectations. Well staged, acted and directed, but the story is not there. Business good but the star drew it all."
Consensus—"Good picture, good puller."

WOMAN, WOMAN (FOX) EVELYN NESBIT (JAN. 26)....FEB. 8
"Deals boldly with sex question; morals of heroine lax."—M. P. News.
Exhibitor Comment—"Average business." "Star has neither beauty nor art. Her first picture satisfied curiosity sufficiently. This is worse than her first two. Story rotten. Just the kind we don't want. Stuff like this drives business away from Fox pictures."
Consensus—"Fair picture, average puller."

WORLD TO LIVE IN, THE (SELECT) ALICE BRADY (FEB. 17) ..... MAR. 8
"Presents star in a new role, some situations exaggerated."—M.P.News.

YANKEE PRINCESS, A (VITAGRAPH) BESSIE LOVE (APR. 21)..... APR. 19
"Bessie Love in Irish play of simple charm."—M. P. News.

"FLASHBACKS" ON EARLIER RELEASES

"The Border Legion" (Goldwyn)—"A great dramatization of a great novel, and would have been a great picture had they cast Edith Storey in Blanche Bates' part. Her acting was good, but her age registers so plainly that it makes the whole story ridiculous. Otherwise a fine Western play. Characters, photography, scenes and direction fine. Better than average business all week."

"The Mystery Girl" (Paramount)—"Opened average business, closed poor business."

"Bonds of Honor" (Exhibitors' Mutual)—"This star always goes well. Big business."

"Infatuation" (Pathe)—"Didn't go well. People here not much on foreign stuff."

"Salome" (Fox)—"A wonderful production, but does not satisfy like Cleopatra.' Too gruesome. Business very good. The matinees were light."

"Three X Gordon" (Hodkinson)—"Big to average business."

"Secret Garden" (Paramount)—"Fair but star isn't much. Average business."

"Queen of the Sea" (Fox)—"Patrons walked out on this one. Poor business."

"Children of Banishment" (Select)—"Poor stuff. Average to poor business."

"Argyle Case" (Select)—"Good but old picture."

"Who Cares?" (Select)—"Extra big business three days. Best show in month run with Arbuckle comedy."

"Under the Greenwood Tree" (Paramount)—"Not the best this star as made. Average business."

"Too Many Millions" (Paramount)—"Good. Went well to big and average business."

"Arizona" (Artcraft)—"Good story. Something new for 'Doug.' Extra big business."

"Poppy" (Select)—"Old picture released some time ago. Book same to fill in."

"The Claw" (Select)—"Did not draw."

"Cleopatra" (Fox)—"Repeat to big business."

"The Railroader" (Triangle)—"Rotten waste of film to poor business."

"Marriages Are Made" (Fox)—"Average business."

"Life's a Funny Proposition" (Exhibitors' Mutual)—"Poor program offering. Poor business."

"The Way of a Man with a Maid" (Paramount)—"Good comedy drama. They all liked it."

"The Sign Invisible" (First National)—"Good story of the Northwest. Good business."

"In the Hollow of Her Hand" (Select)—"Good picture. Well liked. Big business."

"Treat 'Em Rough" (Fox)—"Any Mix picture is like a special to my patrons. This one went over extra big. Booked for two days, ran three, and I could have run the fourth."

"Out of the Shadow" (Paramount)—"The usual morbid, gruesome Frederick's type of picture. Too many murders for any audience. Poor business three days."

"The Girl of My Dreams" (Exhibitors' Mutual)—"Billie Rhodes registers big in this. A rollicking comedy drama that will please anywhere. Extra big business two days."

"Shoulder Arms" (First National)—"Return engagement; capacity and house records for two days."

IF IT HAS BEEN RELEASED DURING THE PAST NINETY DAYS YOU'LL FIND ALL ABOUT IT IN THESE BOX OFFICE REPORTS

New Theatres Building Throughout Country

CALIFORNIA

Los Angeles—On the present site of the First M. E. Church at Sixth and Hill streets, a $750,000 theatre is to be erected by theatre men whose names are yet unknown. It is reported that the building will be four stories in height and will seat 3,700 persons.

Merced—C. H. Douglas, owner of the Elite Theatre here, announces that Francis Egan and himself will erect a new motion picture theatre this summer to seat 1,200.

Santa Barbara—Construction has already been started on the new $80,000 theatre for E. J. Johnson on West Canon Perdido street.

Santa Cruz—A two story theatre to cost in the neighborhood of $70,000, will be erected on the corner of Pacific and Walnut avenues and leased to Kahn and Greenfield of San Francisco, according to report.

CONNECTICUT

Bridgeport—Fred Beckwith, architect announces that plans have been completed for the erection of a new motion picture theatre on the old Selick property. A seating capacity of 900 is announced.

Hartford—Joseph Glassman, the druggist, announces the erection of a new motion picture theatre at the corner of Franklin avenue and Barker street. The cost is estimated at $50,000.

Hartford.—Work has started in demolishing the old Poli Theatre and a new modern theatre will replace it, to be opened in October, it is stated.

DELAWARE

Middletown.—James E. Lewis is contemplating the erection of a new theatre here.

FLORIDA

Jacksonville—The Palace Theatre, a member of the chain controlled by S. A. Lynch Enterprises, has been completed and formerly opened to the public.

Pensacola—Herman Fitchenberg of Saenger Amusement Company, announces that plans have been completed for the erection in Pensacola of a $200,000 theatre.

GEORGIA

Atlanta—On a site between the Aragon Hotel and the present Grand Theatre, a new theatre will be erected to cost a half million dollars it is announced. E. L. Potter and Asa G. Candler, Jr., are the interested parties.

ILLINOIS

Auburn—T. F. Miller of Litchfield is said to be promoting the erection of a motion picture theatre in Auburn and announces the completion by September.

Chicago—Jones, Linick and Shaefer announce that they will erect a million dollar theatre on the southwest corner of State and Monroe streets with a 3,500 seating capacity.

Mt. Vernon.—Plaza Amusement Company, recently incorporated here, announces the erection of a modern theatre to seat 1,000 persons. H. H. Hicks, a former local restaurant man, is the promoter.

INDIANA

Bicknell.—The corner Flag Pole site has been purchased by the Colonial Theatre Company, and a theatre anounced for immediate erection that will seat 1,200 persons.

Huntington.—Ground is now being broken for the new motion picture theatre to be built by T. J. Perfect on the corner of Washington and Jefferson streets. It is said that it will be modern in every respect.

New Albany.—Charles Miller, manager of the New Albany Amusement Company, has purchased a site on East Spring street, near Vincennes street, where he announces he will erect a new $50,000 theatre.

Noblesville.—The site on the Southwest corner of Clinton and Ninth streets, has been purchased by John H. Wise of the American Amusement Company, which will erect a theatre there to seat 2,000 persons.

Petersburg.—William Mitchell had started the erection of a theatre with 600 seating capacity to be completed by September 1.

Greencastle—In the proposed new temple of the Masonic Lodge a theatre will be included to seat 1,250.

MAINE

Bangor—Alfred S. Black, president of the Black Circuit, owners of a chain of theatres in New England, announces that work has started on a new theatre at Bangor to seat 1,800. It is being erected on the site of the old opera house which had been destroyed by fire several years ago.

MASSACHUSETTS

Clinton—Philbin Brothers will erect a $50,000 theatre here to seat 1,500 and to absorb the present Star theatre site and the property adjoining.

MICHIGAN

Detroit—The New Ferndale has been completed and formally opened by Thomas Lancaster of the Grand, and Theodore Williams of the Crescent. It seats 1,000 and is located at Ferndale avenue and Springwells.

Flint—Plans have now been completed for the new theatre to be erected here by W. S. Butterfield of the Bijou Theatrical Enterprise Association. It will seat 2,400 and cost $125,000 it is said.

MONTANA

Bozeman.—Local men headed by T. B. Story, will erect a $100,000 theatre here with a seating capacity of 800.

NEBRASKA

Omaha—World Realty Company is completing the fourth of its Omaha theatres on the north side of Douglas street between Fourteenth and Fifteenth. The cost will be $150,000 it is reported, and the seating capacity provides for 1,600.

NEW YORK

Binghamton—The proposed new theatre will cover a plot 100 feet wide by 216 feet deep. It will be named "The New Majestic."

Brooklyn—The New Atlantic Theatre at Flatbush avenue and Dean street has been completed. It has a seating capacity of 1,250 and is operated by the Dean Amusement Company.

Brooklyn—The $200,000 theatre planned for Kings Highway and East Twelfth street will have a seating capacity of 2,100 it is stated by James P. Kelly.

New York City—On Dyckman street, opposite the subway station a new theatre will be erected according to announcements made by Charles Hensle.

NORTH CAROLINA

Charlotte—The Imperial Theatre has been completed by S. A. Lynch Enterprises and besides being thoroughly modern it seats 1,200 persons.

OHIO

Cleveland—It is stated that the Marcus Loew interests will erect a new theatre on the corner of Euclid avenue and East 105th street.

Dayton—Work has started on the New Victoria Theatre which will be finished by October 1st, according to W. A. Keyes of the Schwind Realty Company.

Hamilton—Harry Silver and Harry Turberg of Chicago announce that they will erect a new theatre here to be opened by October 1st. The site selected is on South Third street and is to seat 900. The name selected is "The Palace."

Toledo—A $60,000 three story brick theatre will be erected on Lagrange street near Central avenue about July 1, according to report.

PENNSYLVANIA

Allentown—A new motion picture theatre will be erected on the site of the old Lyceum theatre by Messrs. Chancock and Sender.

Pittsburg—A theatre to cost $85,000 and to seat 1,000 is announced for erection in Corapolis on Fifth Avenue, east of Mill street. W. R. Wheat, Jr., will be in charge.

Philadelphia—On Front and Ontario street, a new theatre will be erected. A one-story brick structure according to report.

TENNESSEE

Cattanooga.—The Signal Amusement Company will erect a new motion picture theatre on Market street, between Sixth and Seventh streets. It will have seating room for 2,000.

Norfolk.—On the Southwest corner of Chestnut and High streets a large building is being erected which will also house a modern motion picture theatre.

CENTRAL STATES

NEW YORK OFFICE, 729 Seventh Avenue CHICAGO REPRESENTATIVE, 220 So. State Street

Many Equipment Additions and Replacements for Fond du Lac Theatres

TWO of Fond du Lac's moving picture houses have just completed improvements which make for better service and which are already being appreciated by the patrons. These improvements include the installation of new projecting machines and new equipment.

The Bijou theatre has installed a second machine in the projecting booth, thus giving it two machines and insuring a continuous show. The new machine is a Simplex and is similar to the one which has been in use at the Bijou for some months.

Manager Smith of the Bijou has also installed a shock adapter for Mazda lighting. This replaces the old system of the carbon arc, gives a steady light and eliminates the flickering.

At the Orpheum Manager Ainsworth has also been busy making improvements. Included in these is the installation of a Powers projecting machine to replace equipment that has been in service for some time, thus giving his projecting room two modern machines.

Mr. Ainsworth has also installed a new lighting system which has been approved by oculists and which is such as to practically eliminate all eye strain.

Indiana Exhibitors Spent Money on Fight to Legalize Sunday Pictures

INDIANA Exhibitors' League, which maintained a lobby at the recent Indiana Legislature, has filed a statement of the expenses incurred in its fight for the legalization of Sunday motion pictures.

The law requires that this statement be filed with the secretary of state.

Their statement shows that a total of $4,562.97 was spent; that C. C. Pettijohn received a fee of $1,000; Thomas D. McGee, a fee of $500 and Martin Hugg, another attorney, $250.

Two Stars Show After Six Months Absence

HARRY LOPER ran Clara Kimball Young in "The Road Through the Dark" for four days at the Lyric in Springfield, Illinois, to satisfactory patronage. This was the first Young picture to be shown there in six months, and her admirers were out in goodly numbers.

By a peculiar coincidence Olive Thomas also made her first Springfield appearance in six months at the Gaiety in "Toton," a special Triangle release. It was well received, and was probably the best picture that Miss Thomas has yet made.

Says Patrons Want Amusing Subjects

"IT'S the subject that offers amusement rather than the educational subject that draws patronage to a moving picture show," declares Manager F. R. Smith of the Bijou, at Fond du Lac. "Here's the proof of it," he continued, "'Our Teddy' or 'The Fighting Roosevelts' constitute one of the most thrilling pictures ever thrown on a screen but it was truth and not fiction and it simply didn't get the business.

"We had 'Our Teddy' for a three days' run. The crowds would line up and read the posters but they simply wouldn't come in.

"What attendance we did draw was mostly men. All who saw the picture declared it was great—and it was. From a patronage standpoint, however, it was a disappointment."

And Still They Come

ECKELS & WILLIS of Filmcraft fame have just closed contract with Creston Smith, Metro's Chicago manager to make all their trailers announcing the coming of the sumptuous Nazimova production, "The Red Lantern," which will be realesed shortly and has already been booked in all the leading theatres of the country.



Harry Carey, Universal star, and friends posed for this photo at Racine, Wis., where the player recently made a personal appearance

THE CENTRAL STATES

April 26, 1919

In Indianapolis and Indiana

THE popularity of King Baggot as a star of the screen brought many old friends to see him on the legitimate stage in H. S. Sheldon's "The Violation," at English's opera house three days, beginning Thursday, April 3. His popularity suffered none by his appearance in person.

THE fact that Harold Lockwood is dead added a piquant interest to his appearance at the Colonial here April 3, 4 and 5 in "Pals First." To avoid violation of fire ordinances it was necessary for the management to turn away a part of the crowds.

THIS is not the first time recently that the Colonial has been crowded to capacity. So heavy has the patronage been for months that it has become necessary to employ additional ushers to manage the crowd. The quality of Colonial programs has been such that people will stand in line for half an hour to get even standing room without grumbling.

Marion Exhibitor Uses Full Page Ad

MISS DOLLY SPURR, enterprising manager of the Mutual Theatre Company, operating the Lyric and Indiana theatres in Marion, Ind., broke into the columns of Marion newspapers this week with a full page advertisement announcing the attractions of the two houses an entire year in advance.

The announcement of policy is in line with an advertising campaign which Miss Spurr and her associates have carried on for years, and which has made the Mutual Theatre Company one of the most successful exhibiting firms in the State outside of Indianapolis.

Miss Spurr announces that she will pay $16,000 for the 1919 program of the Famous Players-Lasky Corporation, giving her Paramount and Artcraft productions. Six days a week the Lyric and Indiana will show feature films from one of these two companies.

In addition the Mutual company has signed contracts for Goldwyn, Pathe, Mutual, Triangle, World and Vitagraph productions.

"Unpardonable Sin" Slated for Chicago

"THE UNPARDONABLE SIN," according to an announcement from Chicago this week, has been scheduled for its Chicago run beginning April 20, at the Randolph Theatre. The Harry Garson-Marshall Neilan production, as has been proviously announced in Motion Picture News, stars Blanche Sweet, Matt Moore and Wallace Berry are in the cast.

The statement from the Windy City said: "This engagement is expected to surpass in importance any previous motion pictur even in the history of Chicago."

On the Screens of Dubuque

THE second Charlie Chaplin million dollar picture, "Shoulder Arms" was presented at the Family theatre on April 5, to capacity houses. The picture took even better than "A Dog's Life" and that is saying something.

A FIVE reel western comedy, "A Woman's Fool" with Harry Carey, was the April 6 attraction at the Star theatre. The picture drew well because Harry Carey is one of the most popular actors on the Star's program.

"THE ENCHANTED BARN" was the Sunday, April 6th, bill at the Princess theatre. It was, undoubtedly, one of the best Vitagraph plays that have appeared at the Princess for many months—it was a light, wholesome story about real people, the kind one comes in contact with everyday. The star, Bessie Love, is one of the most attractive misses on the screen; she seems to enjoy enacting her roles and makes the audience enjoy it too. Frank Glendon, the leading man, made a pleasing hero.

EDWARD C. HEIM has been engaged as clarinet player at the Princess theatre, which now boasts of a four-piece orchestra.

CONSTANCE TALMADGE is getting to be a favorite among favorite players at the Family theatre. Of late her plays have been shown there quite often, and her drawing power seems to increase with every production. On Sunday, April 6th, she was presented there in "Good Night, Paul," and her loyal train of followers declared it to be the best ever. One of the reasons why Miss Talmadge is so popular is because her plays are light, entertaining comedy-dramas that always end satisfactory.

"GOODBYE BILL" with Ernest Truex and Shirley Mason, played at the Grand on Sunday, April 6th, to good Sunday houses. The picture was a bit surprising, presenting as it did a new angle on the Kaiser question. Miss Mason and Mr. Truex are a pleasing screen team and appear to take very well with Dubuque theatregoers.

PEGGY HYLAND was the star at the Dreamland theatre on April 6 and 7, in "The Rebellious Bride," a highly entertaining, though rather impossible story. Miss Hyland made a most appealing character of Cynthia, the little mountain girl, whom an irate grandparent determined to marry to an old fogey of a schoolmaster. Miss Hyland's adventures were amusing and everyone was delighted when the aviator appeared on the scene and was forced to marry her. The attendance on Sunday was excellent.

CARLYLE BLACKWELL and Evelyn Greeley were starred in "By Hook or By Crook" at the Liberty theatre on Monday, April 7. In addition to the feature a Tom Mix western picture, "The Rustler's Vindication," was presented. The The program attracted good audiences.

A SUCCESS series picture, "The Sign of the Cross," with William Farnum, played at the Grand on Monday, April 7. In spite of the fact that the picture was several years old and had been shown several times in the city, it drew a good crowd, afternoon and evening. William Farnum was an ideal Marcus Superbus, while Ethel Grey Terry was seen to advantage.

"ADELE" with Kitty Gordon, played to good houses at the Princess theatre on Monday and Tuesday, April 7 and 8. Miss Gordon is a player of ability and her pictures are well liked.

THE Star had a varied program on Monday, April 7th. There was an episode of "The Man of Might" with William Duncan; a feature "The Outlaw's Sacrifice," with Fred Church and True Boardman and a Fatty Arbuckle comedy "A Farmyard Romeo."

Gathered in Green Bay

"THE FALSE FACES," an Artcraft special, featuring Henry Walthall as "The Lone Wolf," gripped audiences from start to finish at the Orpheum theatre, April 10, 11, 12 and 13. It is an intensely interesting film, well produced.

THE D. W. GRIFFITH picture, "The Great Love," played to large audiences March 31, April 1 and 2, in the Orpheum theatre.

"HERE COMES THE BRIDE," with John Barrymore in the lead, was an exceptionally good attraction at the Colonial theatre, April 11 and 12. The picture is from the Paramount studios.

NORMA TALMADGE played in the Select film, "The Probation Wife," at the Grand theatre April 10, 11, 12 and 13.

PRISCILLA DEAN was seen in "Kiss or Kill," a Universal special, at the Royal theatre April 11 and 12.

"THE MYSTERY GIRL," a Paramount film, was shown April 4 and 5 at the Colonial theatre. Ethel Clayton was in the leading role.

SESSUE HAYAKAWA was presented April 8 and 9 in "The Bravest Way," aParamount picture, at the Orpheum theatre.

DOROTHY GISH played in "The Hope Chest," a Paramount film, at the Colonial theatre April 7 and 8.

WILLIAM FARNUM was seen at the Royal theatre April 9 and 10 in the Fox production, "Riders of the Purple Sage," in seven parts.

"PLAYING THE GAME," a Paramount offering, with Charles Ray in the lead, was screened at the Orpheum April 3, 4, 5 and 6.

MAE MARSH pleased audiences at the Colonial theatre in the Goldwyn picture, "Spotlight Sadie," April 9 and 10.

"THE SQUAW MAN," an Artcraft production with an all-star cast, was shown April 7, 8, and 9 at the Grand theatre.

GERALDINE FARRAR played in the Goldwyn film, "Shadows," April 2 and 3, at the Colonial theatre.

RUTH CLIFFORD played in "The Cabaret Girl" at the Royal theatre, April 4-5.

"ROMANCE AND ARABELLA," a Select picture, was shown at the Grand theatre April 3, 4, 5 and 6. Constance Talmadge and Harrison Ford co-starred.

Doll-Van Releases New Comedies

THE Doll-Van Film Corp. has announced the release in the entire territory of Indiana and Illinois of six two-reel comedies, starring Fatty Filbert, and made in the Klutho Studios in Jacksonville, Fla.

It is claimed by Doll-Van that these comedies are second to none except Chaplin's, and from the unanimous approval of exhibitors throughout the United States, it may be inferred that they are correct in making this statement.

The humor of these comedies lies in the brilliant and excellent situations and sub-titles which are so woven together that comedies of great laugh provoking power are produced.

In one scene of "Fred's Fictitious Foundling," three hundred and twenty-five pound Fatty togged up in a night gown and bonned, and placed in a huge clothes-basket is left at the doorstep of a millionaire couple who had expressed the desire of an heir.

The incidents which follows, are claimed to be of the most humorous and amusing character possible to procure.

The first three of these comedies entitled the Fabulous Fortune Tumblers, Fred's Fictitious Foundling, and His Concrete Dome, are complete, and the last three are now in the process of re-cutting and sub-titling

F. O. Neilsen Back After Big Trip

F. O. NEILSON has returned to Chicago from a successful trip through Illinois, and reports that he has booked his picture "Mickey" at the Orpheum theatre, Quincy, Ill., for one week, which is three days longer than any Quincy record run; Moline three days as a repeat; Galesburg a three-day repeat; LaSalle three days.

But he claims the medal for his Peoria booking as being the biggest ever made in that city.

"Mickey" will start in Peoria at the Princess May 11th, for one week; then to the Duchess and Empress for one week each, day and date, beginning May 18th; then the Hippodrome for the week beginning May 25, making four weeks bookings in three weeks time.

Mr. Neilsen claims that Seaver & Robinson paid more money for the rental of "Mickey" than was ever paid for any two productions in Peoria.

Cropper Scores Again

THE giant star, Maciste, in the half-million dollar production of Gabriele d' Amunzio's master-piece, "The Liberator," will soon startle the natives of Illinois, Indiana and Wisconsin via the Beehive Exchange route, by way of Chicago, Indianapolis, and Milwaukee.

The exhibitors of all these states are now dreaming of golden harvests, it is said.

The securing of this picture in twelve episodes of two reels each is another evidence of R. C. Cropper's rapid-fire activeness.

"Pigs and Poultry" for Institutions

WORD comes from Springfield, Illinois, that Frank E. Farley, assistant superintendent of schools, is showing "Pigs and Poultry," at the various educational institutions in the city and surrounding country.



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TOY BUILDING MILWAUKEE

MARTINAO

They Say in Chicago That—

WARREN, Indiana, with a population of only 1,500 has the distinction of being able to play feature pictures at a thirty-cent admission price.

REPRESENTATIVE NELSON, traveling Wisconsin for Select Pictures was severely injured in the city of Madison when he was hit by a speeding automobile, which fractured his left arm.

WHILE promoted to the Sales Department of the Bartola Musical Instrument Co. less than a month ago, Rena I. Larson has demonstrated her ability as a saleswoman and reports that the organization's entire sales force is meeting with splendid success.

W. D. MARTIN, owner and manager of the Badger theatre, Nielsville, Wis., was in Chicago for several days, accompanied by Mrs. Martin, looking over the field for features. He states that business in his little city is booming.

RALPH BRADFORD, manager of the Chicago Triangle office, claims that Booker Williams of his office is kept busy setting in days for exhibitors on Taylor Holmes productions —"It's a Bear" and "A Regular Fellow."

MANAGER BROKAW of Angola, Indiana, has been in the Chicago market looking for features.

THE Park theatre of Oneida, Ill., will play the Nazimova feature "The Red Lantern," June 2. As Oneida has a population of only 600 people, there is some class to the Park theatre.

GUMBINER BROS., have taken over the Liberty theatre, which gives them a string of eight houses.

C. W. PHILLIPS, manager of the Chicago office of the Capital Film Co. has found it necessary to move their offices into larger quarters and increase their sales force, owing to the phenomenal growth of their business in this territoy, due to the fact that exhibitors are hungry for good short subjects which the Capital Film Co. is amply able to supply.

THE Chicago office of Famous Players-Lasky Corp. is doing its "bit" to aid the returned soldiers from service abroad in finding suitable places for them, and have thus far found places for seventeen of these men, who are now working regularly for the exchange and rendering efficient service.

J. A. KLINK, manager of the Casino theatre, Prinhgar, Iowa announces that he has also leased the Opera House from Williams Bros. for a term of years and will run big feature pictures.

THE Ziegfeld theatre on Michigan Boulevard, Chicago, has been taken over by the Linick-Jacoby Enterprises and will hereafter use elaborate stage settings and acted prologues with all their presentations. The first picture presented under the new management will be Maurice Tourneur's feature, "Woman."

THE Bandbox theatre, Chicago, has been doing splendid business with the George Beban feature "Hearts of Men."

MANAGER MINTZ of the United Photoplay Co. has returned from a trip to twelve cities in the Unity's territory and brought back twelve first run contracts for the "Echo of Youth."

GEORGE LANDIS, who was the Indianapolis manager for the World Film Corporation prior to his entering the army, where he has been for the past seventeen months is now associated with the Select Pictures Corporation as its Indiana representative.

MANAGER REYNOLDS, of the Renco Film Co., reports that their superproduction, "The Birth of a Race" is continuing to do an enormous business wherever shown.

AVIATOR LUBIN, formerly with the United States forces, is now associated with Select Pictures Corp. It is the policy of this organization to provide the boys who have done their "bit" with a position whenever possible.

THE Beehive Exchanges, Chicago, Milwaukee, Indianapolis are full of bees that work, from R. C. Cropper down; not a drone in anyone of the three hives. Result:—things are booming. The directing bee has picked out a garden of American beauty roses in the shape of serials for the busy bee exhibitors to play around him, gathering honey that they can store up in the bank.

SINCE Rex Lawhead shook the Chicago dust from his shoes to bcome a Decatur, Illinois impresario his life has been one sweet song—a pair of canary colored gloves for every day of the week now—wonder if the Decatur Stock Market resembles Chicago's. How about it Rex?

CRESS SMITH, the up-to-the-minute manager of the Metro Chicago office is so full of enthusiasm over the forthcoming Nazimova production, "The Red Lantern," that he cannot keep still for a minute.

ACCORDING to Sprague Green of the Beehive, Clyde Quimby, owner of the Strand & Jefferson theatres in Fort Wayne, Indiana, can give a splendid imitation of the "Washington Sky Pilot" to anyone who will ride with him in his Packard Twin Six.

THE Lenwood Amusement Co., of Indianapolis, are remodeling their Rialto theatre at a cost of about three quarters of a million dollars. When completed it will have a seating capacity of approximately 2,500.

BARTON & OLSEN, of Indianapolis, have commenced work on the enlarging of their Lyric theatre which they expect will seat 3,000 when finished.

D. W. MAURICE of LaFayette, Indiana, will erect a new $500,000 theatre.

F. G. HELLAR of Anderson, Indiana, has let contracts for enlarging the Starland theatre which will give him a seating capacity of 900. The house will not be closed during the alterations.

REED MYERS has just been appointed manager of Ascher Brothers' Calo theatre, Chicago.


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Here and There in Fond du Lac

PATRONS of the Bijou were giving a real treat Thursday, Friday and Saturday, April 17, 18, and 19, when the management presented Douglas Fairbanks in "Arizona."

THE BIJOU prepared an unusually strong program for the period immediately following Lent. On Easter Monday Cecil DeMille's great picture, "Don't Change Your Husband," began a three days' run. This picture is an answer to "Old Wives for New" which recently proved a high favorite with Bijou patrons.

THE Ladies' Auxiliary of the Order of Railway Conductors, one of the prominent women's organizations of the city, will sponsor a three days' run of "Paid in Full," featuring Pauline Frederick, at the Bijou, May 5, 6 and 7.

THERE were three big days at the Henry Boyle Theatre starting Friday, April 4, when the great Nazimova was seen in the bewitching drama, "Eye for an Eye." The house did a splendid business at each performance, matinee and evening.

"SPORTING LIFE," the famous Drury Lane melodrama, proved one of the biggest hits of the year at the Bijou. It was put on March 24, 25 and 26, and simply went over big.

"THE SQUAW MAN," one of the popular Cecil DeMille pictures, was presented at the Bijou, Thursday, Friday and Saturday, April 3, 4 and 5, to large audiences. Manager Smith had to cut the matinee performance on the opening day on account of the failure of the film to arrive.

THE trustees of the Home for the Aged have arranged for a benefit performance at the Bijou during May; the offering being the Paramount-Artcraft special, "The Silver King," featuring William Faversham.

With Dubuque Exhibitors

"THE SON OF A GUN," with G. M. Anderson, found favor with the fans of the Liberty theatre on April 2. This was Anderson's second appearance at the Liberty in features and the picture drew very good houses.

ON Wednesday and Thursday, April 2 and 3, Bessie Barriscale played at the Dreamland theatre in "Trick of Fate." Miss Barriscale was pleasing in the roles of the Southern belle and the Paris dancer, two very different characters. An Elinor Field comedy, "Her Friend the Enemy," completed the program.

"THE NIGHTINGALE," with Fannie Ward, held the boards at the Majestic on April 2. Miss Ward proved as fascinating as ever and a drawing card above the average.

ALICE BRADY was featured at the Princess theatre April 2 and 3, in "Her Great Chance," a typical Alice Brady feature. Scores of Miss Brady's admirers were at hand the first day and on the following day the picture played to capacity houses.

"ARIZONA," with Douglas Fairbanks, had a record breaking three days engagement at the Grand, commencing April 2. The picture drew good matinee houses and in the evening Fairbanks fans swarmed to the theatre. Majorie Daw was as sweet as ever as Bonita, while Theodore Roberts' characterization of Canby was a work of art.

THE third run of "The Unbeliever" drew crowds to the Family theatre, where it was presented on April 2. The fact that the United States Marines took part in the picture had a lot to do with its success, for Dubuquers are very partial to marines and a goodly number of them attend pictures that have anything to do with the 'devil dogs.' The stars of the production, Raymond McKee and Marguarite Courtot, were well liked.

MARY GARDEN proved to be a good attraction at the Family theatre on April 3, when she played there in "The Splendid Sinner."

NAZIMOVA appeared for the first time at the Family theatre in "Revelation," and captured the hearts of the Family fans with her splendid acting. "Revelation" was the most talked of picture that the Family has shown in months.

"THE TURN OF THE WHEEL," with Geraldine Farrar, was presented at the Princess theatre on April 4 and 5. The picture atracted average houses on both days, although the Saturday business was a little better than the Friday.

THE PROGRAM at the Star theatre on Thursday and Friday, April 3 and 4, was in three parts. An old Tom Mix western play, "Shooting Up the Movies," was the feature. Then there was a Helen Gibson play, "Wolves of the Range," and a comedy, "Strainght and Narrow," with Billie West, completed the bill. Short subjects, especially western plays, take very well at the Star.

THE APRIL 2 feature at the Star was "The Woman and the Beast," with Marie Shotwell.

LIBERTY patrons welcomed back an old favorite, Alma Rubens, on April 3, when the popular star was presented in "Restless Souls." A very fascinating actress is Miss Rubens, and also an actress of more than medocre talent.

EMILY STEVENS came back to Dubuque after an absence of several months on April 4 and 5, when her latest play, "Kildare of Storm," was billed at the Dreamland. In this play Miss Stevens proved that she had lost none of the charm which made "Her Boy" so well known.

ONE of the most pleasing plays in which Bessis Barriscale has been seen this year was "The White Lie," which was shown at the Liberty theatre on April 4. The play was original in plot, the direction splendid and the acting of the cast above the ordinary. Edward Coxen as the leading man was very pleasing.

ON APRIL 5 Catherine Calvert played at the Liberty theatre in "A Romance of the Underworld." This is Miss Calvert's second play to be shown at the Liberty.

In Indianapolis and Indiana

B. V. BARTON, who has been associated with the Central Amusement Company, the largest theatrical firm in Indianapolis, since its formation in 1910, has disposed of his interests and retired from the business. The Central Amusement Company operates the Alhambra and Isis, motion pictures, and Lyric, vaudeville and feature movies.

CHARLES M. OLSEN, who has been associated with Mr. Barton during the life of the company, succeeds him as president. At the present time the company is enlarging the Lyric theatre at a cost of more than $100,000 and is said to be negotiating for another downtown theatre site. The original investment of the firm was $2,500. This has grown to $500,000 Mr. Barton has announced no plans for the future.

ENGLISH'S OPERA HOUSE closed its legitimate season April 12 and started on a five-week run of feature motion picture plays. "The Birth of a Race" will be run until April 21, after which "End of the Road" and "Hearts of Humanity" will be shown.

Advertise Here——And Be Happy

News and Gossip of Springfield Theatres

"THE MAN OF MIGHT," Vitagraph serial, is now in its fifth chapter at the Savoy, that episode being shown on April 6. Pete Morrison in "The Fighting Brothers," and a two-reel comedy were also on the bill. Other features shown at the Savoy for the week of April 7 were: Monday, Bessie Love in "A Little Sister of Everybody"; Tuesday, Bert Lytell in "Hitting the High Spots"; Wednesday, Mae Murray in "Danger, Go Slow"; Thursday, Carmel Myers in "The Little White Savage"; Friday, Doris Kenyon in "The Inn of the Blue Moon"; Saturday, Shorty Hamilton in "The Ranger."

THE management of the Pekin theatre (colored) reports that business is holding up well despite the great heat.

EMPRESS and Palace, southside neighborhood theatres, are doing well.

MADGE KENNEDY in "Daughter of Mine" and Billy Parsons in "The Pink Pajamas" were the Gaiety attractions April 11 and 12.

THE Princess has signed up for Vitagraph productions.

"SUSPENSE," Film Clearing House picture, with Mollie King, is coming to the Vaudette.

"FIT TO WIN," a Government medical picture, was given a private showing at the Majestic April 7, under the auspices of Dr. St. Clair Drake and the State Board of Health. Most of the city physicians and many legislators were in attendance and everyone agreed that the picture was of an uplifting nature. It is expected that one of the local playhouses will show it soon.

MARCUS HEIMAN, of Finn and Heiman, Chicago theatrical magnates and owners of the Majestic here, was in Springfield the week of April 7 arranging for the showing of several big motion pictures after the close of the vaudeville season, which will be about May 15. "The Shepherd of the Hills" is one of the productions to be shown first.

MARY PICKFORD enjoyed a prosperous five days' run at the Gaiety in "Captain Kidd, Jr." said to be her last Artcraft picture. While the story was not as good as some of the earlier Pickford pictures, the acting was good, and everyone liked it. Robert Gordon is quite a favorite here since the Huckleberry Finn pictures, and his name helped to draw some.

GUS KERASOTES says things are "ace high" with him at the Royal, which means very good. Eddie Polo in "The Lure of the Circus" is a great lure for Sunday business, and Gus always arranges to have Helen Gibson on the same program. The combination is a sure money-getter. Following was the program at the Royal for the week of April 7-14: Monday, Henry B. Walthall in "The Long Lane's Turning"; Tuesday, Catherine Calvert in "Marriage"; Wednesday, "What Love Forgives"; Thursday, "By the World Forgot"; Friday and Saturday, Houdini in "The Master Mystery" and two other pictures.

ALL the best Hart, Fairbanks, Mix, Theda Bara and William Farnum pictures are being used by crafty Ben Rovin at the Amuse-U and Ben has a sure-fire attraction for every new day. With the attractive lobby display that General Ben arranges so neatly on Sixth street it is hard for anyone to get by without knowing what the Amuse-U has on.

ED MAISEL, manager of Washington street's palatial picture playhouse, pulled a good stunt last week. Ed arranged to give away several hundred balloons on the first showing of his new serial, "The Silent Mystery." The kids flocked to the Capitol in droves after school, and the inside of the theatre looked like circus day.

THE Vaudette had a fair week with Ethel Clayton in "Pettigrew's Girl" and Shirley Mason in "The Rescuing Angel." Miss Clayton had a wonderful picture.

MANAGER HARRY LOPER of the Lyric was sorry he could play Metro's "Way of the Strong" only one day, as it was one of the finest pictures he has had in some time. Miss Nilsson was great in the leading part, playing a dual role.

IT is expected that the Fox company will put "Salome" into one of the local theatres soon, using a big advertising campaign and several novelties to draw the crowds.

"THE HEART OF HUMANITY" came to the Vaudette on April 10-11-12, which makes its second engagement in this city. It was previously run at the Gaiety for 36 performances.

"MICKEY" came to the Gaiety for one week, starting April 13. Local music houses and ten-cent stores handling the song, "Mickey," collaborated in putting the play over big. The Gaiety installed extra seats, and used an augmented orchestra.

TOM MIX packed them in at the Lyric on April 6 and 7 with his new Fox play, "Fighting for Gold."

HAROLD LOCKWOOD had three dandy days at the Princess, April 6-7-8, in "Shadows of Suspicion." Earle Williams followed for two days in "The Highest Trump." Other pictures at the Princess for the same week were Harry Morey in his latest Vitagraph, and Alice Joyce in "The Cambric Mask."

"THE LIGHTNING RAIDER" is nearing the end of its run at the Capitol. The fourteenth chapter was shown on Sunday, April 6, along with "Hide and Seek, Detectives," Sennett comedy. Other pictures booked at the Capitol for the same week were: Monday, Tom Moore in "Just for Tonight," and Mabel Normand one-reel comedy; Tuesday, Billie Burke in "The Mysterious Miss Terry"; Wednesday, "The Silent Mystery," second chapter; Billy West in "Lured" and an Arbuckle comedy; Thursday, Marguerite Clark in "The Goose Girl" and a Lloyd comedy; Friday, Harry Mestayer in "Wife or Country" and a comedy; Saturday, Cecil B. De Mille's production, "Old Wives for New."

BEN ROVIN had "Jack and the Beanstalk" at the Amuse-U on Wednesday, April 9. Ben billed every school in the city.

ANITA STEWART came to the Lyric on April 10-11-12 in "A Midnight Romance," her second First National picture. Jack Holt is leading man, and he has a big following locally.

FLORENCE REED in "Her Code of Honor" is booked for an early showing at the Princess.

"BOOTS," with Dorothy Gish, was at the Vaudette for four days, starting April 6, and did well. Miss Gish has developed into quite a comedienne. Jack Barrymore in "The Test of Honor" will come to the Vaudette, April 13, for four days.

THE North End Circle is prospering under its new management, and is giving north end residents some of the best pictures on the market. Theda Bara in "Camille" was the Sunday, April 6, offering, and drew big crowds.

Heard in Detroit

"THE HEART OF HUMANITY" enjoyed a very successful second week at the Broadway Strand in Detroit. The picture is now being booked solid in a large percentage of the residential theatres in the city.

GEO. E. GUISE is now manager of the Majestic theatre, Detroit.

HOWARD O. PIERCE has taken the management of the Adams theatre, succeeding Charles Darrell, who resigned. Mr. Pierce has been director of Liberty theatres in the United States. He had previously managed the Washington and Liberty theatres here and was at one time manager of the Orpheum and Majestic theatres in Flint for W. S. Butterfield.

GEORGE RANSHAW, just out of the service, has become office manager for the new firm of Lefky and Zapp. He was formerly with Paramount and Fox.

W. D. WARD, appointed manager of the Universal exchange, has merged the Universal and Jewel sales forces, re-distributed the territory, so his salesmen may call on exhibitors more often and has announced the introduction of several new policies.

WARREN AND COHEN, who now control the Colonial and a half dozen other Detroit houses, have purchased the Grand Circus theatre from Henry S. Koppin. Mr. Koppin has also sold his two Woodward theatres to his brother and plans on building a 2,000 seat house on Gratiot avenue.

ANOTHER new theatre for Detroit will be erected by Morris and Tom Lynch, owners of the Catherine theatre. The new house will be on Woodward avenue midway between the Regent and Majestic theatres. It will seat 2,000.

Seeing Shows Around Dubuque

"THE LIGHT OF WESTERN STARS" with Dustin Farnum was presented at the Star theatre at Decorah, Ia., on April 7. The picture went over big—it ranked among the most successful pictures that had been shown at the Star during 1919. The manager of the theatre had so much faith in the quality of the production that he advertised it with a money back guarantee. Needless to say, no one was dissatisfied with the picture.

JANE AND KATHERINE LEE walked away with honors at the Cozy theatre at Dyersville, Ia., on April 4, when one of their recent pictures, "Doing Their Bit," was presented. The Lee children are the most popular kiddies on the screen, according to Cozy patrons, who never fail to turn out in a fine manner whenever their pictures come to town.

THE PLAZA THEATRE at Dyersville, Ia., presented Fannie Ward in "A Japanese Nightingale" on April 6. A two-reel comedy was used as a filler.

THE APRIL 6 program at the Cozy theatre at Dyersville, Ia., was voted to be a winner. Charlie Chaplin in "Shoulder Arms" was the first part and Tom Mix in "Fame and Fortune" completed the program. The pictures were shown to capacity houses both at the matinee and the evening performances.

ON APRIL 5 the first episode of the Vitagraph serial, "The Man of Might" with William Duncan, was shown at the Nemo theatre at Earlville, Ia. The serial is bound to go over big, as the theatre has always done big business on films of this kind.

"LESS THAN DUST," a rather old Mary Pickford release, was presented Saturday, April 5, at the Brechler Opera House at Fennimore, Wis., to large audiences. The picture was very satisfactory, as are all Pickford plays that come to this theatre. Films are shown here on Tuesday, Thursday and Saturday nights. There is a varied program which includes Metro and Paramount pictures, comedies and serials. "The Fighting Trail" is the serial that is holding the boards at present, an episode being shown every Tuesday.

THAT delightful comedienne, Mabel Normand, played at the Palace theatre at Waverly, Ia., on Friday, April 4, in "Peck's Bad Girl." A Fatty Arbuckle comedy preceded the picture and the program was brought to a close with the showing of an Educational Weekly.

CLARA KIMBALL YOUNG was presented at the Grand theatre at Anamosa, Ia., on Saturday, April 5, in "The Claw."

"THE ROAD TO FRANCE," starring Carlyle Blackwell and Evelyn Greeley, was the attraction at the Grand theatre at Galena, Ill., on Friday, April 4. According to the manager, his patrons declared it to be one of the most entertaining films that had been shown at the theatre this year.

CONSTANCE TALMADGE found favor in the eyes of the patrons of the Palace theatre at Waverly, In., on Saturday, April 5th, when she was presented in one of her recent comedy dramas, "Mrs. Leffingwell's Boots." Miss Constance is coming to the front at such a rapid pace that her sister, Norma, will have to watch her laurels. On Sunday and Monday William Hart was shown in "The Narrow Trail." The Tuesday and Wednesday feature was "Less Than Kin," with Wallace Reid.

BILLIE BURKE proved to be a big attraction at the Princess theatre, March 21 and 22, where she played in "In Pursuit of Polly," a delicious comedy drama. Miss Burke is an actress who can always be counted upon to draw a good crowd; people like both her plays and her acting.

THE Saturday bill at the Liberty theatre proved to be very attractive considering the number of picture fans who attended. The program consisted of an old Charlie Chaplin comedy, "The Hotel Mix Up," and "Hearts of Love," featuring Edna Mayo.

VIVIAN MARTIN and HARRISON FORD are rapidly winning plaudits for their excellent team work. In fact, they are one of the finest teams on the Paramount program, and at the Family theatre are second only to that popular team, Norma Talmadge and Eugene O'Brien. On Saturday, March 22, they played at the Family theatre in "Molly Entangled," as interesting a photoplay as one would wish to see.

Paul Bush Leaves Universal Detroit Office

PAUL BUSH, general manager of the Detroit Universal exchange, resigned last week and left for New York for a conference with Universal officials. Mr. Bush was asked to take charge of the Kansas City office and refused because of family arrangements in Detroit. He has not announced his new connection. Mr. Bush made a very favorable impression while in Detroit, and the receipts of the local exchange were the largest in its history. It is reported that W. D. Ward, Jewel manager, will be placed in charge.

Jitney Theatres Pass in Indianapolis

THE last two five-cent motion picture shows in the business district of Indianapolis are no longer charging a jitney. One of these is the Palm and the other the Bijou.

With the 1-cent war tax being added those shows boosted their admissions to 6 cents, making the total charge 7 cents.

It is interesting to note that the Bijou, which is still in operation in the same room that it originally started in, was the first motion picture theater in Indiana.

Advertise in the Central States

Additional News of Chicago

BILLY LAMOREAUX, manager of the Chateau theatre, one of Chicago's leading photoplay palaces has succeeded in making natives of the North shore sit up and take notice by his sumptuous picture presentations.

THOMAS P. RONAN, who has been the manager of the Palace theatre in Danville, Ill. is to have the Fischer also. Manager Ronan announces that his policy for the Fischer will be one first-class road show a week and the balance of the week to be devoted to first run pictures that have passed muster in the large cities.

F. O. NEILSEN of the Mickey Film Corp. is on the point of giving New York's White Way the once over shortly—why not? As well as there being a mine in the picture, Mickey has proven something of a gold mine for those handling it.

FRED and Frank Schaefer, of Schaefer Theatre Co., owners of the Crystal and Star theatres, Chicago, have moved to their offices from the Mallers building to their Crystal theatre building, 2701 North avenue. Chas. J. Schaefer, owner of the Garfield theatre on Madison street still remains at Room 1417, Mallers building, where he shares his office space with the Acorn Sign Shop and Charles C. Pyle, formerly with the Bartola Musical Instrument Co.

F. B. ROGERS, manager of Pathe Chicago office gave the exhibitors of Chicago a real treat when he screened the latest Pathe attraction "The Cry of the Week" featuring Fannie Ward, which will be released the week of May 4th. Fannie Ward again demonstrates her ability as a strong emotional actress. There is no question but what "The Cry of the Weak" is equal to "Common Clay" and will prove as strong a box office attraction.

He Returned with Bells On

O. F. SPAHIR, the live wire General Manager of the Enterprise Optical Co., manufacturers of the Motograph projecting machine, has just arrived back in Chicago after a record breaking drive at Kansas City, Dallas, Texas, and New Orleans..

Needless to say that the gentleman got what he went after —BUSINESS a-plenty.

ADVERTISE HERE!

And you will beat Old Man High Cost all around.

The Central States edition of MOTION PICTURE NEWS reaches the people you want to reach—without any waste circulation whatever.

They read this edition each week because it carries the local news—and that's what counts.

¶Every time an exhibitor mentions his favorite trade paper to a film salesman, exchange manager, or the New York office—

¶He helps his favorite trade paper to give him a still better paper and still more Service.

¶Which is your favorite trade paper?

¶Do you give it a boost at every opportunity that presents itself?

¶Think it over.

THE WEST COAST

Communications Pertaining to "West Coast" Section Should Be Sent to Our

LOS ANGELES REPRESENTATIVE Telephone Pico 780 618 WRIGHT & CALLENDER BLDG.

Rialto at Denver Successfully Exploits Lillian Gish Production

LILLIAN GISH in "The Girl Who Stayed at Home," an Artcraft production, has been one of the best drawing cards ever booked in Denver.

It was booked for a four days' showing by Manager Ellison of the Rialto on Curtis street, and the interest proved so great that he was obliged to continue the run for the balance of the week.

He states that the picture has proved the best attraction since "Hearts of the World." On Sunday, April 6, the opening day, he estimates that fully 1,000 were turned away.

At 8:15 Friday evening when the "Motion Picture News" representative called at the Rialto, the house was packed solid, with a new line extending out into the street, and two hours later those still standing were packed out into the lobby.

The Rialto generally confines its advertising to twelve-square displays in the four Denver papers. On the Gish picture this space was increased to fourteen squares. No billboard or other advertising was used.

What probably contributed most to the success of the big showing was a skillful use of the "teaser" plan which has so often won for other productions. The "teasers" were taken from the various scenes and woven into a little love story, and the presentation of these with slide announcements a few days before the showing caught the crowd and the picture went over big.

Jack Korpel Now Goldwyn Seattle Manager

FILM ROW, at Seattle, is pleased with the new announcement given out by A. Aronson, traveling representative of the Goldwyn office, that Jack Korpel is to be the Northwest Goldwyn manager with offices in Seattle.

Mr. Korpel is one of the pioneer exchange men of the Northwest, as well as one of the best liked. He has given up the management of the World exchange, in the Northwest in order to accept this position. Mr. Korpel was the first president of the Exhibitors Film Exchange, as well as one of the first organizers.

At present he is one of those enthusiastic and hard working members who is doing all in his power to promote the interests of both exhibitor and producer by endeavoring to enlarge the Northwest organization so that it will be a still greater help to all of those in the amusement business in the Northwest.

Asher of San Francisco Says End of the Program System is at Hand

WM. ASHER, manager of the Tivoli, returned recently from a ten days' visit to Los Angeles, where he was concerned with the study of the rapidly changing motion picture conditions as they relate to the producing and business phases of the enterprise.

He asserts that the end of the "program" is at hand and that beginning with the new regime scheduled for this fall, motion picture houses will not be restricted by contractual relations with any one organization but will be free to select attractions, agreeing with the producers on individual prices for individually purchased pictures.

"Thus the producer," says Asher, "will content himself with fewer pictures and better films will follow."

While in Los Angeles Mr. Asher closed contracts securing the personal presence in this city at the Tivoli of Bert Lytell, whose popularity is on the vigorous increase all over the United States; Viola Dana, and Emmy Whelen.



Marie Walcamp and company assembled to give Joe Brandt, Universal general manager of serials, farewell greetings as he left for the East

THE WEST COAST

In and Around Denver

A LETTER received from W. C. Calhoun of the Star theatre at Scotts Bluff, Nebraska, states that "The Heart of Humanity" broke all records for him at a recent showing. The net proceeds for the two days was $600. He made his "killing" on a dollar-top admission and the crowd never murmured. Scotts Bluff has a population not exceeding two thousand.

H. BRADLEY FISH, local manager for Goldwyn, has arranged for a private showing on Friday of each week of the Ford Weekly to the Denver representatives of Henry Ford. The first showing on April 11 was a big success and created much enthusiasm among the automobile men. Fish has also had a rubber stamp made reading "Yours for the Victory Loan," and every letter going out of his office carries the patriotic reminder.

FREDERIC G. CRONIN, who recently terminated his two years' service with Vitagraph in Minneapolis, has arrived with his family and expects to remain in Denver permanently. He will shortly connect with some Denver exchange as a road salesman.

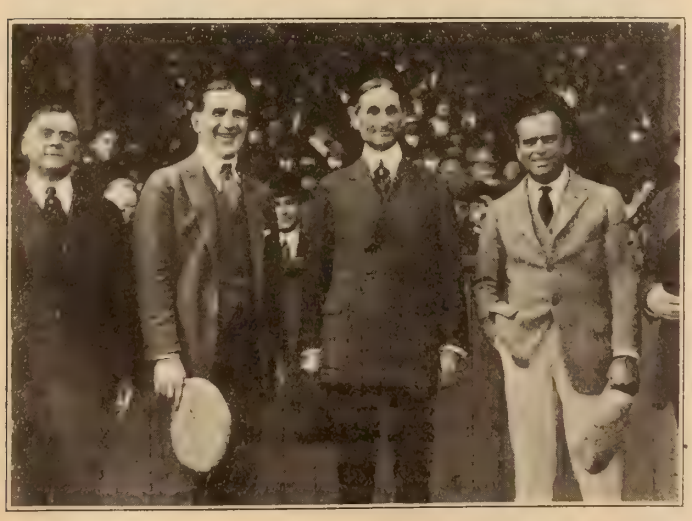
W. H. SWANSON, who arrived here several days ago, has booked "The Eternal Magdalene" as a special Easter attraction at the American in Salt Lake. Mr. Swanson expects to leave here for New York on April 13 to join Harry Nolan, who left here ten days ago to attend a First National conference.

EDWARD ARMSTRONG, district manager for Universal, has returned from a ten days' visit with the corporation's representatives at Salt Lake and Butte. While in Salt Lake Mr. Armstrong arranged with Miss Donnazella Cross, whose great capacity for detail won for her so much success in Utah territory, to come to Denver and join the road force out of this exchange. She is now getting acquainted with exhibitors in western Nebraska.

MRS. MARY KLEHR has recently returned from California and reopened the Bijou theatre at Shoshone, Wyoming.

MRS. HAMILTON, a sister of Mrs. Ashburn, manager of the Princess at Sterling, Colorado, has taken over the Rex theatre at Chadron, Neb., which has been closed since last July.

DENVER exhibitors are anxiously awaiting the opportunity to break bread with Lee Ochs, who was due to arrive here on April 10 and at this writing is twenty-four hours overdue. A reception has been planned in Mr. Ochs' honor.



Max Ihmsen, publisher; James J. Corbett, Universal star; Wm. G. McAdoo and Douglas Fairbanks, snapped at a benefit ball game on the West Coast

GEORGE BROWN of the local Goldwyn exchange is going through the trying experience of "doing time." He declares he never done a wrong thing in his life, but nevertheless was drawn as a criminal court jury member and wasn't even given a chance to frame an excuse.

THE ROCKY MOUNTAIN SCREEN CLUB has arranged for a pool tourney at its club rooms on Curtis street Tuesday night, April 15, in which all exchange managers and exhibitors who can arrange to do so will participate.

THE AMUSE-U THEATRE, seating 250, was opened on April 6, at Oak Creek, Colo., by Harry and Allen Cliff. They have signed up for Paramount-Artcraft service, which covers five nights each week. They opened with "Say, Young Fellow," featuring Douglas Fairbanks.

MANAGER M. H. COHEN, who recently made the trip over "The Top of the World," also signed Wessels & Griffin, owners of the Orpheum at Steamboat Springs, for his service

BEN COHEN, manager for Independent Sales, has received the first print of "The Littlest Scout," which will shortly be shown.

THE Pathe exchange in Denver has outgrown its present quarters at 1436 Welton street and on May 1 will occupy its new home at 1426 Welton street, next door to Universal. The new location is now being remodeled and redecorated in a style which will without doubt make it the handsomest and best equipped film exchange in Denver. It will have a new fireproof vault now being constructed, and the equipment alone will cost over $2,500. Manager Ward E. Scott is working like a beaver in arranging the details, and also states that the new exchange will have 5,600 square feet of floor space—practically twice as much as the present location.

H. BRADLEY FISH, local manager for Goldwyn, has tendered his resignation as secretary of the Rocky Mountain Screen club, to take effect as soon as he can be relieved April 1. His successor will be selected by the board of directors next week. Mr. Fish states that his regular duties are so heavy that he cannot devote time necessary to properly perform the duties of the secretary.

"MICKEY" went over big at the Liberty Bell theatre in Leadville on Sunday and Monday, March 16 and 17. The Liberty Bell is owned and operated by the International Amusement company, headed by John Thompson of Denver, and was opened about three months ago. Because of the unusually large crowds many were turned away at the Sunday performances, and it was decided to hold it over for Monday. The horse race scene brought every audience to their feet with cheers, and at every showing the entire audience joined in singing the chorus. At the matinee performances a novel stunt was given which the crowds greatly enjoyed. A two-pound box of candy was given to anyone who would sing the chorus of "Mickey" from the stage. One box each was awarded to two very prominent young ladies who were both generously applauded. For the Monday matinee a well known tenor soloist gave a special musical program for the ladies.

AS VICE-PRESIDENT OCHS of the United Picture Theatres was expected in Denver April 10 or 11, a reception by local exhibitors was held in his honor.

THE RELEASE date in Denver territory for "Her Code of Honor" was changed to April 6, according to manager Gilmore of United Picture Theatres. He also announces the ap-

pointment of his brother, James B. Gilmore, recently released from aviation service, to United's sales force. He is now in New Mexico and manager Gilmore is visiting exhibitors in western Nebraska. The Salt Lake territory has been separated from Denver and placed in charge of C. F. Parr, formerly representative in that district when it was under the jurisdiction of the Denver headquarters.

A COMPANY is now being formed at Rock River, Wyoming, by A. J. Denny, John Denny, A. E. Denny, A. Dixon, Edward Eykyn, C. A. Lewis and J. Ross Kelley for the construction of a picture theatre. They have subscribed $18,000 and will soon begin the building operations.

MANAGER WOLF, of the local World exchange, is receiving many congratulatory letters from prominent exhibitors in this territory on Kinograms, now being played by all vaudeville houses in the district. He says there is also a very good demand for government features, and that "Better 'Ole" is going big.

THE VICTORY LOAN films are being handled here through a committee headed by M. H. Cohn and consisting besides by E. I. Reed and F. J. Murphy.

Spokane News and Views

TWO members of the Farnum family, William and Dustin, vied for honors on Spokane screens the past week. William was seen at the Majestic in "The Man Hunter," and Dustin at the Lyric in "A Man in the Open." Ethel Tucker, character woman of the Woodward players, dramatic stock, it said to be the real discoverer of the Farnum boys. Years ago, she found and developed William, and he became a regular member of her traveling organization. She persuaded Dustin to give up his job as treasurer of a Boston theatre and take a small part in her show.

J. W. ALLENDER has booked "The Better Ole" for an indefinite run at the Majestic, having its first showing here.

GERALDINE FARRAR made her first appearance in Goldwyn pictures here, being shown at the Casino in "The Turn of the Wheel," by Tex Charwate.

J. WARREN KERRIGAN in "The Turn of a Card," was the Class A offering the first three days of the week, with Margarita Fischer closing the week in "Molly of the Follies."

THE Clemmer had the famous crook story, "Raffles, the Amateur Cracksman," with John Barrymore in the role of the smooth and affable thief. Constance Talmadge held the boards the first of the week in "Sauce for the Goose."

CHARLES RAY in "String Beans" was the offering at the Liberty.

LOUISE GLAUM in "The Goodess of Lost Lake" was the offering at the Rex.

MITCHELL LEWIS, who spent a month in Spokane last summer while engaged in the making of "Undermined" at Minnehaha Park, a production soon to be released in which he is starred, was presented on two Spokane screens the first of the week. The Casino had him in "The Code of the Yukon," the first picture in which he played after leaving Spokane, and the first of a series he is making for the Select program. The Majestic has "Big Mitch" in another J. Stuart Blackton production, "Life's Greatest Problem," a study in reconstruction.

APRIL and May bookings at the Liberty theatre indicate no shortage of the new pictures of the popular screen players. The following stars and pictures will be shown: Bryant Washburn in "The Way of a Man With a Maid," Charles Ray in "String Beans," Elsie Ferguson in "The Rise of Jennie Cushing," Clara Kimball Young in "The Road Through the Dark," Taylor Holmes in "The Small Town Guy," Fannie Ward in "Common Clay," Alice Brady in "Her Silent Sacrifice," Enid Bennett in "Happy Though Married," Charles Ray in "The Girl Dodger," Shirley Mason in "The Winning Girl," Dorothy Dalton in "Hard Boiled," Taylor Holmes in "Fools for Luck," Elsie Ferguson in "The Parisian Wife," and Bryant Washburn in "Venus in the East."

NORMA TALMADGE drew capacity houses at the Liberty with her latest Select picture, "The Forbidden City."

THE ENGAGEMENT of the William Faversham picture, "The Silver King," was cut short here because of poor patronage and the Clemmer program advanced one day, Dr. Clemmer setting the Ethel Clayton picture, "Maggie Pepper," ahead one day.

THE LYRIC showed the photo-drama, "The Still Alarm;" the Rex, a second Spokane showing of Geraldine Farrar in "The Hell Cat," and the Class A showed Pauline Frederick in "The Woman on the Index."

What They Say in Seattle

HARRY C. ARTHUR, Jr., of the United Film Corporation, has recently been having phenomenal success. C. W. Allen of the Majestic, Spokane, has recently purchased three shares of the United stock and many others have also become interested in Mr. Arthur's proposition.

A. MALOTTE, formerly connected with the Goldwyn office in Seattle, has made connections with the Select office and will work out from there.

W. E. ATKINS, general manager of Metro, was a recent visitor in Seattle, where he visited the Northwest Metro manager and went into conference with Northwest Manager Carl Stearn. Mr. Atkins was well pleased with the Northwest office.

J. J. MOONEY, special representative for Fox, is now on his way to Seattle from Los Angeles.

THE Samuel L. Rothapfel pictures will be released through the Film Clearing House on May 1. Manager Huot of the Northwest office has been receiving many inquiries regarding them, and the desire to see them seems to increase continually.

WALTER W. KOFELDT, rcently honorably discharged from the Navy, has been made part and parcel of the Greater Features Company, Seattle. Mr. Kofeldt is well known in the Northwest, having been with Pathe and manager of the Majestic in Portland and of the Liberty in Seattle.

MANAGER MOORE of the Colonial and Rialto theatres, Tacoma, Wash., who recently showed "Wives of Men," has told Mr. Jack Lannon, manager of the Greater Features Co., Seattle, that he paid more for this picture than for any other he has had for a year and it was worth it.

GUY NAVARRE of the Famous Players-Lasky Co. has recently returned from another hike over to Eastern Washington, Montana and Idaho, where he visited his old customers.

WALTER L. KASNER, formerly manager of the Majestic, Ballard, has purchased F. L. Stannar's interests in the Gem and Wenatchee theatres, Wenatchee, Wash. Mr. Kasner has made contracts with the Famous Players-Lasky's Seattle office to show their pictures in these two houses.

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Flickers on the Screens of Butte

AFTER a trip through eastern Montana, Mel Wilson, Famous Players-Lasky territory man in this state, is back in Butte. He says that Yellowstone cities all report excellent business. Even northern Montana points, where short crops seriously interfered with the business the past two years, are now showing signs of picking up, he states. After a short visit in Butte he left for Salt Lake, where the exchange supplying this state, is now located.

AT the army and navy Y. M. C. A. weekly entertainment the other night the local Universal exchange helped out the program by showing "Wild Women" with Harry Carey in the lead role. The recently returned men enjoyed it.

THE Judith theatre, in Lewistown, showed the last number of "The Lure of the Circus" and the first of "The Red Glove" on April 4. This is considered an ideal way of introducing a new serial to the followers of serials. Of course all were on hand to see the windup of the old one, and thus the new one got a fitting introduction.

BUSINESS at the Butte exchange of the Universal is the best in the history of pictures in the state, according to both the general manager, George Bourke, and the office manager, C. C. Chellew. "If the growth keeps up we will have to get more room," declared Mr. Bourke, who is keeping things in Montana right up to the highest standard.

MERLE DAVIS, general manager of the Ansonia Amusement Company, owners of houses in Great Falls, Helena and Butte, is back in the city after a visit to the two first named cities. He finds conditions excellent. "However, the plan to put Pantages into Lewiston, Billings and Bozeman has been dropped for the present," he declared. "The railroad jumps are too much."

SHOW business in Butte continues good but is not up to what it was six weeks ago, when it was smashing all records. The cut in miners' wages was the chief factor in business again dropping back to normal.

MANAGER WARREN, who recently took charge of the Liberty, succeeding R. N. Welling, is getting along very nicely. Business is good at this popular little house.

THE Rialto played to usual capacity, opening April 6 with Griffith's "The Girl Who Stayed at Home." It proved a big attraction and it pleased in proportion to its bigness.

"LUCK AND PLUCK" with George Walsh in the lead, did well at the American. Publicity Manager Raleigh is doing some excellent advertising for the Bailey house and business is good.

Around the Los Angeles Studios

THE WILLIAM FARNUM FOX COMPANY, including J. Gordon Edwards, director; Louise Lovely, G. Raymond Nye, Charles Clary, Lamar Johnstone and A. L. Selig, are leaving Los Angeles shortly before April 1st for Palm Springs, where they expect to spend five or six weeks making exteriors for the Zane Grey story, "The Lone Star Ranger." Plans have been formulated for the erection of a big street setting required for this story.

THIS week it became known that Tom Moore's next vehicle is to be the well known stage play by R. C. Carton, "Lord and Lady Algy," the late co-starring stage play of Maxine Elliott and William Faversham. Harry Beaumont is to direct Moore in this, and Naomi Childers has been borrowed from Metro to be his leading woman.

PAULINE FREDERICKS has a new play as yet unnamed, and Milton Sills has been engaged as her leading man. Richard Barry has been engaged to direct Miss Fredericks, in this subject, succeeding Hobart Henley, who is going East.

A BIG cast of exceptionally well known players has been assigned to support Mabel Normand in her small town story now in production under the direction of Victor Schertzinger, recent acquisition to the Goldwyn forces. This type of story has been Schertzinger's forte, he having directed a number of the small town atmosphere type starring Charles Ray. Walter Hyers makes his debut on the screen as a leading man regardless of his heavy weight. George Nichols, who played the father of Miss Normand in "Mickey," has been engaged for a similar role, and other well known players appearing are Fritzi Ridgeway, William Buckley and James Gordon, all specially engaged for their respective parts, together with Alec B. Francis of the Goldwyn stock company.

THE comedy department at Universal City has several organizations at work. Eddie Lyons and Lee Moran are making a one reel subject entitled "The Mason-Dixon Line," concerning two families by the name of Mason and Dixon, who jointly owned the same house.

NEAL BURNS and VERA STEDMAN are working under the direction of Jack Dillon in "Alimony," and William Campbell is commencing on another two reel animal comedy.

THREE companies are busy with the filming of two reel subjects, all of which are of a western nature. One is entitled "Out Wyoming Way," and has Pete Morrison and Helen Gibson as principals under the direction of Jack Ford. Director Jacques Jaccard is filming "Buck Lawson Rides Alone," with Eddie Polo, and George Holt is making "Cold Steel" with Eileen Sedgwick.

"The New Lady Bantock" Is Coming Soon

DIRECTOR CLARENCE G. BADGER is busy at the Goldwyn studio on the Madge Kennedy picture "The New Lady Bantock," which is being put in order for the public for the fourth time.

The story has undergone straight production; it suffered the musical comedy route, and it was originally in book form—and now the screen. Miss Madge has twenty-three servants in the picture.

She marries a lord, goes to his home, and to her astonishment finds that nineteen of the servitors are her own kin! Mr. Badger is getting some very unique situations out of the story.

With West Coast Exhibitors

MESSRS. MILLER AND LEONHARDT of the new California theatre are this week showing in connection with their program the first two-reel release from the Christie Studio, "Sally's Blighted Career," which stars Fay Tincher. The Christie Comedies are handled in the California territory by the Peerless Film Exchanges of Los Angeles and San Francisco.

ADVICE from the managers of the Grand theatre at Riverside, California, brings the information to Manager Dave Bershon of the California Universal Exchange, that "The Heart of Humanity" made new records at the Grand theatre. This house has a seating capacity of 400, and Riverside a population of 8,000. The film played to capacity business every evening for four days, with very good matinees each day.

ARTHUR S. WENZEL, who for the past several months has been identified with the publicity department at Universal City, has been appointed manager of the Superba theatre, Los Angeles, and took up his new work on April 7. Mr. Wenzel has had a very wide experience in house management, and theatre publicity, having been identified with Oliver Morosco for four years as publicity manager, and later serving in a similar capacity for the T. & D. Circuit at San Francisco.

A. J. GILLINGHAM, owner of the Empire theatre at Detroit, Michigan, is spending several weeks in Los Angeles, as is also A. F. Brentlinger of the Bankers & Merchants Theatre Company of Chicago, which owns theatres at Richmond, Fort Wayne, and Terre Haute, Indiana.

TALLY'S Broadway theatre in Los Angeles has been given new booth equipment to the extent of two type "S" Simplex projecting machines, installed by J. Slipper & Company of Los Angeles.

G. M. BUSH of the Broadway Amusement Company and W. H. Whitson of the Plaza theatre, San Diego, were in Los Angeles making bookings for coming weeks.

JOHN ZEHREM, owner of the Airdome at Blythe, California, is making plans for reopening this house the latter part of April or early in May.

MISS DOROTHY PHILLIPS and Director Allen Holubar were in San Diego Sunday, April 6th, and made a public appearance at the Plaza theatre in connection with the opening of their film, "The Heart of Humanity," on that day. The subject is booked there for a week's run, and it is expected exceptional business will result.

IN CONNECTION with the opening of "The Unpardonable Sin" in San Francisco, Manager Harry Garson of the Blanche Sweet Film Corporation, arranged for Director Marshall Neilan and Miss Sweet to attend the opening and make personal appearances there. The film opens in San Francisco on April 7th.

LOS ANGELES has been free from the double program for the past several months, but this is now being tried out at the two theatres owned and conducted by C. E. Hansel. At the American he began his new policy with Henry Walthall in "The Long Lane's Turning," and "In for Thirty Days," starring May Allison. Prices here are ten cents, including war tax. At the Garrick the opening bill was "Sis Hopkins," the Goldwyn subject, and the American production, "Molly of the Follies." At this theatre the prices are fifteen and twenty cents, including war tax. In all instances these showings are second run.

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LOS ANGELES, CAL.

With Los Angeles Exchanges

MANAGER L. E. KENNEDY of the Fox Film Exchange spent several days at San Diego the week of April 12th.

MISS FAYE DURDICK, formerly bookkeeper at the General and Select offices in Los Angeles, but for the last half year with the General at Portland, has returned to Los Angeles and is now connected with the World Film Corporation.

INTERMOUNTAIN and Coast States Special Representative Harry Lustig of the Metro Distributing organization is making his spring trip over the territory, and during the week of April 12th will go to Salt Lake, where he will spend a short time and then continue to Denver. Before returning to Los Angeles he will visit Seattle, Portland and San Francisco.

A FAREWELL dinner was given C. J. Crowley, former manager of the American division of the Pathe Exchange, by Mr. and Mrs. Guy Gunderson. This was attended by practically all of the managers of Los Angeles film exchanges and their wives. Mr. Crowley has gone to Chicago, where he will accept an important position with a film distributing organization.

BELIEVING the best possible way of advertising the Select Special release, "Bolshevikism on Trial," from the Thomas Dixon story, Manager B. E. Loper of the Los Angeles Select Exchange sought to distribute red flags, but finding this impossible, resorted to the nearest substitute, namely, a red card. On such a card he sent the first announcement of this Select Picture to the Southern California exhibitors.

UPON telegraphic orders from the George Kleine System offices in Chicago, the Chaplin Big 4 subjects were transferred from the General Film Company Exchange to the World Film Corporation branch in Los Angeles on April 5th, and in the future will be booked by Manager T. E. Hancock and his staff in the Southern California territory. In addition to the Chaplin subjects, the World will also handle the Kleine features, "The Unchastened Woman," "Conquered Hearts," and "The Unbeliever."

E. H. EMMICK of the Peerless Film Service of San Francisco spent a portion of the past week at the Los Angeles branch with Manager Harry MacIntyre.

A FACTORY branch has been opened in Los Angeles by E. E. Andrews, who represents the Argus Lamp & Appliance Company of Cleveland, and is also salesman for the DeVrey Portable Projecting Machine. Mr. Andrews has secured quarters at 752 S. Olive Street, which is the location of the Calmy Brothers Movie Emporium.

HARRY W. SCHMIDT, manager of the General Film Company in Los Angeles, is no doubt entitled to the distinction of having been employed for a longer period by one distributing company than any other exchange man in the country, Mr. Schmidt having been with the General Film for the past ten consecutive years continuously. Ten years ago he was employed at the San Francisco office as booker and he retained that position for seven years. Three years ago he was made manager of the San Francisco branch, and a few months ago was transferred to the Los Angeles office. In addition to being the Marathon winner with respect to remaining with one distributing firm, he is also contestant for the honors of having represented more different brands of pictures than most exchange men in the past year. In that time he has sold Hodkinson, Parex, United and Kleine pictures, all of which were handled by the General Film Los Angeles branch.

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ALTA SLIDE & FILM CO.
1028 Market St. San Francisco

The West Coast Section Brings Results

Short News of San Diego

DAVE BERSHON, manager of Universal Film Exchanges, Inc., with headquarters in Los Angeles; C. L. Theurkauf, his assistant; Jack Freulich, photographic expert, and Harry Hammond Beall, director of exploitation, have been looking over possible sites for a small studio near this city for the production of Dorothy Phillips features, to be directed by Allen J. Holubar.

MISS PHILLIPS and Mr. Holubar accompanied the Universal party on the visit here. It is possible that a sequel to "The Heart of Humanity" will be the first play filmed at the branch here, if it is established. Coincident with the coming of the Universal party was the first showing on Sunday at the Plaza of "The Heart of Humanity."

AN OFFICIAL review of pictures of devastated France, under the auspices of the American Committee of Relief, at the Isis theatre, was featured by a talk by Maj. Gen. Frederick S. Strong, who has recently returned from overseas, who told of the conditions as he saw them there.

THE HILLCREST THEATRE at 3825 Fifth street, which has been closed since the influenza epidemic last autumn, has been reopened by the owner, C. E. Nathorst.

THE EVENING TRIBUNE is offering cash prizes of $25, $15 and $10 for the best suggestions for a scenario to be used for a sequel to "The Heart of Humanity," the prizes to be awarded within ten days after the close of the run of the picture at the Plaza.

MANAGER WALSH of the Pickwick is using a new catch line with his display ads, reading "Pick o' the Plays."

California Theatres Complete Organization

THE United Theatres Association of Northern California expects that it will complete its organization and adopt by-laws before the end of the present week. The association has been active in helping the fight against the so-called censorship bill at Sacramento, and it is understood that the bill is in little danger of being heard of again this session.

Charles Goddard of the Goddard J Street theatre, Sacramento, and P. J. Hanlon of the Strand, Vallejo, were active for the association among the members of the legislature this week.



Charlie Chaplin entertains the newly appointed president of United Artists. In the photo are Douglas Fairbanks, Charlie Chaplin, Mary Pickford and Oscar A. Price

¶Every time an exhibitor mentions his favorite trade paper to a film salesman, exchange manager, or the New York office—

¶He helps his favorite trade paper to give him a still better paper and still more Service.

¶Which is your favorite trade paper?

¶Do you give it a boost at every opportunity that presents itself?

¶Think it over.

Directory of San Francisco Exchanges

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Yankee Doodle in Berlin
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HEARTS OF THE WORLD
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BRECK PHOTOPLAY SUPPLY COMPANY
Distributors of *Simplex Projectors*
Theatre Equipment and Supplies
NATIONAL CARBONS — 98 Golden Gate Ave., San Francisco

In the Los Angeles Studios

PLANS for the production of a Rex Beach story, spoken of as the author's greatest, are being made now at the Goldwyn studio, it became known this week, prior to the departure of Mr. Beach, who went East to spend a few weeks. The title of this story will not be given out until about the time for releasing the picture, but an idea of the immense work connected with the filming can be gained by the fact that preparation work for the actual filming has already begun, although it is not the intention to begin the making of the subject for several months.

THOMPSON BUCHANAN, the Kentucky playwright, who succumbed to the persuasion of Samuel Goldwyn after five years, arrived in Los Angeles April 7th, and had his first glimpse of the inside workings of a motion picture plant upon his arrival at the Goldwyn studios Tuesday. Buchanan claims to have been an inveterate fan since pictures were first invented

Youngman Perfects New Type of Slide

A NEW type of slide of particular beauty has been perfected by B. O. Youngman of the Alta Slide Company of San Francisco. The plan was suggested by E. M. Asher of the T. & D. Circuit organization, and provides for the modeling of faces in clay. Photos of these models are then made into slides. Likenesses in clay, of a number of the principals of the T. & D. staff have been used at the theatres of this company.

The Alta Slide Company recently completed a set of seven slides for the Famous Players-Lasky San Francisco exchange for one of the recent C. B. de Mille subjects, and the work was so appreciated by Manager M. H. Lewis that a book of colored prints made from the slides was sent to Director General C. B. de Mille.

News of the Week in San Francisco

THE "Better 'Ole" has been scheduled for a two weeks' run at the Curran theatre, which is usually devoted exclusively to high class "legitimate" shows and for one week thereafter in the Tivoli, before the picture starts on its circuit. This is said to be the first time a picture has been scheduled in this way in San Francisco, as the Tivoli is exclusively a first run house.

ANOTHER unusual booking has just been landed by the Exhibitors Mutual Distributing Corp. in placing the "Turn in the Road" in the Rialto theatre for an "indefinite run. The picture will start its run on May 4 and it is expected to fill the house for at least three weeks. It is the first picture to be booked on Market street in this way. W. A. Crank, manager of the exchange says that every town of over 15,000 inhabitants in the State has been booked for the picture.

AFTER a connection lasting twenty-one years with the film game, M. J. Cohen has resigned from his last association, that of fathering "Mickey" for Sol Lesser and has quit the game for good. He has become associated with the Verdin Packing Co., a $5,000,000 corporation, and it is said that he is in line to make a considerable sum of money in a comparatively short time. Mr. Cohen, for the present will have charge of a portion of the San Joaquin valley, making it his headquarters.

E. O. CHILD, manager of the Pathe is making a ten days' visit throughout the San Joaquin valley, calling on the various theatre managers. Mr. Child tries to make the trip at least once a year.

SAN FRANCISCO was one of the eight offices of the Select Picture Corporation which broke all records for the first week of April and the month of March in net film rentals. This is one word of praise for the pictures and another for the good business prevailing in this vicinity.

HARRY KNAPPEN of the Select says that a good many exhibitors are anxiously awaiting the arrival of the picture "Bolshevism on Trial," a dramatization of "Comrades," which is expected in by the end of the week. The picture is said to be a mammoth production and it is certainly timely, as it will be the first picture on the subject of Bolshevism released in this territory. The local exchange is preparing to make a special drive on the picture and will give it wide advertisement.

B. BERNARD, at one time with the Metro and later with the Pathe, has just made connections with the Universal as salesman.

A. S. WINTERHODE, manager of the Alhambra theatre, was compelled to undergo an operation last week. He rallied nicely from the shock and is said to be on the rapid road to recovery.

HARRY CARNEY, assistant manager of the Universal has been laid up with sickness for the past week.

G. A. METZGER, district manager of the Universal Film, who recently transferred his headquarters from Portland to this city, says that just before he came here he completed the rounds of his territory and found the theatres generally prosperous from Denver west. Mr. Metzger will remain in San Francisco until after May 1, leaving shortly thereafter to visit his territory again.

NEWTON E. LEVI, Coast representative of the Mutual has just returned from an extended trip which included a visit to New York. On his way back he stopped at Denver and Salt Lake and he was accompanied from Denver to Salt Lake by D. W. Cassidy, the Denver manager.

GEORGE F. SHARP, manager of the Liberty theatre, Fresno, is in San Francisco attending to business in connection with his theatre.

BLANCHE SWEET and Clara Kimball Young, two of the brightest stars in the film firmament arrived in San Francisco this week. Miss Sweet says she came up from Los Angeles to see the initial production of "The Unpardonable Sin" which is being shown at the California theatre this week. It is her first film performance since her recent illness. Miss Young is in the city to look over her Redwood City site and to seek suitable locations for her next film production, which will have Belgium for its locale.

COMING to the city at the same time as the stars were: Sol Lesser, of the All Star; Harry Garson, motion picture producer and Marshall Neilan, director of "The Unpardonable Sin."

GLEN D. HURST, of the firm of Hurst Bros., proprietors of the Grand and Rialto theatres, Reno, has announced his candidacy for the mayoralty of his home city. Mr. Hurst has been in the theatre business in Reno for the past ten years. Before taking up this calling, for a number of years he was a newspaper man and was on the staff of several large Eastern dailies.

LOUIS HYMAN has returned to the San Francisco office of the All Star Features Distributors, Inc., from Los Angeles where he has been stationed for some time. He has been associated with the All Star for the past five years and exhibitors in this section of the state may rest assured that they will continue to receive "All Star" treatment at his hands. Mr. Hyman will manage both the Los Angeles and San Francisco office from this office. The All Star announces that it will soon have two completely organized road shows playing the Sennett Bathing Girls in person and "Yankee Doodle in Berlin," and they will be sent to all portions of the state. The company reports that "Mickey" is going bigger than ever

J. B. WALKER and Dal Clawson, camera men, who have just returned from "north of 56," where they have been shooting scenes in a play written by James Oliver Curwood, in which Nell Shipman is appearing as star, tell some wonderful tales of hardships they suffered while getting the pictures. With the thermometer at fifty below the oil froze and made it almost impossible to crank the machine. The extreme frost seriously affected the films and lenses, besides its effect on the human beings. The company is now planning to take some scenes outside of San Francisco harbor and later in Kern county, this state.

HENRY P. WALTHALL is arranging to take some Bay pictures about San Francisco bay. Walter Griffith, a camera man well known about San Francisco, is here to take the pictures.

IVAN ABRAMSON, producer of the Graphic Film Corporation, was in San Francisco last week and left for Los Angeles where he will look over the field with the idea of establishing a western studio in that city.

EUGENE H. ROTH, managing director of the California theatre, San Francisco, was publicity director of the Salvation Army and Red Cross Drives.

EDDIE HORTON, California theatre, San Francisco's popular organist, recently bought one of the latest model Kissel cars. It's yellow and stands next to Roth's red one in the front of the theatre. They are both big attractions, having motor fans looking 'em over.

NOW that the San Francisco symphony season is over and the best musicians are at liberty, Eugene H. Roth, managing director of the California theatre, is offering his big orchestra at all matinee performances.

Simplex

JUST THINK!!!

IF THE SIMPLEX WERE BUILT WITHOUT THE FOLLOWING PROGRESSIVE FEATURES—

IT WOULD BE THE SAME AS ANY OTHER PROJECTOR

Enclosed mechanism—dust-proof—fire-proof. One-unit framing device (intermittent sprocket is always same relative distance from the aperture). Improved friction variable speed control with flat belt and pulleys—no slip—no break. Self-oiling intermittent movement (enclosed). Ground-fit shafts, bearings and parts. Improved non-breakable condenser mount. Machine-cut gears (not die cast). Shutter adjusting device (exclusive). Pressed steel magazines. Improved heavy pad-roller arms. Improved heavy type "S" lamp. Improved lower pad-roller. New film footage register. New sprocket strippers. Ideal motor location. New Extralight shutter. Simplex lenses.

*** Because of these features *** every day ** somewhere a SIMPLEX replaces some other make of projector—

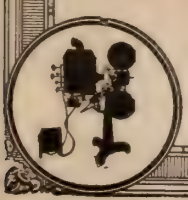
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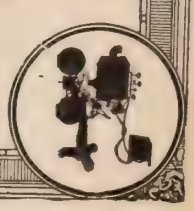
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It beat their estimate by $2400

The Province Theatre
Winnipeg, Canada
1050 Seats.

The Estimate

TELEGRAM **Winnipeg, April 1**

"Heart of Humanity" opened here yesterday to thirteen hundred and fifty dollars. Broke every house record of the city. Look for an eight thousand week. Everyone admits it is the biggest picture ever made.

D. G. Walkley.

The Actual

TELEGRAM **Winnipeg, April 5**

Province Theatre, Winnipeg, wants second week of "Heart of Humanity." First week gross, ten thousand, four hundred dollars. On last day of showing four hundred people standing in line for four hours in terrible rainstorm.

D. G. Walkley.

The Picture that will Live Forever

"THE HEART OF HUMANITY"

Allen Holubar's Superproduction
Released thru Jewel Production Inc.

featuring **DOROTHY PHILLIPS**

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